Expanding Documentation, and Making the Most of ‘the Cracks in the Wall’\textsuperscript{1}

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With the arrival of ephemeral, conceptual, performative, processual, networked and 'mixed reality' works of art, the document, by which we mean the physical or digital remaining trace of a work, has become a focal point of conservation and preservation strategies. The growing popularity of the document resulted in a proliferation, as well as in a dispersion, of documents. Questions, however, need to be raised as to how to value this growing body of work within the museological context. Here, we reflect on three artworks that have, for different reasons, challenged museological documentation and preservation practices regarding documentation, and suggest that a revision of museological processes of documentation, including novel strategies for the creation and management of documents, are necessary to take on board the growing complexity of what in fact may be considered a 'document'.

Problematizing the document

Documentation plays a significant role within the museological context. From the first discussions about the acquisition of an artwork, and throughout its entire existence in a museum, the artwork is
Subject to various processes of documentation. In most museum practices, the core of documentation strategies is focused on the conservation of the artwork. Other documents, for example, flyers or videos that are produced for publicity and presentation, or ephemera that artists may generate alongside an artwork, are also kept, but are often regarded as being of secondary importance and stored in ‘documentation or ‘acquisition files’ rather than in the collection archive'. Building on past research (Dekker 2013; Giannachi 2017 and Giannachi et al. 2012a), we show here that secondary and auxiliary documents, as well as artists’ overall approaches to documentation, should be considered when thinking through the documentation of performative artworks. Reflecting on the value of documents, including ‘unauthorized documents’, and expanding on the potentiality, as well as challenges, that an upsurge and a dispersion of documentation cause to the museum. Standardized definitions of the ‘document’ are also questioned, to show that documents may include physical and digital attributes, as well as visual and textual documentation, and that they may, in time, become artworks.

Our first case study, Lynn Hershman Leeson’s Roberta Breitmore, consists of the manufacture of a performed persona, interpreted by different people, technologies and platforms through an expanding number of documents which are usually identified as artworks. The second case study consists of a number of artworks by Tino Sehgal labelled by the artist as ‘constructed situations', that attempt to escape documentation altogether, yet generate what has been regarded as unauthorized or ‘illicit documents'. Finally, JODI's THIS PAGE CONTAINS..., elucidates the challenges posed by a performance that requires the creation of documents for both its physical and digital components. What these artworks have in common is that they generate a diverse body of documents whose status is unstable and, museologically speaking, still to be determined.
Traditionally, documentation is produced by museum professionals, such as curators, conservators and registrars, sometimes in collaboration with the artists. In the case of Hershman Leeson, the documents were generated by the artist over a prolonged period of time; in the case of Sehgal, they were generated by museum visitors and interpreters; and in the case of O DI, they were created by a group of documentalists, consisting of art students, artists and researchers.

In this chapter, we explore how these (artistic) practices reconfigure the relationship between the artwork and the document and thereby challenge museological documentation. In the process, we question to what extent Suzanne Briet's well-known work on documentation (2006 [1951]), in particular her distinction between primary, secondary and auxiliary documents, can shed light on expanding these hierarchies of documentation, and whether her classification still holds today. Elaborating on Briet's analysis, we discuss how these documents should be seen as inter-documents, environments that comprise primary, secondary, auxiliary documents, showing also how they can become, as in Hershman Leeson's case, artworks in their own right. Finally, we show how the valuation and subsequent hierarchy of museum documentation needs to change to reflect the growing complexity of artistic and visitor or audience generated documents. This includes new ways of thinking about what the document and documentation mean, which may also require a reconsideration of their structure and role in the museum.

When the artwork is the document:
Lynn Hershman Leeson

The first case study is Roberta Breitmore (1972–8). In this artwork, the artist Lynn Hershman Leeson embraced the role of the fictitious persona of Roberta Breitmore for an initial period of six years.
Using surveillance technology (photography and moving image) and developing a graphic novel in collaboration with Spain Rodriguez, Hershman Leeson captured various moments in Roberta’s life, creating a set of documents that were then re-formed, often through collage, including text and painting, into individual artworks. He saw how these documents, both primary and secondary, which were originally conceived of as a testimony to the occurrence of the performance of Roberta Breitmore, together with a new set of documents produced in recent times, became both part of, and the totality of, the still evolving artwork known as Roberta Breitmore.

The chronology of the documents that form Roberta Breitmore reflects their creation, rather than the occurrence of particular events in her ‘life. From these, a number of biographical factors can be deduced that may be interesting so as to interpret the construction of Roberta’s persona or role. For example, from Untitled from Roberta’s External Transformation from Roberta (Roberta Construction Chart) (1975), we know that Roberta was born on 19 August 1945; she was educated at Kent State University where she majored in Art and Drama; she married Arnold Marx in 1969 and was divorced after three years; and she travelled on a Greyhound bus to San Francisco and checked into room forty-seven at the Hotel Dante on Columbus Avenue. At that time, Roberta was carrying $1,800, which corresponded to her entire life savings. The hotel was also the site of Hershman Leeson’s artwork The Dante Hotel (1973), an early site-specific piece in which Hershman Leeson rented a room in a run-down hotel on Columbus Avenue in San Francisco where visitors would encounter evidence of its inhabitation by a fictitious character.

Hershman Leeson’s live performance started with Roberta’s arrival in San Francisco. Here, she underwent a series of external and internal transformations that can be traced through a number of documents. Roberta Construction Chart #1 (1973) shows how Roberta was painted ‘Dior eyestick light, blush through “Peach Blush” Cheekcolor by
nylon, and how her lips were shaped though ‘“Date Mate” scarlet’. *Untitled from Robertas External Transformations (From Robertas Body Language Chart)* (1978) shows that she also had a vocabulary of gestures so that, for example, she would have tried to ‘avert attention by ‘avoiding your eyes' and that she sat in a stiff and tense way.

One such transformation was filmed by Hershman Leeson’s friend Eleanor Coppola in 1974, with whom she was working on *The Dante Hotel* and is now often exhibited as a still document dated 1975. After checking into the Hotel Dante, Roberta tried to find a roommate by placing an advert in some local papers, including the *S.F. Progress* (1974) and, later, on *The San Diego Union and Evening Tribune* (1975). Roberta's meetings with potential roommates were documented, for example, in *Roberta and Irwin Meet for the First Time in Union Square Park* (1975). *Roberta Breitmore Blank Check* (1974) shows that she had a financial existence, while *Untitled from Robertas Internal Transformations, Language from Robertas psychiatric evaluation* (1978) shows that she suffered from severe alienation and experienced difficulties in distinguishing dreams from reality. Finally, *Untitled from Adventure Series: Mr America (Roberta contemplating suicide on Golden Gate Bridge)* (1978) shows that, unable to integrate in contemporary society, she contemplated suicide.

Looking at the individual documents, some of them could be described as primary, such as, among others, Roberta’s check, her driving licence, a button from her coat, her dress. Others could be described as secondary, like the construction charts and the diary, for example. Finally, there is a growing number of auxiliary documents such as, to some extent, this case study. Brought together, and seen as an inter-document, the documents do not so much construct a persona as an environment. Being part of this environment of performance, both primary and secondary documents moved beyond being mere representations of a former activity to become part of it. Throughout this process, they also became autonomous artworks.
In line with John Seeley Brown and Paul Duguid (2000), who argue that information is meaningful because it is so within a network, we regard documents as signifying forms that acquire meaning in relation to other documents. Moreover, we agree with Ronald Days comment ‘[documents] are meaningful signification to other signs […] within whose difference from one another and in relation to things and events they gain their identity and their referentiality' (2014: 5). We suggest here that documents are not in opposition to performance, but rather they emerge from and are part of the environment generated by performance. Not only do they acquire meaning in relation to it, they become a sign for it. This phenomenon explains the potential performativity of performance documentation and a current obsession with replaying and restaging documents. The document is implicated in its past, present and potential future performance.

During her lifetime, Roberta Breitmore became a multiple as Hershman Leeson engaged three women, including the art historian Kristine Stiles, to 'be Roberta. Hershman Leeson recalls that Stiles went out as Roberta, and Hershman Leeson as herself because 'there was a rumour about Roberta' and she wanted people to 'think that she existed' (2015). So Untitled (Robertas Signature in Guest Book) (1975) is Stiles's, and not Hershman Leeson's, signature. All performers wore wigs and costumes identical to those worn by Hershman Leeson when performing Roberta, and all underwent a series of transformations:

'Each had two home addresses and two jobs - one for Roberta and one for herself - and each corresponded with respondents to the advertisement and went on dates that were obsessively recorded in photographs and audiotapes' (in Tromble and Hershman Leeson 2005: xiii). Finally, Hershman Leeson ceased performing Roberta, leaving the three hired performers on their own. In 1978, an exhibition of Roberta’s artefacts entitled Lynn Hershman Is Not Roberta Breitmore/ Roberta Breitmore Is Not Lynn Hershman was presented at the M.H. de Young Memorial Museum in
San Francisco during which a Roberta look-alike contest was run that led to an additional multiplication of Robertas accompanied by a further expansion of documents. Noticeably, most studies of this artwork only refer to Hershman Leeson’s performance of Roberta and rarely discuss the artwork as a multiple or a remediated artwork.

After being exorcized at the Palazzo dei Diamanti in Ferrara (1978), Roberta was re-mediated as the telerobotic doll CyberRoberta (1995–8), who was dressed identically to Roberta, and had a fictional persona that was, as in Hershman Leeson words, ‘designed as an updated Roberta’ who not only navigated the internet, but was in herself a creature of the internet, a cyberbeing’ (1996: 336). Roberta was also brought back in Reconstructing Roberta (2005) which shows an image of Hershman Leeson taken in recent years alongside the text ‘botox injections three to six months - Cut and Lift, pin back xxxx Liposuction Electroporation Rejuvenation /////’. Additionally, Roberta appeared as a bot in the Second Life remake of Dante Hotel, called Life4n (Life to the Power of nf or Life Squared (2007–), which turned a number of documents in the Hershman Leeson archive about the homonymous artwork now hosted at Stanford University Libraries into a mixed reality experience where visitors could explore digital reproductions of fragments of the original archive under Roberta’s guidance in Second Life (Giannachi and Kaye 2011). When asked why Roberta keeps on reappearing in her artwork, Hershman Leeson commented: Roberta ‘just comes back in different forms every now and then. For CyberRoberta, it was twenty years later as a surveillance system she originally was, but used the technology of that time; for Life Squared as an effort for immortality in digital space. She also came back thirty years later and appeared in a plastic surgeon’s office’. These re-mediations, produced through the reworking of other documents, testify to the fact that different technologies literally re-formed both the body of the artwork and the environment that is Roberta Breitmore.
While the M.H. de Young Memorial Museum in San Francisco did not retain any documentation of its 1978 exhibition, Roberta Breitmore is now part of a number of collections, including those at the Museum of Modern Arts, New York (MoMA), the Walker Art Center, the Whitworth Art Gallery, and the Donald Hess Collection. It also featured in a major retrospective about Hershman Leeson’s artwork that started at ZKM and then toured Germany and the United Kingdom in 2015. The artworks that form Roberta Breitmore are usually shown individually. However, at the ZKM retrospective, a number of them, including dresses, photographs of transformations, were exhibited alongside each other, making it possible for visitors to begin to read them as inter-documents. MoMA displayed a number of artworks that are not ordinarily on display on their website, including Robertas Room, Baker Acres (1976), showing Robertas barren room at Baker Acres between Baker and Jackson, and Kristine Stiles as Roberta Breitmore at Gallery Opening (1976), an artwork documents the gallery visit cited above, Untitled (Robertas Signature in Guest Book) (1975), which however, dated one year earlier. The same is true for the Walker Arts Center, which has a wide collection of works that are grouped together online, including Untitled from Robertas External Transformation to Roberta (Robertas Construction Chart) (1975), subtitled an Alchemical Portrait Begun in 1975 by Lynn Hershman, suggesting how Roberta Breitmore is related to processes of transformation, in the sense that the artwork literally migrates between forms and documents created through them. This online document offers a ‘meta-narrative’ including the brief synopsis of Robertas life that we discussed above. Most museums do not make public their own interpretation or documentation of the artworks in exhibitions; however, reading their documentation offers an interesting insight into the challenges artworks often produce for museum curators. For example, former Tate curator Kelli Dipple noted in her justification for acquiring an artwork, how each of the ‘three complete editions’ of the Roberta
"Breitmore" inventory, in addition to one artists proof set, contained items from her personal rendition of character, consisting of around 300 individual photographs, documents and artefacts. By documents, Dipple probably meant what, in line with Briets suggestion, we call secondary documents and by artefacts she probably meant what we call primary documents. In a further e-mail to Frances Morris, she also noted: ‘due to the nature of the project I was unable to settle on the best way to annotate the individual vs. collective artwork. I started with the Roberta Construction Chart #1 vintage print, but found that most explanation of the artwork was indeed an explanation of the entire project of Roberta Breitmore.’

Roberta Breitmore can be described as a body of work, formed by an environment comprising a series of sites, people, documents and objects, which, over the course of Hershman Leeson’s live performance, multiplied exponentially, leading to an expansion of documents across a variety of forms and media. These are rarely exhibited together and so audiences usually perceive them as instances of a dispersed artwork rather than a body of work. Exhibited or interpreted together, as was the case at ZKM, they show a more complex and organic aesthetic vision about the relationship between performance and documentation that allows us to surpass existing debates in the field which identify the two as dichotomous (Phelan 1993a) and rather see them as inter-related (Jones 1997; Clausen 2005; Auslander 2006). However, reading them as inter-related highlights the presence of substantial cracks in the wall', as ultimately, despite this expansion of documentation, it is impossible to comprehend, or even grasp, the entirety of Roberta Breitmore.

Unauthorized documents: Tino Sehgal

In contrast to such a richly documented artistic practice, is a growing body of artists who challenge existing relationships between the
work and the document by rejecting any form of documentation of their artworks. Our second case study focuses on one of the most rigorous and consistent examples, Tino Sehgal's attempts to avoid any visual documents and material traces resulting from his constructed situations. His pieces are live encounters, executed by hired (amateur) actors or dancers, carrying out instructions conceived by the artist and learned through rehearsals. As many of his artworks are now entering museum collections, his particular practice challenges standardized documentation processes which museums rely upon (Laurenson and Van Saaze 2014:35). As Justin Graham and Jill Sterrett (1997) write: ‘to the extent they exist, documentary traces in the past shape the institutional memory of what the work can be’. In the case of Sehgal’s artworks, however, instead of relying on materialized memory, such as a score or photographs, knowledge of how to perform his pieces is intended to be transferred from person to person, from body to body. The restriction on the production of all kinds of documents goes as far as to avoid any written set of instructions, written receipts, wall labels and announcements (Richards 2012). With only a few interviews available, several critics have attempted to identify the motivations behind this restriction. According to Arthur Lubow, for example, Sehgal makes art that does not require the transformation of any materials. He refuses to add objects to a society that he says is overly encumbered with them' (2010). Another explanation is provided by Dorothea von Hantelmann who argues that for Sehgal the reason for prohibiting any form of documenting lies in preventing the translation of situations into a two-dimensional medium, thus preventing documentation from functioning as a kind of surrogate for the artwork. It is of crucial significance whether a situational artwork enters history as a memory or as a document' (2010: 134).

The ban on visual or written documents prevents the existence of a score or inter-document, yet emphasizes the pervasiveness of waivers.
ceived dichotomy between performance and document as mentioned earlier. This is addressed in one of the cases, *This is critique* (2008). In this artwork, the museum visitor is spoken to by, what appears to be, a museum guard stating three critiques of the artists work and initiating a discussion about his approach. The criticisms addressed by the interpreter is the artists refusal to allow photographic and video documents of the artwork.

With respect to the artworks ephemeral character and the ban on document creation, it is not always clear which forms of material traces are considered to be problematic and which are not (Van Saaze 2015). Some authors even display a certain hesitation to write about his artworks, while others indicate that their writings are inconsistent to Sehgal’s practice. Art critic Stephanie Moisdon notes: ‘One cannot write about Tino Sehgal’s works without committing a first anomaly, by attempting to give them a title, to describe or to list them, that is, to enter into rivalry with the form of the artwork itself, which is the affirmation of what it is’ (2003). In a similar vein, one of Sehgal’s interpreters, Nico Colon, asks whether he is allowed to reveal memories: ‘I guess as long as I’m not actively working for him, at this moment, I can be free to express myself. So I am morally off the hook. *It’s my* experience, after all. The artwork is Sehgal’s, but I own my experience. If he owned *my* experience, that would actually bother me’ (in Jensen 2013, original emphasis). While visitors, interpreters and museum staff are asked not to take pictures of the artworks, interestingly Sehgal’s practice evokes an ever-growing body of visual and written documents outside the confines of the museum. Echoing what Michel Foucault has called ‘the incitement to discourse’ (1978: 17) - prohibition of a certain word or practice leading to a proliferation of that same word or practice - his artworks generate a remarkable amount of images. These ‘illicit’ or unauthorized pictures and videos taken during exhibitions appear online and are shared through social media networking sites.
In addition to this emerging body of visual material, his practice has sparked an immense number of witness reports from members of the audience, as well as from interpreters - all expressing a desire to share something of their experiences and memories. These tertiary documents, however, are not archived by museums as they are largely considered to be materials produced against the artists wishes or regarded as ‘merely interpretation’ (Van Saaze 2015). Yet, instead of rejecting them altogether, an emerging challenge would be to consider the potential of such unauthorized documents and the role of members of the audience and interpreters as distributed memory holders enabling future enactments of Sehgals artworks. Especially considering the vulnerability of institutional memory in the absence of material traces, the visitors and interpreters accounts may be of value with regard to the artworks perpetuation in the longer term. This in turn speaks to larger issues of shifting notions of experts and expertise in a museological context as well as to questions as to what relationship is between documents produced by artists or professionals and those generated by audiences or even the general public.

**Expanding documentation: JODI**

The final case study of this chapter consists of a performance by JODI, *THIS PAGE CONTAINS…*, which was performed on 1 October 2015 at the Stedelijk Museum in Amsterdam. The Dutch/Belgium duo, Joan Heemskerk and Dirk Paesmans (JODI), are renowned for their subversive acts. Advertised as a performance during which ‘the physical and digital worlds are both united and destabilized’, JODI lived up to this promise. With their artworks, JODI invert the visible and invisible in an attempt to come to grips with the computer environment. Their projects vary from net artworks, to
The modifications, videos to performances, and the individual artworks are exhibited and performed in various ways over the years. An interesting question emerges, how to document such variable artworks for future reference?

In an attempt to explore different forms and ways of documenting, we asked several ‘documentalists’ to create a document of JODIs performance at the Stedelijk Museum.\(^9\) The intention was to emphasize variability in JODIs practice, while at the same time moving beyond traditional documenting practices. To expand on existing documenting practices, derived from a three-year long experiment in creating different types of documents that was initiated by Dekker at the Piet Zwart Institute in Rotterdam.\(^10\) This experiment was developed as part of a course on how to document complex artworks. In the course, the meaning and value of documentation is analyzed by comparing different types of documents; paying particular attention to how different goals affect documentation and how this in turn influences the documents that are created. Attention is also paid to how documents are used by different kinds of institutes, organizations and individuals that produce, collect and manage cultural material. Moreover, the students are asked to create their own documents: the first year MA students need to document the final work of their second year colleagues. With choosing a specific goal - from documents that are used for publicity and presentation, for funding, to those made for re-enactment/preservation - the motivation is to capture the significant properties of the artwork that is documented in whatever form they think is suitable.

The three-year experiment resulted in many different forms and methods, ranging from traditional artists’ interviews, photography and video of an installation or performance, to elaborate concise code analysis, intricate web interface showing screenshots from the artists online research process via social media platforms, IKEA- like manual, and a process-based flipbook. Although most students
struggled at first to get to the core of their colleagues artworks, through several talks and assessing the research and its outcomes the students managed to capture what they thought was the essence of the artwork and the intention of its creator. At the same time, while the documents showed what the actual artworks or performances were about, it was often argued - in a positive sense - that some of the results became new artworks.

One of the reasons for seeing these documents as new artworks was perhaps related to the amount of time spent a month during one year, which was spent thinking, talking and reflecting on the assignment and its outcome. Another reason perhaps was that being artists themselves, the documentalists, found it difficult to distance themselves from their own practice as artists. However, instead of pondering over reasons, we asked ourselves whether these documents, rather than being secondary documents, perhaps showed signs of what Briet termed auxiliary documents? Briet mentions that documents are contextual, and rather than delivering remains of an isolated event, they are reflective of the networks in which that object appears. This, according to Briet, can in certain cases end in a genuine creation, through the juxtaposition, selection, and the comparison of documents, and the production of auxiliary documents’ (2006: 16, original emphasis). To overcome the ‘artificial’ situation of the classroom assignment in which documents were created, and to further explore the distinction between secondary and auxiliary documents we used the performance by JODI as a case to show the multiple ways of creating documents, and in the process, address the meaning and potential (re)use of documents.

As mentioned earlier, a group of seven people was asked to document JODI’s performance, which lasted twenty-eight minutes. Beforehand, there was a short brief about the content and set-up of the performance and the various possibilities of documenting the event. The use of the PA system was discussed, along with the

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In this session, we talked about different forms of documenting and decided that each person, or duo, based on their interests, would focus on one particular form.

The results ranged from a video reinterpretation (Michaela Lakova), a short text description (Helena Manual), a written account of the event that combined personal impressions with objective script logs (Lucas Battich), an interview with JODI as part of the creation of a conservation record (Molly Bower and Nina van Doren), and a double screen video capturing the audience perception (Thomas Walskaar), to finding ways to distribute the documents that were created (Julie Boschat Thorez). Except for the latter, all the documents became individual interpretations of the performance, in which some focused on the presentation itself, others on the audience experiencing the performance, or attempting to capture the intentions of the artists. Some outcomes could be seen as stand-alone new artworks: for example, Lakova's video was a remix of some of the sounds and the content that were used in the performance, overlaid with a design that is reminiscent of the title sequences. This translation was not a 'faithful' recording of the event and more of a subjective interpretation of what was shown, indeed, in some ways, a new artwork. At the same time, the aesthetics of the original performance were still clearly visible. Likewise, Battich's designed paper publication read like a short novel, alternating between personal observations and exact timings. The precise notation of the timing, technical environment of how the performance was created and what was shown could be seen as a written score of the performance, potentially to be used to re-perform the performance. Moreover, his personifications and specific design of the text emphasised exclusivity and uniqueness, which was closer to a new artwork than a document of an existing artwork. Even the more traditional approach taken by Bower and van Doren, following a museums method of documenting an artwork, in its final design...
tempts to show the multiple layers of understanding a mediated performance. Working with transparent layers of information, each layer presenting a specific aspect of the performance, they tried to create a non-hierarchical document in which technical and subjective approaches existed simultaneously. Moving beyond traditional methods of documenting, these documents had in common the quality of possibly being seen as extensions of the original artwork, the performance - which, also, in part, consisted of documents generated through code that were performed to the audience. Suggestive of both secondary and auxiliary documents, and still implicating some primary documents formed by the original code, it is in the multiplicity of documents and their shared environment that, like Roberta Breitmore, they become interdocuments. The idea of the inter-documentary is further emphasized by the document that Boschat Thorez created on the idea that digital artworks are vulnerable over time and that their strength resides in the possibility of their dissemination over the internet. Boschat Thorez explained that collaboration and the multiplication of documents over a wide range of hardware and operating systems, belonging to different killed people, should also be regarded as a strategy for sustaining memory over time'.

For her documentation effort, Boschat Thorez created a digital folder that contained all the (digitized) documents that were made of JODI's performance, including screen captures from the laptop that were sent by JODI after the performance, which she then distributed via various online networks - to be (re)used by anyone. It was an attempt to reflect on the sharing of information far and wide as an alternative preservation method. It could be argued that this is merely a distribution method, and not a document. However, the way the information was selected, packaged, repurposed and contextualized reflect the characteristics of Briets notion of an auxiliary document. At the same time, shifting
thinking of documentation as a single interpretation, a set of instructions or guidelines, to a concept and method from which new interpretations can be made, provides new ways to understand the meaning and value of documentation.

**Conclusion**

In this chapter we have shown that artists creating what could be described as ephemeral, conceptually formative, processual, networked and mixed reality' artworks have expanded our understanding of what a document could be, and so challenged our evaluation of its relationship to an artwork and, in turn, to documentation processes museums undertake. We have described the practice of Lynn Hershman Leeson, whose artwork Roberta Breitmore is usually exhibited as a series of artefacts, and claimed that to understand all the intricacies of the artwork it should perhaps be exhibited as an inter-document or environment. In describing Hershman Leeson's documents evolved over time, we have seen how they became artworks and challenged the distinction between primary, secondary and even tertiary documents. We have reflected on Sehgal's refusal to enter practices of material documents, which has inspired questions as to what may or may not be a legitimate relationship between the artists game plan and documents produced by others. We have shown, in the case of JODIs artwork THIS PAGE CONTAINS ..., that artworks can inspire creative ways of making documents and documentation. Our case studies have shown that Briets classifications and hierarchies, which were developed for a library context, fall short in an aesthetic and museological context. Through the lens of particular artistic practices, we have demonstrated that documents form part of a complex, dynamic and, above all, expanding environment. This finding challenges museums to revisit
ir documentation practices and reassess the value of documents and documentation for exhibition and preservation.

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