

**One the puppet of the other / L'un la poupée de l'autre:
The video and the performance by Annie Abrahams & Nicolas
Frespech**

Some weeks ago, I had the pleasure to watch the video *One the puppet of the other*, the digital work performed by Annie Abrahams and Nicolas Frespech in the Centre Pompidou, in Paris. The video of this performance was launched for the first time in Reims. In addition to the enjoying aesthetic experience, some insights about several concerns of archival profession drew my attention.

First of all, one of the main problems for archives is how to stabilize documents, which are in nature essentially unstable, such as those generated by webcams, chats, and, in general terms, the Internet. I think Abrahams and Frespech do not reach this objective: something has happened before the performance, and something is going to happen after the performance. Of course, something is happening during the performance, but we do not have permission to see it. In a digital environment, nothing is ever finished; but, for twenty-five minutes, the authors play the role of self-archivists, and try to fix

that part of their work that they think is relevant to their audience, even although their audience is broader and broader in scope, and they do not know the boundaries. Therefore, the authors become “fixers” of essentially indomitable documents –digital documents, which, to loop the loop, try to fix an indomitable object, the human body-, as well as appraisers of themselves as documents.

Secondly, Abrahams and Frespech, do not fix and appraise in a hazardous way: rather, consciously and deliberately, they provide their work, the document, with rules for access. The authors consider it is worth fixing their bodies, their movements, even appraised bodies and movements, because the resulting document is going to be accessed by somebody, under certain conditions: a performance in situ; a video freely, or not, disseminated over the Internet; still images of the performance. In any case, documents are not created because their creation is a pleasure, rather, because they are going to be accessed by others, and this access is a pleasure for the creator.

Finally, and also under those conditions, Abrahams and Frespech exhibit their privacy. In a digital environment, privacy always runs a risk, and this risk is becoming greater and greater as technologies become more and more pervasive; but, if one exposes his/her privacy, the risk disappears. Authors laugh at their privacy by showing their own bodies and movements as public documents, by allowing the anonymous audience to access them. At the same time, they suggest the possibility of living in a world where privacy is not a matter of concern any longer.

As I told above, I have enjoyed *One the puppet of the other* as an aesthetic experience, but, particularly, as a suggestive and alternative approach to my professional concerns.

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