

*An image is a sight which has been recreated or reproduced. It is an appearance, or a set of appearances, which has been detached from the place and time.*

—John Berger, *Ways of Seeing*

*46 Days, 46 Performances* will consist of the transformation of a performance into a sound piece. The transformation will occur daily. One way in which performance naturally survives and is archived is by way of *rumor*. Rumor is a consequence and distribution of the narration, and a description of the action of a performance and its environment. This process incorporates elements not part of the artist's original idea, such as the behavior of the audience, unforeseen interference during the presentation, and the audience's own education just to name a few. *46 Days, 46 Performances* proposes to enact this process throughout the duration of the exhibition.

During the opening reception of the exhibition, a performance by the artist will take place. Immediately after, audience members will have the opportunity to go into a booth and record their descriptions, interpretations, experiences, and commentaries about the performance they just witnessed. The next day, the performance will consist of the sound of that recording being played in the space with the physical remnants of the original performance. Again, the current day's audience will be asked to record their reactions. The following day, the performance will be the recording from the previous day, now 48 hours removed from the actual performance, and the remnants of the original performance. This pattern will repeat for the remainder of the exhibition. The distortion of the different levels of distortion of the information would be the trace of the transformation.

In a way the piece will continue to be a live event and at the same time, always a document by way of the audience's responses. On the last day of the exhibition all audio created throughout the exhibition will be played one after the other.

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