

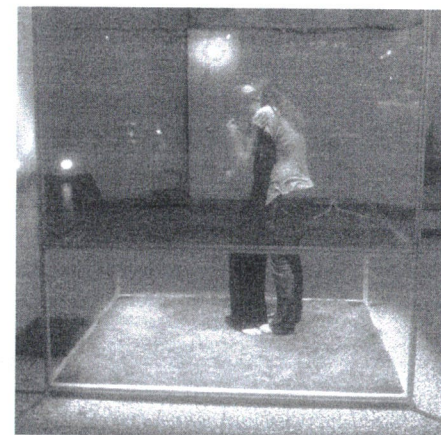
Forced Entertainment, *And on the Thousandth Night ...*, 2000

Templeton worked in a long residence over six weeks. During this period she wrote in relation and response to the site, and to actual cases of unjust imprisonment; each cell being dedicated to a particular prisoner of conscience, each cell being occupied by the artist for a day. The exhibition was simultaneous with the work process, which involved a stream of consciousness poetic meditation expressed through a continuous line of paper woven through the prison space: a line of conscience and consciousness connecting separated cells, incarcerated bodies, and historical locations to present elsewhere.

One can see strong correspondences here with a more recent work like Barbara Campbell's *1001 Nights Cast* (2005–08), a net-based instructional performance, taking place over the duration of 1,001 nights. The artist organized a series of writers who responded to a painted prompt of a phrase taken from the artist's daily reading of Western print news on the Middle East. Contributors were charged with writing a responsive, one-thousand-word story within the day, which Campbell then performed at sunset and broadcast live over the web. A large network of writers was engendered by the project, which was oriented toward creative relay and reinvention as a mode of interdependence and survival. Similarly invested in narrative and fictive structures, Forced Entertainment's often-repeated, six-hour performance, *And on the Thousandth Night ...* (2000, but still being shown), is a durational work in which a large group of performers play a game of improvised storytelling. The only rule is that you must con-



Fiona Templeton, *Prison Sentences*, 1995



Julie Tolentino, *A True Story About Two People*, 2009

tinue with your story until another performer tells you to stop. The work builds up a vast inter-textual edifice in which rhetorical strategies and metaphoric assertions are tested, in which micro-narratives interrupt, reference, and transform each other over time. Each of these works deploys lived relation as a mode of coauthorship and the opening of certain textual conventions, undoing narrative integrities and closures through their extension, multiplication, and dissemination. Each explores what duration gives to the textual, and in particular, the implicit ethical contours of this opening of writing to sustained enunciation and social dissemination.

The second trajectory concerns artists whose early work has been associated with body art, with the exploration of the body as art matter, its opening, and mutation, in order to challenge conditions of subjectivity and identity. In such works the separation of bodies—and consequently of subjects—is often dissolved through the sensory appreciation of corporeal co-presence, and acts of carnal misuse and expropriation come to usurp some of the automatisms of the body's biologically and socially designated functions. Recent works of these artists have, however, moved away from the shocking instance of a sacrificial act toward contemplative sensory works of sustained duration. In Julie Tolentino's *A True Story About Two People* (2009), the artist dances barefoot and blindfolded for twenty-four continuous hours on a square of grass, inside a small, semi-mirrored booth, supported or unsupported by the arms of participants. The action is reminiscent of the dance marathons of the Great Depression, and the booth in which this