

**Pamela Bianchi** (University of Paris 8)

The Repetition of Difference: Time and Space in Contemporary Performance Art

In 1997, Elmgreen & Dragset, for their first painting performance, paint and wash down the walls of a gallery for 12 hours. In 2015, the Stedelijk Museum of Amsterdam presents Tino Sehgal's live works, non-stop for 365 days, from opening to closing time. Since 14 January 2015, Nadia Vadori-Gauthier starts to dance one minute a day, everywhere she is. The performance is yet in progress. In 2014, Luca Resta covers, for 12 days, 10 hours a day, the gallery space with the adhesive tape of paper, through a manic gesture of overlapping. Through the analysis of these four performances (in which greater attention will be paid to the two young artists) the contribution intends to highlight the relationship with temporality and repetition in contemporary performance. According to the role that repetition takes on in their gestures, the four artists exploit the concept of time and temporality differently: one year, 12 hours, one minute, 12 days, etc. The performance's duration is therefore a constitutive parameter, both for the importance given to the repetition and for the constant presence of the gesture in the time. That which is repeated in the time is not the identical, but the identical is a repetition of what that is repeated: the difference. Said this, the reference to Deleuze and his text *Difference and Repetition* is clear. For these performances, the repetition should not be conceived as a generality, but rather as a creative process, which comes back to affirm the difference as uniqueness, as creative act, as an affirmation. In this way, the comparison of the artists in relation to the philosophical concept of Deleuze will offer a gaze on the contemporary artistic and museographic practice, and on the links that it can build with philosophical reflection. In addition, the fourth artist, Luca Resta, will be present during the days of the conference to realize the performance. This will allow for a concrete analysis and the development of a dialogue with the artist.

*Pamela Bianchi is Senior Lecturer in Contemporary Art Theory at the University of Paris 8. Her research interests include the history of the "presentation" of the exhibition space in the years 1960–1970; contemporary exhibition space; spatial aesthetics of contemporary arts; spatial and aesthetic experience, museographic and curatorial studies, spectatorial experience; performance, dance, theatre and installation; instrumentalization of live performances by the system of contemporary art. In addition to numerous articles, she is the author of Espaces de l'oeuvre, espaces de l'exposition. De nouvelles formes d'expérience dans l'art contemporain, (Paris, Connaissances et Savoirs, 2016).*