

Throughout the more than four-hour long durational performance, one hundred official, volunteer documentarians formed, with the non-documentarian audience, a wide circle around a demarcated central space in the Enoch Turner Schoolhouse, as they photographed, Polaroided, video-recorded, sketched, and wrote through, in prose and poetry, Dobkin's autobiographical monologue. A single light bulb hung, unreachable, from the ceiling.

Chun Hua Catherine Dong extended the space of her intimate performance *The Other Words* into the less immediately intimate realm of the digital-virtual. In addition to the audience already present to the event, Dong, a visual artist born in China and currently based in Montreal, Québec, called on certain audience members to post new tweets, status updates, images, and videos of the performance to social media every five minutes of its three-hour-long duration. A group of young, mostly Asian artsters crowded in on the two performers as Dong sat, wearing a severe houndstooth jumper and white blouse, across a white table from the fully naked Robert Black. With excruciating patience, Dong offered Black spoonfuls of rice that she had just



Fig. 4. Chun Hua Catherine Dong with Robert Black, *The Other Words*, Duration and Dialogue Festival, Katzman Contemporary, Toronto, Ontario, 2016. Photo by Johannes Zits.

masticated, complicating the nurturing dimensions of her feeding of Black with the aggressively omnipresent nature of the social media feed.

Considering performance more an "attitude than a medium," Dong creates work that figures the body, most often her own, as a political and politicized site "to activate social commentary on immigration, race, and gender" (Dong, *Chun Hua*). The constructed dichotomies of "East/West" and "self/other" that inform her practice—which includes performance, photography, and video—play out in *The Other Words*, both through the explicit presentness of her body across from Black's and through the mild disruption the Asian youth created through their social-media record of the performance. Their documentation provided a supplement to the live event at the gallery that not only extended the space of the performance but also its time, even as much of the uploaded material disappeared, like the in-situ performance, after its conclusion. Though Dong and Black seemed to remain almost in a point of stasis through the extended time of their durational and di-gestational performance, they slipped away through the constricted and conscripted time of its documentation.

The digital-virtual archive—accruing through social media's uncurated ontology—generates a phenomenologically different mode of archival witnessing that is at once made more democratic *and* more exclusive via the corporate vehicles that control its existence as well as its dissemination. The incorporation of social media into the performance event suggests at once a shift in how we experience the social space that performance creates that is predicated on a parallel shift in how we express our sociality in the world—"sociality is interwoven with valued theatrical experiences," notes Janelle Reinelt (359)—and a concurrent shift in how value is determined through the aggregate of social media approval: shared posts, pics, links, and likes becoming the measure of accumulated cultural capital.

The CFP for a 2015 seminar on Performance History and Historiography at the annual Canadian Association for Theatre Research (CATR) conference asked, "What strategies do we employ in order to textualize the messy remains of the performative past, 'wrangling' disorderly events into coherent (and academically acceptable) narratives?" I ask, in concert, how might