

Toward an ethical way to document a live performance

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- Consider the performer artist, which work you are documenting, not as a subject but as a collaborator.

- Even if your presence and your camera's noise will become part of the performance, try to become invisible and silent.

- There are not photographic rules but emotional impulses.

- Don't be scared to photograph a wrong image, the photographer of performance is an explorer.

- Even if it is very difficult, try to forget any photographs you took before.

- Your attention, intention and intuition will be reflected on the photographs.

- To become engaged with the performance you should click the shutter only when you feel necessary.

- The photographer of performance should participate fully without going in and out a durational action. Photography deals with the surface but a deeper attitude and intensity should be applied to overcome its ontological

- The right shot is the combination of lighting, framing, exposure, etc. that emotionally moves you.

- Be always aware of the audience around you.

- When possible, your position and your choice of framing should be discussed in advance through dialogue with the performer artist.

- You should feel the pressure of your role, your obligation toward the artists you are documenting, the venue, the organisers, who is commissioning you and toward the future viewers of your photographs. That sense of responsibility is vital.

- The documentation of performance should be creative and not only descriptive.

- If you feel too relaxed, comfortable and/or in control, you are too separated and distant from the performance.

- The work produced needs to be accessible by the performer artist after the live performance and the selection is a crucial part of the documentation to be shared with the artist/collaborator.

- While photographing keep in mind you are creating a document, which potentially could be exhibited in a museum gallery.

- The quality of the photographic equipment has no impact on the quality of the photographs taken.

- Relay on the camera as a warm body, an extension of your body and not as cold tool run by a program.

- If you don't like what you are photographing you shouldn't do it... this is why you should prepare yourself in advance through a dialogue with the performance artist.