Text unformated. Please cite:
Parry, O G. (2025). 'Fanformance Art: the Practice of Making Fanfiction Real' in Coppa, F. Hills, M, Sedgman, K (ed) Theatre Fandom: Engaged Audiences in the Twenty-first Century. Iowa City: University of Iowa Press, pp161-172.

Chapter 11

FANFORMANCE ART

The Practice of Making Fanfiction Real

Owen G. Parry

IT'S, SAY, 2009 AT AN EAST LONDON *warehouse-cum-performance space subsidized by public funding. A group of performance artists—mostly women, queers, working-class people, and people of color, some of whom volunteer or work part time at the venue—have organized a public salon to share work-in-progress performances, including tributes, reenactments, and fictions of seminal performance artworks from the 1960s and 1970s. The event includes recreations of Yoko Ono's Cut Piece (1964), Carolee Schneeman's* Meat Joy *(1964), Joseph Beuys's* How to Explain Pictures to a Dead Hair (*1965), Vito Acconci's Seed Bed (1972), and Bruce Nauman's* Walking in an Exaggerated Manner around the Perimeter of a Square *(1967). The audience is made up mostly of other performance artists, live art critics, arts educators, and club kids, as well as a few of the uninitiated. Each artist uses archival remnants of those earlier works, including badly captured photos and video clips, leftover props, and much-rumored anecdotes, as prompts for recreations. In a recreation of* Cut Piece *entitled* Fuck Peace*, Ono is cosplayed by a pregnant gay bear in flannelette Superman pajamas; in* Meat Joy*, an orgy of human and animal carcasses is replaced by a paddling pool filled with plastic Barbie dolls and lard; in a recreation of Nauman's work, the square line is reformatted as a swastika and navigated by a thin, naked Eastern European woman in red stilettoes and corpse paint holding a plastic gun; Acconci's* Seed Bed *is taken from its original site, where the artist lay masturbating under the gallery floor, to a more visible public version where the artist, wearing a beige raincoat, sits in the audience, wanking throughout. Finally featured is the heroic Beuys, scantily dressed as a Peter Stringfellow bunny girl, ears and tail intact; nobody knows exactly what*

she is doing. At the back of the warehouse, someone has set up shop selling zines and publications, some of which have been written by or about others attending the event; someone announces a new jewelry collection of special live art pieces, including Marina Abramović and Ulay's Relations in Time*, his-and-hers Cartier watches, Pina Bausch* Two Cigarettes in the Dark *keyrings with green lasers, Orlan* Sexy Devil *horns, Robert Smithson* Spiral Jetty *earrings, and a special-edition Nauman* Walking in an Exaggerated Manner around the Perimeter of a Monocle *monocle. As the evening wears on, bottles of wine are drunk, music is played, and performance leads to conversation, critical response, dancing, and the creation of some new impromptu performances.*

Introduction: Fandom as Performance

In "Writing Bodies in Space," Francesca Coppa (2006) explores the relationship between theatre and fandom by inviting readers to consider fanfiction as a performative, rather than literary, mode of spectatorship. Examining fanfiction's focus on the bodies of characters, actors, artists, and celebrities in real-person fiction (RPF), Coppa writes: "Fans direct a living theatre in the mind" (225). Coppa's insight into bodies in fanfiction also has a strong bearing on live art practice, given that, as this chapter's opening indicates, the artist's body (including the artist's own life or representations of it) is often a central vehicle in live art practice. This attention to live bodies—bodies in proximity; bodies in extremity; bodies in relation to other bodies, marked with their inherent identities and subtexts—is precisely what makes live art such a generative site for fantasy, rumor, and speculation—all the ingredients necessary for a good fanfiction.

My narrative opening embraces fanfiction's transformative potentials by rewriting Henry Jenkins's utopian description of a media fandom working together, as narrated in the opening of "Scribbling in the Margins," a chapter from his influential book Textual Poachers (1992).[1] Similarly, live art can be examined as an active community of consumers and producers who together instrumentalize Coppa's "living theatre in the mind" to transform an existing source into something else. The purpose of this narrative is to expose the methods of rewriting/reenactment that live art and fanfiction already share while also foregrounding the kind of active community and impassioned atmosphere so indispensable to live art practice. I build my argument around three examples of my practice-based research: the Fans of Live Art—DIY Workshop (2015), commissioned by the Live Art Development Agency, which included fourteen live art fan participants from across the United Kingdom, and the subsequent fan club (2015) public program and Live!Art fanzine publication (2015) that

followed. With reference to these examples, I propose a shift from fan practice as performative and imitative (via Coppa) to fan practice as an embodied "becoming" (via Gilles Deleuze and Félix Guattari), and as an affective and emergent community.

Live Art

By refusing categorization and discipline, live art has been described as an "explosive methodology" (Keidan and Brine 2003) that encompasses body art, performance art, time-based art, and endurance art (Johnson 2013). Developed and documented through the avant-garde, antiart, and countercultural movements of the twentieth century, performance art—a term often used interchangeably with live art in North America—has myriad definitions and possible histories (see Goldberg 2001). However, in many instances, it seems to be (or at least claims to be) more closely related to visual arts than theatre.

In 1999, the publicly funded Live Art Development Agency was founded in London to promote and coordinate activity in this !eld. Until 2021 and the departure of its director, Lois Keidan, it was an active node in the network of live art venues, programs, and activities taking place across the United Kingdom and internationally. Rather than stick with a single definition of live art or attempt to map its ascendance here, for my purposes, I consider live art as a live performance practice identified by its makers as something that is not theatre. By this negative definition, I refer to the many performance practitioners and their audiences who deliberately distinguish live art from theatre, in some cases even expressing a complete hatred for theatre.[2] Despite the fact that, as some have argued, distinctions between live art and theatre are defunct,[3] I want to account for the importance that such distinctions hold for the communities that form through and around live art.

Methodology and Context

As an active contributor to live art activities in the United Kingdom and Europe for well over a decade, I regularly attend and participate in public performances and programs. For example, I have created, curated, staged, and performed in solo and collaborative performances; taught and run workshops; worked as a dramaturg on other artists' shows; read and written about live art; and discussed live art with students, friends, and others in my !eld. A huge amount of this labor, of course, is unpaid—just one example of the many forms of exploitation so rife within the cultural

industries.[4] I am not alone in my pursuits, however, and this is important. The informal networks and friendships built through a shared passion for live performance help sustain live art as well as our interests, practices, and lives.

It is no coincidence that I found myself in live art. It has long been a practice taken up by those marginalized by society as a result of their identity or social background, as well as those who feel alienated from the canonical narratives of the art world and theatre industry (Sofaer 2002). Its inclusive support of minoritized people and its exploration of bodies that are gendered, classed, racialized, technologized, disabled, medicated, and eroticized have made live art an appealingly supportive community in which to develop a creative practice—but also to socialize, gossip, and hang out. Like fandom, which becomes a site through which fans and geeks can lurk or work through personal issues of identity and subjectivity in common with other fans, live art has formed as a parallel site of creative experimentation, questioning, and coproduction. Of course, although it is especially inclusive of difference, just like any fandom, live art has its own inherent hierarchies that are based on taste, knowledge, and access. In the same way that theorists of amateur theatre Nadine Holdsworth, Jane Milling, and Helen Nicholson (2017, 12) note that "communities of interest and identity can also risk seeming exclusive," live art scenes also sometimes feel like a clique—a fact that my peers also pointed out to me as I worked on this chapter.[5]

Hierarchies of knowledge and taste within live art fandom can be analyzed within the context of the !eld's rightful resistance to co-option, mainstreaming, and protection over its subcultural knowledge. In his formative essay "The Cultural Economy of Fandom," John Fiske (1992, 31), via Pierre Bourdieu, usefully points out forms of hierarchy and distinction between "legitimate culture" (ranging from traditional to avant-garde art) and popular culture, which he argues "receives no social legitimation." While this separation of popular culture from art has been undermined and complicated in a time of global networks and infinite digital remediations,[6] Fiske's framework nevertheless enables a critical examination of the distinctions between those who create and enjoy, for instance, loud, transgressive, or explicit body spectacles in live art, and those who produce and consume quieter, more minimalist formal deconstructions of narrative and representation—although many examples of live art complicate such rigid categorizations. Nevertheless, the tension between disrupting and maintaining these distinctions (particularly from theatre) remain crucial to its production.

Live art and fandom both also share a devalued status across cultural history. Theodor Adorno's outdated characterization of fans as "mindless consumers" (Jenkins 1992, 23) and Peggy Phelan's (1993, 148) memorable characterization of performance art as the "runt of the litter" of contemporary arts have enjoyed a reappraisal of status since, with distinguished academic !elds dedicated to their study and increased visibility in popular culture. The public appearance of Jay-Z alongside the self-proclaimed grandmother of performance art, Marina Abramović, at MOMA PS21 New York in 2013, and also with Lady Gaga on social media, are just two examples of the growing visibility and transformation of live art across the past decade and more (Marina Abramović Institute 2013; Michaels 2013). While absorbing live art's subcultural capital into capitalism's biggest exports—pop stars and art stars—such media stunts, however, fail to pay heed to or embrace live art's rich potential as a participatory world-building community—an aspect I consider to be its greatest potential.[7] I have no interest in hindering live art's growing popularity or influence, but it is important on the one hand to distinguish such mediated spectacles from the collective and social productions of live art communities, and on the other hand to think more generatively about its radical potential as a cultural form that interacts with, rather than remains in opposition to, popular culture. This notion of working on and within (both popular culture and late capitalist reality more broadly) is integral to my thinking about live art and fandom here.

Practice Based Research: Fans of Live Art—DIY Workshop

In my own research, I have explored the shifting terrains of (digital) cultural production through the lens of what some call the "new amateurs" (Prior 2019). In 2015 I initiated Fan Riot, an expansive practice-based research project exploring the growing relationship between contemporary art and fan practice since the internet (https://fanriot.tumblr.com). Examining the blurring of work and leisure in post-Fordist networked societies, Fan Riot explores the diminishing distinctions between professional and amateur, artist and fan. By contemplating the ways artists and fans negotiate this cultural shift, Fan Riot turns to the possibilities of new expressive languages and the unusual and imaginative forms of creativity and collectivity that networked cultures afford. Fan Riot includes a fan club series with contributing artists and fan practitioners who present their works in dialogue, along with publications exploring the relationship between performance criticism and fanfiction, and a series of

commissioned artworks and performances. I turn now to discussing the Fans of Live Art—DIY Workshop and the subsequent fan club series, fanzine publication, and live art fandom that emerged through this activity.

In 2015, I received a Live Art Development Agency commission to create the Fans of Live Art—DIY Workshop.[8] The aim was to gather a group of people (artists, writers, critics, people from fandom, as well as the curious or uninitiated) to spend three days fanaticizing over a live art figure, document, group, movement, or practice of their heart's desire. The workshop investigated the following research question: What might be the fruits of relinquishing professionalism and critical cynicism in favor of the more sincere, emotionally driven approaches of fans? My motive here was to explore the potentials of overattachments and affective relations in creative practice, as a challenge to the more conceptual or critically distanced approaches so often instrumentalized in both contemporary art and academic research. However, I want to encourage (aca)fans to recognize the potentials of their performative and embodied relationship to their object by offering a tool kit for creative and critical practice. The call for workshop participants was sent out across live art networks. Participants were told to "expect stalking, forced romance, collecting, shrines, parody mashups, tribute acts, body modification, cosplay, roleplay, chanting, moshing and fainting!" Fourteen fans were invited to participate after an easy application procedure—a demonstration of how much they really love their fan object. The group selected were fans of a diverse range of subjects across live art in the broadest sense, including fans of David Hoyle, Rose English, Karen Finley, Peggy Shaw, Marissa Carnesky, Genesis P-Orridge, Cheryl, the Hidden Cameras, Chris Brett Bailey, Kembra Pfahler, and Bruce Nauman, as well as the more televisual figures Davina McCall and Linda McCartney.[9]

Day 1: Fanfiction Tropes, Glossaries, and "Bro-ing"

The workshop began with a fan meet-up at the cultural mecca of live art in the United Kingdom: the Live Art Development Agency study room, a well-stocked archive of live art books and documentation. The aims of the afternoon were for fans to meet each other and to offer a critical context for the workshop in three parts. First, I introduced my own research and practice connecting live art with fandom, and I discussed the workshop's aims. Next, I invited fanfiction author Eliza Clarke to give an informative talk about her participation in the popular Harry Potter fandom, including brilliant insights into the various methods and tropes of writing, and reading and drooling over fanfiction, complete with a helpful

glossary of fannish terms such as slash, crossover, AU, smut, flu#, curtain, hurt/comfort, Mpreg, OTP, OT3, BNF, Mary Sue, tinhat, and ship. This generated an interesting discussion around the specialist terms and languages of live art like drag, durational, endurance, time-based, one-to-one, immersive, scratch, actionist, fluxus, happenings, socially engaged, site-specific, site-responsive, situationist, second life, queer, reenactment, ritual, liveness, flash mob, ephemeral, and bleeders.

In particular, we drew parallels between OTP and the intimate collaborations between, for instance, Merce Cunningham and John Cage or Marina Abramović and Ulay as just two possibilities for a slash or het!slash !c, as well as specific tropes such as hurt/comfort, where one artist takes care of another (who may or may not be ill) as curiously relevant terms for a long history of performances exploring illness in the context of live art, from Brian Lobel's work on cancer to Martin O'Brian's work on illness and the artist Bob Flanagan. There are also a number of sexually explicit performances, as outlined in Rebecca Schneider's book The Explicit Body in Performance (1997), which we might reconsider through the lens of smut, as well as a number of performances focused on the everyday and domestic, such as the happenings of Allan Kaprow or the formal minimalist experiments of artists such as Yvonne Rayner, Judson Church, and later Goat Island, whose performances we might also reconsider as domestic or flu#. Other tropes in fanfiction, such as "expanding a series timeline" (Jenkins 1992, 166), also become generative opportunities for thinking through durational performance as an opportunity to shift narratives and realities through slow duration. The purpose of pointing out the parallels between live art and fanfiction tropes and methods is not to merely suggest that they exist while going unacknowledged, but also to more generatively ask what happens if we understand these processes to be not only critical but also imbued with our own fannish desires. What new archival, speculative, and transformative possibilities might this offer? Such questions became important in the creation of our own live art fanfictions and fanformances in the days to come.

The final part of day 1 included a demonstration by Matthew Maguire—a Harry Styles look-alike and impersonator from the *Only One Direction* Tribute Band, whom I invited to discuss his experience of being in a tribute band. Matthew/Harry talked us through some photos, posed for selfies with participants, and told a few tales about what he and the boys got up to when sharing Travelodge rooms on tour—a kind of slash fantasy made real.[10] This generated many feels in the group (particularly those who were One Direction fans too) and sparked various anecdotes about live art fantasies, such as what happens when artists go backstage, in the

changing rooms, or indeed in budget hotel rooms. Another rousing element to Matthew/Harry's contribution was a demonstration of a specialist technique developed and used by the tribute band boys, which he called "bro-ing": a kind of playful, flirty, mischievous banter coupled with boyish tactility. Bro-ing, he told us, was a way to "conjure the mood and feeling" of One Direction, not an attempt to copy or imitate the original boy band members. This concept of bro-ing as tribute act seemed to offer a fascinating and groundbreaking way of rethinking fan production. Bro-ing, conjured as a collective energy, may be understood not as a performative but rather as a collective, embodied state of "becoming." This process, outlined by Gilles Deleuze and Félix Guattari as a generative new way of being that is a function of influences rather than resemblances, shifts fan production out of its subordinate position as a performative copy (as Coppa argues) by "removing the element from its original functions and bringing about new ones" (Deleuze and Guattari 1989, 258–59). This does not diminish narrative or representational approaches to fan production or performance, but it does offer an alternative approach to the study of performance and fandom, one based on affective and emergent, rather than literary or performative, dimensions.

Day 2: Stalking, Shrines, Tributes, and Fictions

The second and third days of the workshop took place in a nearby warehouse and photographic studio, which provided a more spacious and suitable environment for group work and performance practice. Building on the ideas, concepts, and feelings explored on day 1, participants were "led into possession" by their subject, encouraged to recall the ways the fan object can feel like it is stalking you as much as you are stalking it. Participants were then offered a tool kit of unusual fan methods to create their very own live art fanfictions, which we renamed fanformances. Before the workshop, fan participants were asked to bring the following:

- A series of objects/merchandise related to their subject.
- A piece of information/expert knowledge they got from stalking their subject.
- A piece of related music or sound.
- A piece of related writing (this could be (fictional, by participants or another).
- An outfit, accessory, or prop that suggests that they are a fan.

Using their materials, participants were instructed to build shrines to their objects of fandom and to then "activate" them in a way that would somehow bring them to life. This activation was a kind of working on, with, and through the materials. It could involve self-insertion, or others could be invited into the experience. A lot of time was spent viewing each other's fan collections, discussing stalking tactics as research methods, and sharing expert information about each other's fan objects: the obligatory leftover cigarette, a meaningful tattoo, a selection of cakes made from a recipe by the fan object's mother, here remolded into a cake shaped like the fan object's face and then ingested. We questioned the ethics of fandom (what was too much or too far?) and wondered how fan creativity can push at the limits of private and public, legal and criminal. The ethics of RPF also cropped up later on, when discussing the difficulty of exposing fantasies about other artists or artworks, particularly when the object of adoration may be personally known, as is often the case with live art in the United Kingdom.

In an essay about Adrian Howells's intimate one-to-one performances, Dee Heddon, Helen Iball, and Rachel Zerihan (2012, 122) discuss "the unappealing yet inescapable subjectivity inherent in such authored works." Such an issue of proximity—of being too close to a research subject—echoes the kinds of questions on subjective experience and ethics that arise in relation to RPF. We also shared anecdotes about times we met our loved ones, sightings or near misses, and how fandom can often lead to disappointment.

After activating our shrines, we then turned to the rewriting methods of fanfiction that Eliza Clarke had introduced on day 1. Here I also introduced the group to Henry Jenkins's "Ten Ways to Re-write a Television Series" from Textual Poachers (Jenkins 1992, 162–77). We used these tropes as prompts for the creation of our very own fanformances. What would happen if a performance was recontextualized in an alternate universe? What if the timeline was expanded to incorporate the backstage shower scene? What if the narrative was refocused on another, less assuming character or object? What if a character is turned into a villain, or transformed into slime? What if a character died? Or got ill? Or pregnant? What if participants made the performance more personal by inserting themselves into the narrative? What if the fan object gets it on with another fan object? How much sex can we make happen in this performance? After all, this is live art and this is fandom, which means taking seriously one's own fantasies and autonomous pleasures. Throughout the workshop, we stopped to share our works in progress, offering helpful comments and

constructive feedback on our creations. There was adequate time between tasks for conversation and hanging out.

Day 3: Shipping and Fanformance

The final part of the workshop included a "shipping ceremony" in which fans were invited to "ship [their] shrines" with other fan participants to create crossovers.[11] We also set up different areas in the space and labeled them with fanfiction tropes: the kitchen (domestic/flu#), the lounge (hurt/comfort), the studio next door (AU), a hat stand (curtain fic), a cubby (smut), a broom cupboard (death fic), and a chest of drawers (drawer fic)—the latter for those ideas that should never be seen. Each site and architectural space became another possibility for producing or changing narrative, meaning, or experience. As a group, we codesigned a shipping diagram, which denoted possible ships and their ship names, allowing us to imagine and then actually perform and bring those narratives (and indeed new performance languages) into being: a Chris Brett Bailey and Marissa Carnesky hurt/comfort fic; a Peggy Shaw and Rose English dom/sub teacher/schoolgirl AU; a Karen Finley, Bruce Nauman, and Linda McCartney dark het/slash OT3. The number of potential fantasy scenarios was endless. At this point, we also allowed the possibility of other live art figures or tropes to enter: a Kembra Pfahler and Davina McCall House of Horrors experience; a David Hoyle and Genesis P-Orridge Mpreg domestic; an Omegaverse Cheryl orgy for all OT15 participants.

Across an entire afternoon, fans collaborated on creating small-group fanformances using the shipping diagram as a prompt. The sharing of fanformances led to opening bottles of wine and sharing homemade cakes. We reflected on our experiences across the weekend, on what we learned about being a fan, and on what it felt like to be in a fandom. Individual feelings, emotions, and fantasies were noted as significant drivers for our motivations and creations, but it was the collaborative practice, the fun, and the collective energy—a kind of bro-ing between the fans—that radiated throughout that were perhaps the most significant.

Fan Club and Zine

A few weeks later, I organized the second in a series of fan clubs, this time focused on the relationship between live art and fanfiction.[12] All workshop participants were invited to develop material they had begun

working on during the workshop, and to stage their live art fanfictions and fanformances to the wider live art public at the Arts Admin, Toynbee Studios Café in London, a venue that often programs live art. This fan club also included contributions from other fans of live art who did not participate in the workshop, as well as the launch of a special Live!Art fanzine created with contributions from workshop participants, fan club participants, and others. The zine included examples of live art fan art, fanfiction, puzzles, photo manips, fan collections, "mock relics," and song lyrics (filk), a Chris Brett Bailey death fic by Megan Vaughan, a synopsis for a performance art musical entitled "Staying Live" by Oriana Fox, and some notes toward a Genesis P-Orridge tribute act by Laura Dee Milnes, among other fan contributions. The zine was launched at the fan club and distributed at the Live Art Development Agency, as well as at other events, such as the theatre and fandom symposium at Bristol University in 2017.

Conclusion: Fanformance as Temporal Fiction

This chapter and the practice-based research it discusses asks us to think more purposefully about live art and fandom's collective, responsive, and embodied practices. It also recognizes live art as a minor community—something that deliberately distinguishes it from major forms of theatre, with its predominantly middle-class literary plays or expensive musicals. Shifting from fandom's performative mode to focus on its affective and emergent potentiality does not denote a move away from our beloved subjects of live art and fandom, so often predicated on their critical possibilities, such as fanfiction's reworking of a major source text, or live art's deconstruction of theatre and art history. Rather, it requires us to think more generatively about the postcritical potentials of performance and fandom: fandom as an expansive and embodied practice, and fandom as a collective felt experience developed through a shared love and appreciation for live performance.

While I embrace the feels, I also want to remain attentive to the growing resonance of both live art and fandom across networked culture. This seems to be an especially urgent project at a time when the critical potential of minor practices risks being subsumed into the canon or exploited by capitalist regimes of reappropriation. I have thus turned to fandom's potential as an affective community and temporal fiction, which cannot be reappropriated but instead requires a form of affective inhabitation, duration, and communal practice of imagining, heightened, perhaps, when the source material is not only literary but live. By inviting others in live art to become fans, and by asking them to relinquish their shame of being a fan of other practitioners and practices, it has also addressed a lineage

of live art and enabled a way of thinking together about what our shared creative practices have in common with others.

Ultimately, this project proves that fandom and live art can learn from each other. In terms of fandom, fan studies scholars might take account of the radical potential of the live art community to speak back to dominant narratives, along with a blueprint for implementing those new fan narratives into reality through embodied processes—that is to say, through live art itself. Similarly, the domain of live art (and contemporary performance more broadly) can learn a lot from fandom in terms of its frameworks for harnessing impassioned engagement and autonomous pleasure, two ingredients integral to any utopian movement. By transforming live art fantasies into practice; by making fanfiction real through fanformance; and by creating a workshop, fan club and a fanzine publication, the Fan Riot project has also in some sense called forth a live art fandom (even if only as a temporary fiction), allowing others who love live art to watch, practice, read, feel, and participate.

NOTES

1. Busse and Hellekson (2016) have also rewritten Jenkins's narrative description of a fandom in order to think about fandom since Web 2.0.

2. Prominent live art figure Marina Abramović (2010) claims, "To be a performance artist you have to hate theatre."

3. For an extended discussion on live art's complex relationship to theatre and theatricality, see Shalson (2012).

4. As Nicholas Ridout (2014, 4) writes regarding the relationship between amateur and experimental theatre makers, "They risk subsuming their labors of love entirely to the demands of the sphere of necessity in which they must make their living."

5. A work-in-progress version of this paper was given at Glasgow Theatre Seminar, Glasgow University, January 17, 2019.

6. For an extended discussion on Fiske's fan distinction in digital fandom, see Hills (2013).

7. Subcultural capital is the cultural knowledge and commodities acquired by members of a subculture (Thornton 1995).

8. DIY is an initiative designed and supported by the Live Art Development Agency, an annual opportunity for artists working in live art to conceive and run professional development projects for other artists.

9. The fan participants included: La John Joseph, Angel Rose, Laura Dee Milnes, Laura Gwen Miles, Gareth Cutter, Rhys Cook, Vikki Chalklin, KindergartenKop, Jayson Patterson, Megan Vaughan, Allie Carr, Jo Hauge, Matthew Maguire, and Eliza Clarke.

10. I also worked with both practitioners on a later fan club commission; see Owen G. Parry, Fan Club 3, Jerwood Encounters, Common Property exhibition, Jerwood Visual Arts, London, January 29, 2016, archived at https://web.archive.org/web/20220813100256/https://jerwoodarts.org/exhibitionsandevents/writing-and-media/owen-g-parry-fan-club-3-shipfic-bodyswap-copyriot-partylife/.

11. Shipping is "the desire for two or more people, either real life people or fictional characters in film, literature, television etc.) to be in a romantic relationship" ("Shipping," n.d.). For an extended discussion on shipping and art practice, see Parry (2019).

12. There have been a total of five fan clubs: Fan Club 1 and 2 Artsadmin (2015), Fan Club 3 Jerwood Visual Arts (2016), Fan Club 4 Chisenhale Dance Space (2017), London; and Fan Club 5 Buzzcutt at CCA, Glasgow (2019).