

Section of Article (relating to Prismatic Audit):

Frame Shifters by Barry Laing,

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In *Triangulation*, Jason Maling and Torie Nimmervoll are Colour Auditors. For 12 long days they conduct a 'prismatic audit' of the vast Abbotsford Convent. 'Audit kits' comprising small coloured flags on poles to be stuck outside room doors are distributed to residents at the convent (staff, artists, health practitioners etc). Participants may change the colour of their flags at any time, on any impulse, for any reason. No prescription is given. At regular intervals throughout the day, Maling and Nimmervoll painstakingly collect and collate the 'data' (the colour of the flags) for individual rooms, different floors, separate wings and the convent as a whole. They fashion the results—sectioning, cross-referencing, averaging—into cumulative line graphs and pie charts and present their 'findings' to the 50 participants and public in twice-daily 'briefings.'

These wry, deadpan, faux analyses of the changing colours of the community amuse in their ludicrous seriousness. A possible "politics of Orange" in the East Wing countered by, perhaps, a "collaborative gathering of Green" in the West Wing could, potentially, be the sign of a stand-off! The doubtful sighting by Maling of a blue-tongue lizard in the convent grounds on the very day the data for the whole Convent came up Blue—well, "that was definitely a sign"! But there are no causes, only significances. These briefings are not the most significant aspect of the work. The frame slips. As convent participants are drawn into discussion and gregarious interaction with the performers, it becomes clear that these exchanges are made possible by the live, cumulative progress of the work in which the 'audience' have been participants and performers—in chance encounters, meetings, discussions, email exchanges and (suspiciously) clandestine activities — for 12 days. Repetitive and ritual structures already dispersed throughout the project coalesce in these briefings as the participants congregate to share in and further create the work; less to watch a performance than to keep the performance, and themselves, in play. The work finds its significance in the 'community' that it helps to form.

