THE IMPACT OF PERFORMANCE AS RESEARCH

PROCEEDINGS OF CARPA3
- COLLOQUIUM ON ARTISTIC RESEARCH IN PERFORMING ARTS
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Theatre Academy Helsinki 28th February to 2nd March 2013

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INTRODUCTION
ANNETTE ARLANDER

The third Colloquium on Artistic Research in Performing Arts, CARPA 3, took place at the Theatre Academy of the University of the Arts Helsinki between 28th February and 2nd March 2013. The purpose of the biannual CARPA colloquia is to contribute to the development of artistic research practices in the field of the performing arts and to foster their social, pedagogical and ecological connections. For the third time The Performing Arts Research Centre (Tutke) invited researchers at doctoral and post-doctoral levels to share their work and participate in the colloquium, which this time focused on the impact of performance as research.

CARPA 3 took as its starting point the increasing demands on impact placed on all forms of research today. We sent out a call explaining our interest in the performance of artistic research and the various forms of effects, affects and side-effects produced by artistic research projects. We posed some very broad and general questions like: How do expectations on efficacy relate to the so-called performative turn in social sciences? What is the relationship between artistic research and performance studies? What forms of shared authorship and collaboration does performance as research support? What are the results of our research projects? And to our great delight many researchers and artists responded to the call, both those who had participated in the previous colloquia and wanted to continue discussions related to artistic research in performing arts as well as those who were attracted by the theme.

While deciding on the theme we did not fully realize how acutely relevant the topic of impact was for many scholars and artists, grappling with the privatization of universities. Our first keynote speaker, professor Heike Roms from Aberystwyth University made this clear in her lecture The Impact of “Impact” – Performing Artistic Research in the Ruins of the University? Roms explained how “Impact” has in the UK established itself as a new operative term
that determines much of what happens in the name of research. In assessments of research quality and in applying for research grants, every researcher has to prove that their work has “impact” on the scholarly community as well as on non-scholarly publics. Roms discussed the impact this demand for “impact” has had on the field of artistic research, or “practice-as research” as it is called in the UK. She noted that a shift has been taking place in the debate on practice-based research in the UK, from a focus on its epistemological dimension associated with alternative forms of knowledge to the fact that artistic practice can help open research toward new, non-scholarly audiences. For instance the use of models and techniques from relational strategies in contemporary art have assisted in achieving “impactful” research. Although it is important to ask whom our research is for and how others may participate in it, Roms pointed out, the problem is that attention on “impact” is in agreement with the current policy of the conservative-liberal government in the UK and its move toward a greater privatisation of the University. She maintained that at a time when the teaching of art in British universities is no longer publicly funded, a call for the public impact of artistic research is used to further such privatisation. Referring to Bill Readings' *The University in Ruins* (Reading 1996), Roms asked whether artistic research may inadvertently collude in such neoliberal politics, and, moreover, whether artistic research ever was as challenging to the University system as it thought itself to be.

For CARPA 3 we invited proposals of presentations (demonstrations, workshops, papers) related to three broad concerns. First of all we were interested in the relationship between performance studies and artistic research. Performance studies and the expanded field of performance acknowledge performance practices extending outside the realm of art into the everyday; artistic research and practice extend the academic traditions of performance studies, “doing” what performance studies have propagated but not always realized (Mckenzie, Roms and Lee 2010). Personally I find this relationship challenging and important, although in my experience it is in no way self-evident. While performance studies, and cultural studies in general, have insisted on trying to let all the various voices of knowledge producers be heard, and thus made room for artists' voices as well, many artists and representatives of higher arts education insist on the special freedom and status of art as a field of critical practice.
The relationship between performance studies and artistic research was addressed by our keynote speaker Marin Blažević, who pointed out the relative mutual ignorance of performance studies and European postdramatic dramaturgical practices, while arguing for their close correspondence. In his lecture *From Shifts to Shifting Dramaturgy* he pointed out how the interplay of performative practice and theory or criticism of performance has been one of the distinctive factors in professing performance studies. According to him one of the main challenges has been to make the interaction and mutual reflection between (artistic) performance practice and theory of (artistic) performance more creative and complex. The shifts, introduced at the PSi#15 conference in Zagreb (2009), and later adopted by the PSi annual conferences, were thus conceived as collaborative crossover formats inviting both artists and scholars to experiment with the protocols of various intersected forms of performance and its research, whether in the framework of artistic practice, academic discourse and teaching, or social activism.

Secondly CARPA 3 focused on performance-as-research, using the international term, although the term practice-as-research in performing arts could have been used equally well. We wanted to focus on a whole set of themes like the performer as researcher, performer as author, authorship and performance, shared authorship, participatory strategies in performance related to the “transformative power of performance” and the performative turn in the arts (Fischer-Lichte 2008), and on participation as a key strategy in contemporary art (Bishop 2006). Humanistic research mostly consists of individual undertakings, while artistic practice in performing arts is often collaborative. Is it politically correct to work alone today? What does collaboration mean in artistic research? Collaborating and performing with what or whom? What are the limits and problems of collaboration? This cluster of themes turned out to be the most popular among presenters, perhaps not surprisingly, since the question of the performer as researcher or issues of collaboration concern most artist-researchers in the field in one way or another. These topics are also relevant for the professors, scholars and students at the Performing Arts Research Centre, many of who joined the colloquium.

Thirdly, CARPA 3 brought up the question of the performativity of artistic research, which relates to the main theme, the impact of artistic research. Performative research, however, can also be understood as a methodology. And then we can ask whether it should
be understood as an extension of qualitative research or a distinct paradigm, as research producing what it names (Haseman 2006). Artistic research can be regarded as something performative, producing effects in the world, as successful or unsuccessful (happy or unhappy) rather than true or false (Bolt 2008). One of the core questions related to methodology is: how can we study the relevance of artistic research from inside the practice? And in a broader sense we can ask, what are the results and outputs of artistic research? What kind of impact do we expect to produce with our artistic research?

Brad Haseman, our third keynote speaker and a key figure internationally in propagating for a performative research paradigm, arrived from Australia to present his lecture Life Drama in Papua New Guinea: “It may be performative, but is it performative research?” Haseman elaborated on the performative research paradigm by outlining a major drama-based sexual health research project called Life Drama, funded by the Australian Research Council and the National AIDS Council of Papua New Guinea, and developed by a cross-cultural research team in Papua New Guinea. Recognising the limitations of established theatre-in-education and theatre-for-development approaches when working across cultures, the team adopted a practice-led research strategy in order to communicate more powerfully about the personal and social issues involved in sexual health. Haseman discussed in detail how Life Drama, as performative research, addressed the credibility tests, which all quality research must meet: the tests of methodology, documentation, ethics, significance and impact.

Besides these three illuminating key note speeches we had the opportunity to have the new rector of the University of the Arts Helsinki, Tiina Rosenberg, to open the colloquium with an insightful opening speech reminding us of Judith Butler’s notion of performativity. And we ended the colloquium with a panel titled “The Impact of Performance as Research”, where the three key note speakers met and could discuss their views on our three main topics – performance studies and artistic research, performance as research and performativity of artistic research – as well as emerging questions.
As in the previous CARPA we started the colloquium by a pre-conference workshop, this time held by Emilyn Claid, who in her session Face to Face drew on her practice-based research as a choreographer and Gestalt/existential psychotherapist and offered the participants opportunities to experience relational encounters through movement-based choreographic tasks. And as a further pre-conference event we had the Performance Philosophy launching event, an informal conceptual Bring-a-Dish Party. Performance Philosophy (http://performancephilosophy.ning.com) is a new international network concerned with the relationship between performance & philosophy.

We would like to acknowledge the economical support the colloquium received from Federation of Finnish Learned Societies (TSV). A great thank you is due to all the people involved in the organising of the colloquium, all the speakers, presenters and participants and especially the contributors who have generously shared their work to be published here. It is also worth mentioning, that Heike Roms, who donates all the money she is paid for speaking about her reaearch project into the history of performance art in Wales towards a commissions fund for new performance work, informed us, that the next commission goes to performance artist Tim Bromage, who will be working on a new performance, shown at the Experimentica 13 festival in Cardiff in November 2013.

Since many of the presentations at CARPA 3 consisted of workshops, performances or demonstrations it is obvious that trying to share them in this kind of publication is difficult. And since the findings of many of the research projects presented at the colloquium need to be published in peer reviewed journals, it has not been possible for everybody to share their ideas in these proceedings. Of the forty one presentations at the colloquium we nevertheless have here material (either a paper or a workshop report or some other form of contribution) from sixteen presentations, which give an idea of the broad variety of approaches. The abstracts of workshops, demonstrations, papers and presentations not included in the proceedings can be found online in the book of abstracts. (www.teak.fi/Tutkimus/carpa/book_of_abstracts)

Although these proceedings are organised in a chronological order, following the order of presentations at the colloquium, they do not attempt to give an idea of what actually happened or to report on the discussions. Neither are the presentations compiled and edited to
form a unity or whole. The texts are presented more or less in the form chosen by the contributors.

In her workshop report *FACE-to-FACE* Emilyn Claid describes the actual exercises concerning presence, phenomenological enquiry, dialogic empathy and falling that we engaged in and refers to her theoretical context in Erving Goffman’s thinking and the dialogic philosophy of Martin Buber and Emmanuel Levinas. In *Making and Knowing Art from The Heart* Antti Nykyri and Leena Rouhiainen discuss the dimension of affect in their work on a collaborative performance, which by intermixing personal, physical, artistic exploration and theoretical insights questions how the heart knows. They emphasize the significance of the affective and the emotional in artistic knowing. Per Roar describes briefly, in *Viewing and Reviewing a Performance Situation*, how he presented his paper in a participatory manner, kinaesthetically "warming up" his audience.

Rebecca Collins shares with us the script of her lecture performance *Dear Institution*, which depicts her difficult and tender love-affair with Academia, asking what it means to work as an artist in an academic framework. Eeva Anttila, Hanna Guttorm, Teija Löytönen and Anita Valkeemäki report from their session *Happy Incidents and Unexpected Encounters in the Academia, or Be(coming) (a) Present(ation)* sharing their collaborative project in search for intuition, spontaneity and playfulness that too often become lost in the academia. Katja Hilevaara and Emily Orley present a powerpoint as documentation of their performance *MAKING MAKING MATTER: A Dialogue about Brief Encounters and Enduring Impressions*, where they tried to dissolve soap while discussing in order to relate to the history of the Theatre Academy building as a former soap factory. Kai Lehikoinen discusses and describes, in his paper *Artistic Interventions as a Strand of Artistic Research*, artistic interventions as artist-led initiatives that help organisations through the arts to develop their activities or competencies, and asks under which conditions could artistic interventions be regarded as artistic research.

Åsa Unander-Scharin and Carl Unander-Scharin report, in *Sensory Digital Intonation. The Impact of Artistic Intuition and Experience when Fine-tuning Digital Artefacts*, on their demonstration of their work with collaborative processes in the realm of technology-related choreography and opera.
In Into the Good Night (Go) Joanne ‘Bob’ Whalley & Lee Miller, who presented a 24 hour durational performance during the colloquium, write about their recent concerns about the training involved in bearing witness to live performance practice, the role of the body as an archival source and their interest in non-western body-based practices. Cecilia Lagerström describes her work with the performance act ”Silent Walk” and the questions this process has evoked in Etudes on Silence – Researching the Performative and Performing Research.

Vincent Meelberg discusses the implications of engaging in musical improvisation in his text Musical Improvisation as the Performance of Embodied Knowledge: Embodied Narrativity in Musical Performance. June Boyce-Tillman gives an overview of a grounded theory based research project and a series of interviews with a variety of institutions in the UK concerning performance as research (PaR) methodologies, in her text Embodied Knowing – Performativity as Research in the UK. Tero Nauha, who showed his performance "Life in Bytom" at the colloquium, describes the theoretical grounding for his artistic work in Poland, in Life in Bytom: The Actual Forms of Plasticity and discusses concepts like ‘plasticity’ developed by Catherine Malabou and ‘sponge subjectivity’. Guy Cools presents in Rewriting Distance. Some Reflections on the Impact of Performance as Research his performative practice, developed together with the Canadian choreographer Lin Snelling, which is researching the somatic role of the dramaturg in a performative context.

Henry Daniel and Rakel Ezpeleta describe Project Barca: New Architectures of Memory and Identity – A Case Study on the Impact of Performance as Research first through the conceptual starting points of going West to find Easy and going East to find West, and secondly through the different levels of impact of the performance in Barcelona. In Electrovocal Performance as/in Research: Notes for a Performance Gretchen Jude presents the script for her performance lecture and demonstration, which explored the problem of (dis)embodiment in human (vocal) interactions with digital technology in the form of a real-time experiment.

Finally, Paula Salosaari, who gave a demonstration with Leena Rouhianen and Joanna Rinne, writes with the title Initiating an Improvised Dance/Music Performance through Movement Imagery and Performance Analysis, about her project, a continuation to her research on ballet (2001), supporting the dancer's interpretational
choices and co-authoring in dance making projects.

As these titles show, not only impact but also artistic research, performativity or performance is understood and approached in a multidisciplinary manner. Hopefully these papers and reports will inspire the reader to create new research projects and of course to join us for CARPA 4, which in all likelihood will take place in Helsinki in 2015.

BIO

Annette Arlander is an artist, researcher and a pedagogue, one of the pioneers of Finnish performance art and a trailblazer of artistic research. She is educated as theatre director, Master of Arts (philosophy) and Doctor of Art (theatre and drama). Arlander was the first to be awarded a doctorate from the Theatre Academy, Helsinki (in 1999). In 2001 she was invited as professor of performance art and theory, a position she held at the time of the CARPA Colloquium. Arlander's research interests are related to artistic research, performance-as-research, performance studies, site-specificity and the environment. Her artwork is focused on performing landscape by means of video or recorded voice, and moves between the traditions of performance art, video art and environmental art. For more information see www.harakka.fi/arlander and annettearlander.com

REFERENCES


FACE-TO-FACE
EMILYN CLAID

ABSTRACT

Between is not an auxiliary construction, but the real place and bearer of what happens between men; it has received no specific attention ... it does not exhibit a smooth continuity, but is ever again re-constituted in accordance with men's meetings with one another. (Buber 1965)

Emilyn draws on her practice-based research as a choreographer and Gestalt/existential psychotherapist. Interweaving the two fields, this workshop offers opportunities to experience relational encounters through simple movement-based choreographic tasks. Through a practice of here and now presence, phenomenological enquiry and dialogic relations, participants experience how awareness of intersubjective processes – between performers and between performers and spectators – can affect performance making and instigate impactful change in the world. Theoretical and philosophical engagement with issues of self, subjectivity, uncertainty and nothingness will be discussed through the embodied tasks.

Our bodies live “opened up to” situations, especially other humans – two people are derived from their specific situational relationship – so what happens when one person is no longer there? (Madison 2005)

WORKSHOP – Wednesday 27th February 2013

INTRODUCTION

I make my way from the hotel to TEAK, walking tentatively on well-grittled pavements; snow banks piled high on either side, aware of the expansiveness of streets, bright light and sounds of trams. I enter a glass-covered arena feeling the immediate comfort of heat and
notice what appears to be a scattering of intimate performance spaces randomly positioned in the square, sofas and chairs, tables with empty coffee cups and magazines. I take the lift to floor 5 and walk into studio 535. I am early so I talk with the technician to sort out a projector and I wait, lying on the floor, while the cold winter sun pours in through the windows of the studio. Participants for the workshop begin to arrive and I am introduced to students, artists and conference delegates, from fields of arts therapy, theatre, dance and performance – approximately 15 people in all. We begin sitting in a circle sharing a round of names and I introduce my research.

As a performer, choreographer, professor and writer I now bring a further professional practice into the mix – that of Gestalt existential psychotherapy. I practice in two distinct fields – choreography and psychotherapy – that influence one another. Choreographic processes are enriched by the skills of existential Gestalt i.e. presence, phenomenological enquiry and dialogic relations. While bodywork, movement and choreographic strategies are integrated into psychotherapy. As a consequence these practices open up a third space of research, through workshops, teaching and performance making, that interweaves the two fields. And the kernel of this third space of research is here and now relational practice between myself and others – that also becomes the focus for this workshop.

For me, this micro engagement – the intersubjective between-ness of encounter – is key to method, process and content of performance and giving attention to the embodied interactions of our here and now relations opens up potential for growth and change.

As part of a “relationist” theory of art, inter-subjectivity does not only represent the social setting for the reception of art, which is its “environment”, its “field” (Bourdieu), but also becomes the quintessence of artistic practice. (Bourriaud 2002, 22)

A relational practice demands a here and now engagement, where we bring our whole selves to the meeting. So I am curious how we work in performance with the tension between our here and now, space and time sensitive bodies and our technically skilled bodies; a tension between what Foster calls a perceived body – resistant, pedestrian, everyday and an ideal body – technical, stylised and codified. (Foster 1992) Dancers, particularly, tend to relate through codes of movement language whether that be the conventions of
ballet or more contemporary forms such as release-based movement techniques. There and then of habitual movement codes tend to override a spontaneous here and now engagement.

Research begins with embodied work in the studio. Reflecting on this work invites a set of questions that can be investigated through contextual, philosophical and theoretical parallels, in writing. These in turn lead to further studio based research. This interweaving of studio and writing practices creates a core methodology for practice-led research.

WORKSHOP THEME

This workshop focuses on face-to-face contact with each other, slowing down the process of meeting, to notice impact and how interaction affects our phenomenology and, as a consequence, physical movement responses. Using movement-based tasks, dialogue and critical reflection we attend to how we meet each other and the affects of meeting otherness. And following this face-to-face interaction, we experiment with a particular theme: embodied acts of falling-in-relation.

WORKSHOP CONTENT

The workshop has a two-part structure:

- A Method for Relational Practice. We begin with embodying a method of relating through three tasks: a practice of presence, phenomenological enquiry and dialogic empathy. As we relate in the world these three interweave, creating the core elements of intersubjective face-to-face encounters. In this workshop we are separating them, through practice-based tasks, to slow down, notice and experience the processes of meeting each other.
- Falling. Embodying this method of meeting we explore various physical falling tasks.

PRESENCE

... Walk with externally focused attention, notice objects in the room, notice how looking outward affects walking, talking, energy, direction, use of time and space, how we relate to the environment around us...
... What do you require from the environment to support you – light, floor, warmth, interaction, sound, smell...

... Walk with internally focused attention, focus in on somatic experience, notice how looking inward affects walking speed, direction, use of time and space, engagement with your own flesh and blood, with breathing, with sensation, notice how your relationship with others has changed... looking inward...

... Standing still, play between inside and outside focus, as a practice, as work, shifting attention from the environment to bodily sensation, notice how one affects the other – in the here and now...

... Walk towards each other, walk around each other... notice how you are affected... looking at and being looked at... notice sensations... being here and now...

PHENOMENOLOGICAL ENQUIRY

We perceive and interpret almost instantaneously. “You cannot not interpret” (Staemmler 2009, 74). Here we are slowing down the process.

...Begin face to face with partner... with words describe what you see, without interpretation... let partner respond...

... Sense impact on your own body of what you see and what you hear... avoiding interpretation...let partner respond...

... Add your interpretations...

... Notice, describe, sense impact, interpret, respond....

...With movement... begin face to face, in stillness.

...Notice your partner's movements, sense the impact, notice your interpretation, respond in movement...

...Pick up from each other, use the impact of what you see to follow your own movement narrative...

...When your journey ends, return to observe your partner, noticing impact on your body as impetus to move again...

... An intersubjective, improvisational movement dialogue begins...

DIALOGIC EMPATHY
... Listening, sensing, as a practice of empathy...
... Tell a story to a partner, a recent experience that has affected you in some way...
...Partner listens, and gives a body based movement response...

FALLING

Using embodied presence, enquiry and empathy as a relational practice method, the workshop continues with an exploration of falling-in-relation. Participants experience each other's falling, from simple loss of eye contact, to slow falling, to falling and catching, to falling out of a hug. The focus is not only the faller's sensations but also the impact of the falling for the witness. Questions of existential uncertainty, nothingness and not knowing are welcomed into the space between us.

THEORETICAL CONTEXT

Lack of time meant that the practice of falling-in-relation was short and reflection as a group was limited. So I include here some philosophical background to face-to-face encounters.

In his sociological study of human behaviour and interaction Goffman describes *keeping face* as a “line” (Goffman 1967, 5) of behaviour by which an individual is known in the world, by others and himself. To keep face is to maintain a consistent image of self in relation to others. “Face to face interaction... is that class of events which occurs during co-presence and by virtue of co-presence”.

(Goffman 1967, 1)

*At such times the person's face clearly is something that is not lodged in or on his body, but rather something that is diffusely located in the flow of events in the encounter.*

(Goffman 1967, 6–7)

Face-to-face interaction is key to intersubjectivity. I understand my sense of self as *between* us, so my individual separateness is dependent on the togetherness of an encounter with you. We are dependent on one another for our *independence*, and through our *inter*relations we know our separate selves – a tension between uniqueness and relatedness. “Developmentally and in principle, the self is always secondary, the other is always primary...the other is
therefore always already contained in the self”. (Staemmler 2012, 27)

I am seen, therefore I am. (Altmeyer 2003, 261)

Intersubjectivity... and its empathic basis, begins to move us away from the simple Cartesian picture of discrete individual consciousness... to one in which subjective realms of experience interpenetrate one another, so that identity and individuality are relative rather than absolute matters. (Midgley 2006, 104)

Martin Buber, theologian and existential philosopher, sums up an intersubjective encounter with the words: “in the beginning is relation”. (Midgley 2006, 104)

Between is not an auxiliary construction, but the real place and bearer of what happens between men; it has received no specific attention ... it does not exhibit a smooth continuity, but is ever again re-constituted in accordance with men's meetings with one another. (Buber 1965, 203)

Buber focuses on the inseparable double words I-It and I-Thou. He differentiates an I-It encounter, where someone relates to another as an observer i.e. information gathering, from I-Thou, a dialogic, relational, inclusive contact.

For Levinas, another theologian and existential philosopher, face-to-face is an ethical issue: “the face is what forbids us to kill”. (Levinas 1985, 86) Levinas takes the idea of self-in-relation further than Buber. Intersubjectivity is not reversible, equal or symmetric. Contact is ethical first and foremost and face-to-face is an intersubjective encounter where my responsibility for you pre-exists my right to be.

The Other becomes my neighbour precisely through the way the face summons me, calls for me, begs for me, and in so doing recalls my responsibility, and calls me into question. (Levinas 1984 in Hand 1989, 83)

Face-to-face does not only imply eye contact, but what existential psychologist Gendlin calls “bodily interaction”. (Gendlin 1966 in Madison 2005, 200) “Our bodies live ‘opened up to’ situations, especially other humans – two people are derived from their specific situational relationship – so what happens when one person is no longer there?” (Madison 2005, 200)
Just as the member of any group is expected to have self-respect, so also he is expected to sustain a standard of considerateness; he is expected to go to certain lengths to save the feelings and the face of others present, and he is expected to do this willingly and spontaneously because of emotional identification with the others and with their feelings. In consequence, he is disinclined to witness the defacement of others. The person who can witness another's humiliation and unfeelingly retain a cool countenance himself is said in our society to be “heartless”, just as he who can unfeelingly participate in his own defacement is thought to be “shameless”. (Goffman 1967, 10-11)

Socially and culturally, in the West, we are expected to keep face-to-face, as a metaphor for holding each other up, holding to expectations of each other. And it is this embodied intersubjective sense of face-to-face that is key to the consequential affects of falling in relation - practice-led research that is further documented in Can I Let You Fall? (Claid 2013, forthcoming)

With thanks to the participants of the Face-to-Face workshop in Helsinki.

BIO

Emilyn Claid, Dr., Gestalt psychotherapist UKCP, Professor of Choreography at Falmouth University.

Emilyn is Professor of Choreography at Falmouth University and a Gestalt/existential psychotherapist. Her career stretches back to the 1970s when she was co founder of X6 Dance Space in London and editor of New Dance Magazine. She was artistic director of Extemporary Dance Theatre in the 1980s; then worked with Phoenix Dance Company and Candoco Dance Company in the 1990s while performing and producing her own shows such as Virginia Minx at Play (1992). In 1997 Emilyn was awarded a PhD and now works between academic and professional contexts as a writer, lecturer, therapist, choreographer and director. In 2006 she published a book, Yes? No! Maybe... Seductive Ambiguity in Dance Theatre Performance (Routledge). Recent choreographic commissions took place in Singapore and Beirut. She has acted as external consultant for courses at Hong Kong Academy of Performing Arts, University of Auckland and La Salle in Singapore. She has recently published an
article “Rise & Decline” in Theatre, Dance & Performance Training Vol.3 issue 3 (Routledge 2012) and is currently co-editor for a forthcoming issue of Performance Research 18 Vol.4 “On Falling”.

REFERENCES


MAKING AND KNOWING ART FROM THE HEART

ANTTI NYKYRI & LEENA ROUHIAINEN

ABSTRACT

This presentation consists of a collaborative performance lecture involving sound, speech, visual material and dance. By intermixing personal, physical, artistic exploration and theoretical insights the performance questions how the heart knows. The presenters share their diverse insights on the research-oriented artistic process. They address the significance of the affective and the emotional in artistic knowing. They likewise address how the motif of knowing through the heart informed the evolving artistic process and fostered renewed collaborative engagement.

PRESENTATION

We first performed “Renderings of the Heart of Matter” that consisted of video and sound material as well as live dance.

See http://vimeo.com/63593384

Video editing: Riikka Theresa Innanen
Sound design: Antti Nykyri
Movement, text and speech: Leena Rouhiainen

The video image and sound material were recorded from a cardiogram of Leena Rouhiainen's heart on October 5, 2012 by senior physician Vesa Järvinen at Hyvinkää hospital, Finland.

The text spoken in the performance includes quotations from the following publications:


Then we continued the presentation with the following lecture section in which we both addressed a few themes that influenced the progress of our collaboration:

Leena Rouhiainen:

I will shortly discuss our shared artistic process with sound designer and musician Antti Nykyri as well as videographer and dance artist Riikka Theresa Innanen through a perspective that could be termed as “affective orientation”. While we were working on the project, I began familiarising myself with theories on emotion and affect. On my part, they implicitly influenced the starting points of our collaboration and had a direct effect on the formation of the spoken script of the performance, if not our collaboration more generally. The next paragraphs, thus, consist of a few theoretical remarks on this orientation alongside of chronicled vignettes of lived life and the project.
In her book Queer Phenomenology (2006), Sara Ahmed theorises on how through our bodies we are oriented towards things, other people and the world. Being oriented in a certain way is about how things come to be significant for us. It shapes how we inhabit space, apprehend the shared world as well as whom and what we direct our energy and attention to. This entails, for example, feeling at home, knowing where one stands, or having certain objects within one’s reach. While analysing how orientations affect the manner in which subjects and objects come to materialise in the way that they do, she indicates that they involve affects, emotions and judgements as part of bodily habits and actions (Ahmed 2006, 27, 56.). One of the phenomenologists she draws on is Maurice Merleau-Ponty. Ahmed affirms his idea that the body is not a simple mechanical instrument for our personal goals, but a body sensitive and responsive to the external world already on its own grounds. In her view, the body is a form of expression that, in fact, makes visible our intensions (Ahmed 2006, 53, 67.). Indeed, on its most basic level Merleau-Ponty argues that our directedness towards the world is an affective one. He describes it as a carnal relatedness in which there is only an obscure flow of experiences that imply each other both simultaneously and successively and through which we welcome things with attraction or spurn them by repulsion. (Merleau-Ponty 1995/1962, 24, 154–155, 281; Merleau-Ponty 1987/1968, 12–13.)

In this project, it was the affective orientation my heart put forth that gave impetus to the emergent materials of our shared work. I had suggested artistic collaboration with Antti that involved using visual imagery, a related script and movement to produce a performance. He welcomed the chance to contribute to the formation of the overall project and its soundscape especially. Later on Riikka offered her support in editing the video material we received.

On my part, to create a script and feel drawn to some specific visual imagery, I felt I needed a theme or topic that moved me, touched me in some manner. While mulling over an approach to the work and embarking upon a visit to a friend’s summer cottage on one afternoon last summer, I felt nauseous and exceedingly tired. While packing my car in slow motion, it hit me that I had had quite severe arrhythmia during my sleep for the past few weeks. I was surprised and alarmed by my bodily reactions that were brought to consciousness through quite a time lag. The same afternoon and night I had medical inspection, including cardiography, which
confirmed arrhythmia and a problem in the electric current of my heart. I had just survived an emotionally painful separation. This bodily reaction to a life shift offered a point of entry into drafting concrete artistic material. The heart, how the heart knows and relates to our life circumstances, prompted Antti and me into extracting audio-visual material from a real live heart together with a cardiac sonographer. The artistic materials began to emerge and the project itself to unfold.

To understand how the orientation that the artistic process took could be more strongly understood as affective, I will continue on a few more points. Dance Scholar Dee Reynolds writes about affect in the following manner: “In terms of embodiment, affect refers to that point at which the body is activated ‘excited’, in the process of responding: but this process has not yet reached consciousness to the extent of producing cognitive awareness that can be translated into language”. (Reynolds 2012, 123.) She relates affect to changes in the energy level of the body and describes it as an involuntary bodily response. Affect is a form of fluid relationality where belonging together precedes separation. In fact, following Brian Massumi's formulations she argues that affect produces “an interface between body and world – a state of passional suspension in which the body exists more outside of itself” (Reynolds 2012, 128.).

What was of interest for this project is that, while affect is not directly accessible to experience, it is not exactly outside experience either. It involves a sense of a perception of one's vitality and becoming active. (Reynolds 2012, 128; Massumi 2002, 30.) On the one part this activity took me to the doctors, on the other hand it moved me into producing artistic materials together with Antti and Riikka.

Perhaps unsurprisingly resonating with our project, in his article The Autonomy of Affect (Massumi 2002) Brian Massumi himself relates to the heart when he writes that: “Modulations of heartbeat and breathing mark a reflux of consciousness into the autonomic depths, coterminous with a rise of the autonomic into consciousness. They are a conscious-autonomic mix, a measure of their participation in one another.” (Massumi 2002, 25.) The heartbeat and breath could then be viewed as avenues that leak affective content into our consciousness. He also refers to affect as intensity – a form of incipient action and expression. Affect, as intensity, is a tendency that moves us into new selective contexts in which the affect itself is never completely expressed or actualised. With this understanding I
considered the heart to have offered an affective orientation by which intensity flowed and generated the material organisations of the just seen performance. Even if my heart’s affective impulse had an effect on our artistic collaboration, it likewise relied on our previous collaboration, the practical circumstances we worked in as well as the skills and methods we embody. On this Antti has more to say – a topic he has been considering in more detail for a few years now.

Antti Nykyri:

There is certain kind of knowing involved in sound design as artistic practice, which can be understood by considering affectivity and how we hear and experience the world. By experiencing I will here refer to the many ways we become aware of our surroundings and things in it through hearing, but also to situations where we hear but do not necessarily become consciously aware of or recognise something – but are still moved by it or place ourselves accordingly to it.

This knowing has to do with the way the sounds affect us, even before any thought, emotion or interpretation of their quality or meaning can be formed. One way of looking at this is to consider how sounds are experienced and reacted upon in very different ways, when they are heard in varying contexts. According to cognitive psychologist and neuroscientist Daniel Levitin the same kind of sounds heard in a quotidian context and as part of a musical piece are experienced differently, even when they trigger the same neurons. (Levitin 2010, 95.) Because our inner, mental experience of the context, the way we hear them is different, the sounds also have a different effect on us; a sound of a car horn heard in the middle of a street or a sound with the same frequency played with an oboe as part of a classical music piece are experienced in different ways.

A performance itself can be understood as a varying context for hearing and being affected by sounds; different kind of qualities in movement, space, visuals, lighting design and so forth can create endless situational variations, through which we also experience sounds differently. Even a single movement executed by a dancer in different ways can appear as a contrasting or conforming context for the sound to be heard in. Sounds can also be understood as varying contexts for the seen movement, therefore influencing the way the affectivity in perceiving dance takes place (Reynolds 2012, 129–132.),
and leading also to different kinds of experiences, emotions, interpretations etc. Experiencing performance is not a static state of mind, where sounds would have their fixed meanings or effects. The affectivity of sounds, the way they touch and move us before and beyond a conscious emotional state, is something that takes place in these constantly flowing situations.

Knowledge, which is needed in order to create artistic content by using sounds in these contexts, can be understood by considering Polanyi’s (Polanyi 1962) view on tacit knowledge or, for example, the discourse of kinaesthetic knowledge (Parviainen 2006, 96–98.). Apart from skills applied in order to produce, play and shape these sounds and compositions, there is knowledge, which is involved in and compiled through working and playing with them and associating yourself affectively and emotionally with them. For example, a sound designer can through his/her work become aware of how certain kinds of sounds when combined form relations, connections and arouse sensory experiences and non-linguistic meanings. These meanings and experiences cannot be directly transferred or encoded into language or other symbolic forms, although they can be pointed at or described, discussed and written upon. It is possible for us to discuss how the sounds of the heart we just heard affected us and made us feel, but through this linguistic encoding it becomes impossible to fully convey the affectivity and the emotions related to them – and all the detailed qualities in the sounds which cause them. Knowing, for the sound designer as a practicing artist, is therefore tied to this affectivity and non-linguistic essence of sounds; becoming aware of their presence and learning how to apply the understanding of them.

Apart from this knowing, which concerns the practice of sound design, I want, however, to bring up another kind of knowing involved in here. We have collaborated previously with Leena and others, by creating performances in the context of artistic research, focusing on and gathering around certain themes or topics, such as knowing through the heart here. These topics have set the orientation for our work on a very constitutive level. They have been approached as open questions; we have tried to find out how performance and artistic work could be applied in order to address them. These topics have guided our work, leading to performances, which have deliberately not had a clear, pre-defined form, concept, genre or set of professional roles or hierarchies. Instead the roles, approaches and the whole concept and realisation of these pieces have been
negotiated accordingly to these questions – like a research question needs to be pondered upon, in order to find the applicable methods. One could say that from this perspective it becomes more important to ask these open-ended questions through collaborative work, than to establish yourself as an artist who creates certain kinds of work. The rest will then follow and works of art will form according to the question. In my experience this approach differs a bit from the common practices of art, where many institutional, genre oriented, productional, hierarchical and professional expectations often set the course and frame for work, and the work of art for that matter – although this is often left unspoken, in the spirit of liberty in the arts. Because of this orientation, the question and collaboration defines through the work to great extent how and what kind of a performance is realised – and not the other way around – I believe there also lays a profound possibility for knowing in and through art.

BIOS

Helsinki-based Antti Nykyri (MA) has worked with music and sound design in different contexts including electronic music, band projects, contemporary dance, installation art, interface research, theatrical plays and artistic research.

Dr. Leena Rouhiainen is Professor in Artistic Research at the Theatre Academy Helsinki. Her artistic field is in performing contemporary dance.

REFERENCES


ABSTRACT

The presentation discusses the experiences from constructing and developing the performance situation *If this is my body*. This project results from my doctoral research at Theatre Academy, Helsinki and experiments I have conducted over the last years on “warming up” an “audience” kinaesthetically in order to enhance their proprioceptive sensing. One of the first versions of this project was presented at CARPA in 2011; later versions have been presented, among other places, at the Medical Museion in Copenhagen and at Dramatikkens Hus in Oslo. The presentation reflects on the experiences gained from this artistic research process and questions the traditional divides existing between research, performance and somatic practices.
I have written a paper called “Do you move along? – Choreographing a performance situation for a participatory audience.” The paper discusses the experiences from constructing *If this is my body*, which is a hybrid between a presentation, lecture demonstration, experimental body workshop and a performance, which I call a performance situation. Conceptually, this performance situation came out of experiments I have conducted since 2010 on “warming up” an “audience” kinaesthetically in order to enhance their sensory awareness. One of the first versions of *If this is my body* was presented at the previous CARPA in 2011, later versions have been presented, among other places, at Medical Museion in Copenhagen and at Dramatikkens Hus in Oslo. In the paper, I reflect upon the experiences from this artistic research process, which challenges the traditional divides between research, performance and somatic practices.

For this presentation “Viewing and Reviewing a Performance Situation,” I have made a hardware version of a power point in the shape of a paper scroll (of unbleached paper, 1,2 m high, 0,40 m wide when rolled up, 10 m wide when unrolled). When I open it up towards the left, which here means the past, the scroll schematically illustrates how the concept of the performance situation emerged out of questions raised from the process of making the performance
A Rehearsal for Mortals (2005) and my doctoral research at Theatre Academy Helsinki. Through my findings and experiences, new questions were aroused that led to the process of making *If this is my body*.

In the middle of the scroll, which represents the present, I have placed the title of my paper. From this title an arrow points to the right, which here indicates the future, towards yet another question mark followed by a couple of meters with blank paper. This space is set-aside for this session.

As a short explanation, when I prepared for CARPA, I began to question how to present the paper I had written. As a choreographer-researcher presenting a project that explored how to shift the viewpoints and embodied experiences of the audience, I realized that I could not simply read the paper I had written. It would contradict what I was trying to achieve in the project. Instead, I decided on trying to implement in the presentation the thinking embedded in *If this is my body* – by letting you directly relate to the paper and my writing as a physical object. I hope you will join me in this experiment. The blank space to the right of my scroll is therefore left for your responses, your remaking of it.

(The audience was then divided in four equal groups, one group in each corner of the room. There they found copies of my paper, or rather one quarter of it in each corner. They got five minutes to read individually this quarter of the paper. Then, in groups of three they got 15 minutes to discuss the segment they had read, while cutting or tearing the text apart and placing it on a new sheet of paper, which when the time was up was placed on the blank space on the scroll. In this way, they were taking part in creating the future-past. At last, we had 20 minutes in plenum to discuss the experiences from this intervention and their reading, tearing, and sharing of the paper).

My interest was to try to convey the content of my project that my paper discussed in a performative setting that created what I set out to discuss and report on. I thank all those who attended for taking part in this experiment. The paper is still in a process of being rewritten. It will be published in the anthology *Artistic Research: Strategies of Embodiments*, edited by Tom McGuirk, Emeline Eudes, and Christine Fenzt, forthcoming 2013/2014 on NSU Press/Århus University Press.
Per Roar is a choreographer and doctoral student at Theatre Academy, University of the Arts Helsinki. His artistic work combines choreographic exploration with a social-political interest – an approach supported by his diverse educational background, which includes: choreography (Oslo National Academy of the Arts, KHIO), Performance Studies (New York University), and history and social sciences (University of Oslo, Corvinus University Budapest, and Oxford University). Per Roar is a recipient of the National Endowments of the Arts’ Fellowship for Artists (2000–2003) appointed as the first research fellow in choreography at KHIO (2003–2006), and in 2012 awarded the State’s Guarantee Income for Artists in Norway. In his doctoral project he explores a contextual approach to choreography by looking at the phenomena of grieving.
DEAR INSTITUTION

REBECCA COLLINS

ABSTRACT

Dear Institution,

I have fled. I’m sorry, I just need to go for a while to try a few things out… but I’ll be back… I promise.

Dear Institution is a presentation in the form of a love letter addressed to an anonymous academic institution. It light-heartedly describes a love/hate relationship between arts practice and academia from the personal perspective of a practice-based PhD student who flirts with both.

At times I love your borders and framework but I also need some time out to explore my artistic capabilities in a different context. I won’t forget you. You are always in my heart.

During 2012, Rebecca Louise Collins, undertook part of her research at apass (Advanced Performance and Scenography Studies) in Brussels – a “non-academic” environment for artistic investigation. In a letter she wrote (but never posted) she outlines not only the struggles and frustrations of being an artist in academia but also the pleasures and challenges to be found in articulating and developing a practice within the higher education system.

I never said there was anything wrong with you. I’d just like to see some other people too. It’s not you it’s me.

What does it mean to be an artist working within an academic framework? How can alternative sites of knowledge be recognized and valued without the need for ‘justification’? These are key concerns that emerge along with questions as to what forms of ‘collaboration’ are possible – how can we work both together and alone?
DEAR INSTITUTION

The *italics in bold* indicate instructions to perform the reading of the presentation.

*Move to sit on the table at the front of the auditorium, take out a phallic ornament from your pocket – a small statue of a building or a castle – or straighten out the microphone. Fumble for the letter in your bag using the microphone to track the sound.*

My Dearest Institution *(Stroke the monument)*
I’d say it all began about 10 years ago during my first degree in Drama and English literature at Queen Mary University of London, that was where we first courted, exchanged our first glances and intimate moments. Just the other day, I came across a reminder of one of our first encounters, On Performance Writing featured in Tim Etchells' book, Certain Fragments (Etchells 1999), do you remember it? There is that part about radio porridge, you know, the idea of a voice that is made up of fragments, layers and scraps – a voice that creates more of a “space” that is inhabited, a space through which stuff flows with bits that get lodged inside. With this in mind, my beloved, and without you thinking you have ever left my heart for one moment, I'd like you to close your eyes and concentrate on my voice. I’m writing this letter, composed of scraps and fragments, roughly outlining some of the difficulties you and I both know we have been having lately. It's going to get quite personal, and be from my particular perspective, but I don't want you to take it personally.

Recently, as you know, we spent three months apart. I went to Brussels, to apass – advanced performance and scenography studies, a non-academic research environment based on principles of self-education and collaboration, a kind of “open collective” that encourages sharing and developing knowledge together (See www.apass.be ). I didn’t want to leave you, but I felt like I had to after many months of reading, writing, and researching in a small, lonely cupboard-like office. I had to take action. During my time in Brussels I developed a practice situated between theatre, performance, sound art and audio installation. Taking the word “audience” in its etymological context as “the place of listening” and the performer as the place of speech, I wanted to challenge this relationship and make abstract this somewhat dichotomous relationship to ask whether the voice alone can create the space of theatre. By isolating a relationship of listening and speaking, I sought to question what might be in the voice that is beyond words and how we might relate to each other through the voice if normal conversational situations are estranged.

While there and since then, I have been reflecting on our relationship; at times there are things which I do or which actually happen that I feel unable to explain in words and I know you prefer us to communicate in writing, hence this letter. I don't want to justify myself to you but I think it is something we should discuss further. At times, I sense things or feel things in my body or around me that I don't know how to tell you about, the minute I try to
explain it I feel it becomes less interesting or looses some of its significance. I also have a small confession, I’ve started to see some other people as a way to try and share some of these feelings in person and make sense of it all. I know it’s painful but here I’d like to go through some of these feelings in a bit more detail. I hope you understand. It’s not you. *It’s me.*

I like the fact that you are always pushing me and I know that that is part of our attraction *(wink)*, but at times I wonder how far you are willing to go to understand me and how best I can show you what I know. At some point, I felt like you no longer understood me, you had become controlling and demanding, nothing I did was right. I became paranoid. You had become obsessed with frameworks, methodology; all these over blown words and concepts clouded your vision of me. I began to mouth the words I thought you wanted to hear yet whatever I said wasn’t good enough for you. *Mouth these* Ontology, phenomenology, semiotics, post structuralism, aesthetics, dialogical aesthetics, relational aesthetics. You began to make me sick. Our ways of knowing each other seem endless, we are continually caught up in a process of getting to know one another and I want to remind you as Annette Arlander *(wink to Annette)* also did that “knowledge is a matter of doing” *(cited in Arlander 2009, 78.)*. With this in mind my love, I left you. I locked my office on the third floor, packed my suitcase and boarded the Eurostar for Brussels.

*(Whispering)* At times the space between me and you is many thousands of miles, train journeys and car journeys, hours of waiting in queues in airports, rubbing shoulders with strangers, breathing in airplanes with so many of the same people, breathing in and out, creating our germs together in the same space. Adjust your own mask before helping others, before helping children; the exit closest to you may be behind you. Don’t forget to look behind you.

*(Faster pace)* I was pulsating with the rhythm of the city, the clunk and chink of the heating pipes, the people on the street giggling, laughing, snippets of conversations heard, signs of life crossing over each other. Apass – a place with flexible walls, willing to continually question and challenge the role and relation of the institution to those within it. No hierarchy. Self-organisation. Other sites of knowledge production, the YouTube clip held alongside the theoretical text. 24-hour access to a studio space. A store cupboard. My work there began thinking of how to revert the logic of sound in
space instead of working with sound as space; I wanted to move away from the logic of audio tours (your other darlings Janet Cardiff, Lavinia Greenlaw) and digitally mediatised sound. The objective was to move away from the voice as used in many post-dramatic performances (Forced Entertainment, Need Company, need I name more?) to consider the voice in its live format as found in earlier, more basic technologies. I was inspired by early 19th century hearing devices and speaking tubes such as those used on ships and sometimes now found in playgrounds. I wanted to consider the voice itself as space, the voice as an object that takes up actual space in the world, in an attempt to make it more present, less ephemeral, to really feel it as spit, breath, warmth, to smell it.

I have to confess, darling, that I began by attempting to find a solution to the questions we had posed together – a conceptual approach to the work but it just wasn't working, I was so keen to get my hands dirty. I had to challenge my assumptions, forget the conceptual ideas and begin on an exploration that would find its way as it went. I gave myself up to, “the matter of thought in hand”, instead of following a clearer method as that might have suggested I had already determined “how to proceed” (Beardsworth cited in Freeman 2010, 4). I gave myself up to intuition and worked on that, following what Robin Nelson terms as “know-how” (Nelson 2011, 107.). I let something else take over that led me to take decisions and follow those.

The journey includes dead birds, a badger, a red kite on the way in the road. The odd stray beagle and an adventurous lamb. Stalactites and stalagmites of ice, there are frozen toilets and non-24 hour garages. The space between me and you is endless and infinite at times.

I began to work as a craftsman understanding from a makers perspective how the surface of different found materials might interact with the voice and the consequences this might have on the conversations that could take place within a built structure that complicated everyday dialogues. At apass I had open access to a large store cupboard full of neglected objects and materials that began to influence the work and process. I invited others to ‘play’ with me in the studio making a series of ‘sonorous dens’ – small spaces were constructed within the studio from found materials and abandoned objects that altered the perception of the sound of our
own voices and the sound of the voice to those outside of the den. Through these experiments, I learnt that the kind of speech you use and how you situate yourself in relation to another person is altered if you do not see them nor see where they are situated in the space. Furthermore, by putting the voice into contact with different material surfaces such as plastic, foam, and an old duvet – the body at times horizontal, at other times seated, mobile, restricted – the imaginary landscape of what you might say or how you might engage your voice alters. With other senses restricted, the voice becomes the only instrument to orientate yourself and your relation to others in the space.

Of course, as you know “nobody works in a vacuum” (Nelson 2011, 114), the work was developed within a theoretical perspective, held at the back of my mind all the time were the words of Adriana Cavarero, the uniqueness of each person’s voice, her rejection of Western metaphysics to consider what is in the voice that is beyond words that makes each of us unique (Cavarero 2005). Outside of the meaning of words what other elements tie us all to one another in reciprocal communication? How might breath, rhythm, pitch, intonation, resonance affect our sense of Being? The theoretical approaches were held alongside, bubbling in the background, as I embraced “not knowing” and a child-like curiosity, a playful approach combining both free play and rule-based play (Caillois and Barash 2001.). However, the practical exploration gathered speed of its own accord leaving me still trying to catch up with it and make sense of its lingering resonances and echoes.

And you were gone, you were never here, but your voice at least gave me some indication of your presence far away in the distance.
From the crafting of a series of “sonorous dens”, four spaces each with specific acoustic properties were chosen. The practice then progressed to look for a way to connect the spaces that had been made in order to channel the voice from one constructed space to another without allowing sound to bleed into other spaces. It was important to join the voice yet maintain the body separate, to share a soundscape but not a physical space. After several trials with distinct materials, yoghurt pot telephones, 1960’s intercom devices, plastic tubing was decided on – the kind usually used to hide electricity cables underground. These connected the separate spaces that enabled voices to be channelled from one space to the next, not only the voice but also the breath, moisture from the breath and its smell of coffee, alcohol, and cigarettes.

(Whispers) The space between you and me at times is endless, infinite. Until we breath in the same space, until we share the same air, swop germs close enough to spit at one another, but we don’t. We are close enough to feel each other’s presence, feel the presence of the other in front of us, in touching distance.

With the connecting structure in place, the next phase of the investigation could begin. I invited others into the “sonorous den” spaces to explore and discover how their voice could connect with each other’s through the tube structure – using words and at times, only sound. The voices all gathered in one central outlet but could also be heard through the end of each tube. Harmonies, fragments of text, whispers, giggles and cries of help generated in separate constructed spaces were collected together.
At this stage, my love, I am reflecting on the encounters that others had with the work to bring out the enquiry. Reflection on this is what allows me to tease out what would otherwise be perhaps too obscure or difficult to pin down to something material and exact. Through this structure and through the articulation of the encounters with the structure it manifests itself in ways that I am still struggling to articulate to you, be patient sweetheart. In reflecting on what didn't work, the slight dead endings and wrong turnings I took or have taken, I begin to see the path I intended to take more clearly. Where I might have taken a detour, I feel my body go numb and cold, my fingers paralyzed over the keys on my MacBook pro. Like a game of hide and seek, I know in my heart of hearts when this is on the right tracks – you, my silent partner in crime, nodding quietly in the background.

Yet I struggle, as it is the written format that is still the most accepted form to turn tacit knowledge into explicit knowledge (Nelson 2011.). A landscape of sounds expresses something that is difficult to put into words; there is a lack of vocabulary to describe the shades and tones inherent in the voice, in multiple voices. Particularly when the something that you are describing is abstract to some extent. I must admit, I began to miss you and your ways however rigid at times; at least I know where I stand.

*(Start to bend the microphone towards you)*

I hope you don't feel as though I have betrayed you. Whilst in Brussels I was able to share some of my feelings and working process with others. I realised that an important part of my practice is to invite others into the process to work with me. It is a kind of collaboration – we would work through a set of questions or exercises that fed into the work. It seems difficult, if not impossible to work alone and something I don't understand is this tendency to be and feel isolated, the return of the artist to the ivory tower – it seems as though you want me all to yourself, complete exclusivity, but I want you to understand, I need to put my work into dialogue with others. My time in Brussels allowed me to put my work into contact with a network of others. It seems to me like this is an essential element of our relationship if we are to continue, otherwise I fear that I will become out of contact and out of context.
However, I must say, it wasn’t all so idyllic, on that week the third week from the end – everybody became truly sad. A boy on the fourth floor would cry and wail at night, even an Alsatian dog on the corner of Rue Dansaert had tears in its eyes. There was no reason for this sadness except for a slight inkling of disillusion and burst bubbles that the community that had been expected and hoped for was not actually there. Now all hope of finding it, or of it materialising had diminished, almost completely. That was the seed of all the sadness that engulfed the city, that in fact not all of the voices could be heard.

The secondary waves of an echo of hope crushed those at the outset; muffled voices, fake coughs and spoof illnesses prevented them from being together. Was it that they just didn't exist? Some traces were always left lying around – a mouldy coffee cup and that persistent blue leather jacket too small for anyone's body that had walked through the door.

I remember our early days darling as though it were a honeymoon period, we were in the studio, the library, in the backstage area, on the tube – we went everywhere. Lately it seems you want to keep me locked up, chained to my little desk on the third floor of the library. You want me to lead with my head, not my heart; from the waist down I am paralysed. Things are going to be different now my love, I'm back with a better idea of what I need from you and how to get it. We’re going to work through this together.

(Whispers) Our words my love and beyond them, its in our breath, in a rose-tinted breath that's how I know and how you know that we are in love. The between of me and you, its not quite me, not quite you nor us but almost. At some points we join and at others we move away.

Like the particles of quantum physics – small particles of me mix with small particles of you and as I leave they disperse in the air, defibrillate, dilate, but I don’t deny they are there or that they exist. Just because we don’t always see them, that doesn’t mean we should stop looking my love.

In my heart now and later on too (I hope).

Yours in the in between times,

Rebecca
BIO

Rebecca Louise Collins is currently undertaking a PhD at Aberystwyth University investigating listening, the voice and speech as theatrical modes of being. Her artistic work varies between the live and audio-based. She is driven by a curiosity of how an audience accesses and engages with a performance experimenting with structures of participation and how presence and energy alter what occurs in the “now” moment. Her work has been shown in the UK, Germany, Spain and Brussels. Her research has also been disseminated in a peer-reviewed journal.

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SOURCES


HAPPY INCIDENTS AND UNEXPECTED ENCOUNTERS IN THE ACADEMIA, OR BE(COMING) (A) PRESENT(ATION)

EEVA ANTTLA, HANNA GUTTORM, TEIJA LÖYTÖNEN & ANITA VALKEEMÄKI

ABSTRACT

This performative presentation is a shared venture between four female academics working in the intersection of arts, arts education and artistic/qualitative research. The unexpected encounters of our worlds and thoughts have given birth to this shared process of inquiry. Through playful improvisation based on simple patterns, everyday actions, verbal reflections and experimental writing, we are fumbling towards collaborative research practices. We are challenging ourselves in a search for intuition, spontaneity and playfulness that too often become lost in the academia. Drawing from some of the principles and ideas of the late 20th century French philosopher, Gilles Deleuze our collaboration has moved us to consider the indeterminate and continually shifting, nomadic process of not-knowing in the midst of sometimes striated academic (writing and presenting) practices. We have approached this process by putting into play simultaneously our multiple experiences,
accounts, stories on be(com)ing academics in our fluid fields. These fold in and back on one another, and ripple into diverse (theoretical) discourses as well as (scholarly and artistic) practices. This, we believe, disrupts the comfort, taken-for-granted (striated) academic spaces of reading, thinking and knowing. We are willing to see how our collaboration may help us in finding new, maybe happier ways to act, relate, think and write – or, to be(come) in the academia.

*To write is certainly not to impose a form (of expression) on the matter of lived experience. [It]...moves in the direction of the ill-formed or the incomplete...Writing is a question of becoming, always incomplete, always in the midst of being formed, and goes beyond the matter of any livable or lived experience. It is a process that is a passage of Life that traverses both the livable and the lived. Writing is inseparable from becoming: in writing one becomes-woman, becomes-animal or vegetable, becomes-molecule ...* (Deleuze 1998, 1, sited in Wyatt et al. 2011, 59.)

**INTRODUCTION AND BACKGROUND**

Our performative presentation was a result of a shared venture between us, four female academics working in the intersection of arts, arts education and artistic/qualitative research. The unexpected encounters of our worlds and thoughts have given birth to this shared process of inquiry that is ongoing, lightly and happily even after CARPA. The purpose of this presentation was to share our experiences on how embodied practices have become an integral element in our work as academics and researchers, and especially, how our collaboration through various embodied/artistic/experimental practices has made a difference in how we work, how we think, and how we write. Thus, the collaborative practice influences the outcomes of our work in many ways. It influences the process of knowing; what we come to know, what we research, how we approach our work in the academia. Through our collaboration we have found lightness, playfulness and joy in our work as researchers. Spontaneity, unexpectedness and intuition have found their way into our academic practices.

*Dancing girl*

*Living woman*

*Alive and happy*
Our “quartet” was formed by unifying two pairs that had previously collaborated; Teija had worked with Hanna, and Anita with Eeva. Here is an account on how Anita and Eeva encountered each other and started their collaboration:

One day, early fall, 2011. Theatre Academy Helsinki, hallway.

Eeva: Hey, Anita, can I ask you something?

Anita: Yes, sure, what?

Eeva: Well, I am writing this paper on embodied patterns and social choreography, and I am referring to developmental movement patterns as well. I remember that you have explored this area in depth in your research, could you please read this section and give me feedback about it?

Anita: Ok, of course.

Eeva: Thanks, I’ll send the paper to you!

A month or so later, in a dance education conference, Lissabon, Portugal.

Anita: I read the entire paper! It is really interesting. While I read it, I realized something really important about my own work.

Eeva: Oh, wow, that is great – tell me more!

Anita: It is complicated, but it is about the difference between “normal” development and learning difficulties, or obstacles...

Eeva: Sounds interesting. I would also like to understand more details about all this neuro-muscular patterning much better. We should talk more about this!

From this point of shared interest our collaboration grew into a performative conference presentation titled Playing with patterns: An embodied dialogue. The context for this presentation was the International Congress for Qualitative Inquiry to be held in Urbana-Champaign, Illinois, USA (April 2012). This time, the conference was to include a special pre-conference day of the arts.

Before the conference, Teija, who was also going to attend the same conference and had taken part in a workshop by Anita and Eeva, contacted Eeva via email. She wrote:
Could I and my colleague Hanna somehow take part in your dance sessions? I enjoyed twirling in my skirt in your workshop! Hanna and I are writing collaboratively, and we both are also presenting in the Arts Day. Maybe we could share our work somehow before we go?

Yes, of course, Eeva responded to Teija. Since Eeva and Anita wanted the audience to participate, they agreed, “Let’s have Teija and Hanna help us in this!” And then, one Tuesday afternoon in March 2012, Teija and Hanna came to see our “rehearsal”.

This is how the two pairs initially met. Teija and Hanna supported Anita’s and Eeva’s presentation in Illinois, and out of this experience a collaborative article titled “Playing with patterns Fumbling towards collaborative and embodied writing” was created – lightly and playfully.

**OUR PRESENT(ATION)**

The CARPA3 conference gave us a time structure for continuing our collaboration. Once we agreed to propose a present(ation), our intention became shaped: we wanted to share our collaborative approach, which we described in the abstract as follows:

> Through playful improvisation based on simple patterns, everyday actions, verbal reflections and experimental writing, we are fumbling towards collaborative research practices. We are challenging ourselves in a search for intuition, spontaneity and playfulness that too often becomes lost in the academia. Drawing from some of the principles and ideas of the late 20th century French philosopher, Gilles Deleuze our collaboration has moved us to consider the indeterminate and continually shifting, nomadic process of not-knowing in the midst of sometimes striated academic (writing and presenting) practices. We have approached this process by putting into play simultaneously our multiple experiences, accounts, stories on be(com)ing academics in our fluid fields. These fold in and back on one another, and ripple into diverse (theoretical) discourses as well as (scholarly and artistic) practices. This, we believe, disrupts the comfort, taken-for-granted (striated) academic spaces of reading, thinking and knowing. We are willing to see how our collaboration may help us in finding new, maybe happier ways to act, relate, think and write – or, to be(come) in the academia.
In planning our collaborative sessions that were to lead to our presentation, we soon recognized that we shared experiences on being somehow restricted or belittled as female academics working in the field of arts/crafts education and qualitative inquiry. We recognized ourselves as “dancing girls” in a metaphorical and literal sense. Without a conscious decision our collaboration more or less revolved around this theme.

We met in a dance studio for four times. The sessions consisted of movement, talking and writing in various combinations and approaches resulting in scattered words, scattered papers, scattered thoughts and movements – and lots of uninhibited utterances, laughter, fooling around, jokes. Underneath all this lightness, we could somehow sense shared meanings, shared experiences, depth, even seriousness:

**Dancing with my shadow – my hand is having a shadow on this paper...**

**So, if shadows are weightless, how come they are so heavy?**

The movement and writing in the studio seemed to offer us a more physical (embodied) foundation for exploring and expressing our experiences in the academia. It was an exploration into how be(com)ing in the mo(ve)ment together lead to emerging notions and to making sense of our experiences.

*Becoming (a) present(ation)*

*coming together*

*travelling movements*

*How embodied collaboration works, enhances, hinders – (or what)*

*ourselves in finding/covering/recovering/uncovering*

*what we want/need to present.*

*Present – a present – lahja?*

*Becoming (a) present(ation)*

*Finding the words ...for... not connecting to my moving.*

*not connecting to my moving*

*not connecting to my words*

*connecting to my works*

*moving*
empty
space...
meditation... light

I want to become a dancer in my next life.
Can I love dance, be a dancer, from distance periphery?

Between the sessions we wrote with each other via email. We decided to begin each message by a haiku – a practice that Teija and Eeva had explored some years ago in connection to another collaborative process. The following text is a collage of the texts that was created during this lighthearted process that lasted for about one month – a text that was also one part of our present(tation).

30.1.2013 Eeva

Katson sadetta — (I look at rain)
Kuuntelen sen tahtia — (Listen to its pulse)
Ajattelen taas — (I am thinking again)

I am a dancing girl and I want to remember that when walking through the corridors of the academia that echo cold sounds and remind me of a direction, a pathway towards destination that I should know.
I should know where to go.
I should know what to say.
What to wear how to speak when to be quiet.
How to sit.
Why sit? Why not dance through the day – the meetings, the corridors, the encounters.
I want to dance in my thoughts all day.
Let’s dance.

12.2.2013 Anita

Ny ei haiku tuu — (no haiku presenting itself)
Mut muita juttuja jaan — (but sharing other things)
Elämyksiä — (experiences)

— (Here in the frozen air of Salla I am breathing loud. My condition is out and low, but after one day comes another. I have seen the lightstatue of the sun, I have climbed above/on it, hugged it and let it pierce my heart.)

Confession: I forgot the papers at home, but you will get the papers before next rehearsal.

Humble, humble, humble.

I am a teaching, I am a learning, I am a being, a saying, a listening... I am living!

All I am doing, I am.

Not asking what I am doing, knowing. and again in English

or Finnish or what are the languages we...

use, write, speak, inhabit, embody?

13.2.2013 Eeva

Pysähdyn tähän — (I pause here)
Hetkeksi sormet jää — (For a moment, the fingers linger)
Odotan vaan en — (I wait, then, not)

Academia as a dancing system – flow of ideas, enriching, flourishing, encouraging, nurturing, cross-fertilizing. What a dream. Like heaven on earth.

How to be in the academia? How can art thrive in the academia? Even in art universities, art is compartmentalized. What is good, what is cool, who knows, who has a clue?

How to watch, how to talk?

Meetings, lectures, curricula — everything is standardized. We sit like virkamiehet. We talk like virkamiehet. [office holders]

Meeting rooms, classrooms, hallways... they make us act and move in certain ways.

Social choreography of the academia...

13.2.2013 Hanna

terkku täältä — (greetings from here)
hämärästä — (from the dusk)
hämystä, jossa vielä uuvuttaa — (from the twilight where still fatiguing)
jossa haikuja sivun verran — (where I wrote one page of haikus)
tai haikurunotunnelmia (tai hapuelmia, sanan syrjästä pitkästä aikaa
kiinni..)
— (or haiku-poem-atmospheres, grasping the edges of the words
again)

leikin, taas leikin (I play, again I play)
tahmealla pinnalla (on a sticky surface)
jään kiinni tähän (I remain stuck here)

ei haikuja voi (no, haikus cannot)
väitöskirjaan ei sentään (into a dissertation, no no)
tieteelliseen ei (into a scientific, no)

mistä leikki ilo (where to find play, joy from)
mistä leikki elävä (where a living joy)
jäänkö suruisaksi (do I remain sad)
hyppää tännepain (jump here)
kuiskaa jokin hiljainen (whispers some quiet)
anna lentää pois (let fly/flee away) (lines of flight, Deleuze and
Guattari 1987)

lennä tänne lennä (fly here fly)
lennä ilovaina tänne (fly, the power of joy, fly here)
käännä lauluni suunta (change the tide of my song)

tanssityttönen (dancing girl)
tanssi tyttönen, tanssi (dance, girl, dance)
tanssi sanoilla (dance with words)
tanssi ilosta (dance out of joy)
tanssi surusta, tanssi (dance out of sorrow, dance)
tanssi akateemisuudesta (dance out of being-academics)

Where are words going to?
Where do words come from?
How do thoughts emerge?
Speech!

How can we talk
how can we have a presentation
give a present
becoming-(a)-present(ation)
to and with each other and with the current situation, with the
haecceity of affects and percepts,
how to move,
how to talk,
what is the social, cultural choreography of a presentation,
of an academic presentation,
where are the border-lines in the academia, in an art institute, at the university?
Can a presentation present something not-yet-known?
A mo(ve)ment of/towards something unexpected?
Can we remain asking
remain wondering
still breathing with everyone (t)here
still breathing
not only like white-collars (wirkamiehet, valkoisissa kauluksissaan?),
Holding breath and affects with the collar?
But moving, affecting and affected becomings
who knows, who says?
Thank you Eeva and Anita, I got some of the spirit to this grayness.

13.3.2013 Teija

illan hämyssä levossa — (in the evening dusk, at rest)
pehmeänä pästää — (soft on/in my head)
vi(u)hdoin vapaaksi vaatimuksista — (free of expectations, at last)

Hanna (t)here within the dusk, too
writing beautiful haikus,
poem(s) of living,
living poem(s)
with humility,
 wondering and wandering
on the sticky surface(s)
approaching joy and play
through dancing and moving
with letters,
with words
with us.
And Eeva, (t)here, too
wondering and wandering
about compartmentalized art,
about meetings, lectures, curricula
about how everything is standardized.
Can we remain asking,
remain wondering,
asked Hanna.

Yes – can we remain wondering and wandering?

Wandering brings about wondering,

moving brings about curiosity,

or thinking

or what?

And Ani, (t)here, too

wandering in the freezing cold Lapland

wondering the (unexpected encounter with) sunlight,

finding its way to (y)our heart(s)

through (y)our fingers

dancing on the keypad(s)

humility (t)here, too

and Teija, and (t)here and now, and too

breathing, again, with you

thankful for our unexpected encounter(s)

our happy incident(s)

here, through writing with words and letters across the net

and there, in the spacious dance studio,

with the white soft floor supporting our

sitting, walking, talking, balancing, spiraling and and and ...bodies

after the whole week writing academic proposal(s),

sitting (still) in my office

writing on standardized forms,

with questions asked and answers expected,

in a standardized manner

with limited space,

and word account,

fill to the brim,

but do not exceed.

And i ask

where is the play

where is the joy

where is the light(ness),

the dancing girl

dancing academia,

the poet girl

poeming academia.

And (t)here and now,

happy with you and our deleuzian rhizome

no beginning or end,

always in the middle, between things, interbeing, intermezzo.
still breathing
with humility
with you.

21.2.2013 Teija

istun ikkunan ääressä — (sitting in front of the window)
ulkona hanki hohtaa valoa — (outside snow, shimmering light)
iloa —(joy)

hello again

Yesterday I took part in (or watched) a performance called love.abz
It dealt with a playwright and writing and translations and computers
and I noticed something in me
something that has to do with our present(ation)
I smiled when i encountered something unexpected
I laughed when something unusual occured
I felt happy when the performers played with the material,
when they played and smiled their way through the play
A small piece of play
the lightness of playing with and amongst each other

21.2.2013 Eeva

Hämärä ilta — (Evening dusk)
Jäsennissä päivän paino — (The weight of the day in my limbs)
Ajattelen hiljaa — (I think silently)

It seems to me that we all have experienced trouble and frustration in
our work
in the academia
as women
as dancers, educators
in the margin, missing the highway
Wandering around, our peculiar pathways, searching for crossroads
Encounters
So that we would be able to share and co-construct something more
than our individual threads of knowledge
So, here we are
Uni-ted
Uniting, connecting, sewing together our thin threads
Making a patchwork
Crafting a present(ation)
For whom?
Who will listen, who will respond, receive our present(ation)?
Are our voices still too weak, silent?
Hanna wrote beautiful haikus for us
What a present!
I read them many times – they keep echoing inside me
Thank you
And thank you all for sharing
I trust that this process carries us through and towards a meeting point we do not know yet...
We can change the course of lonely wandering and getting lost in the corridors of the academia

Good night

BECOMING (A) PRESENT(ATION)

The present(ation) took place in a studio with big windows, open space. We decided to put the chairs for the audience along the two window-walls, and we used the only wall without windows for putting up our new title “Becoming (a) present(tation)”. We put papers and pens on the floor, for us to use like we had done during our preparatory sessions.

Anita was ill, unfortunately. She was present, anyway. We started with breathing together, back to back. Then, for about 15 minutes, we improvised with movement and words, beginning with a

S T A R T L E

... I imagine
being a
lonely planet

Planet. PLAN. No plan. Planned pathways. Directions. Am I going to follow the plan(s) or what?

Pushing the limits....
Kokoelma sanoja, joista sommittelema tulee tai voi tulla jotakin, jota liikaa tietämällä etukäteen ei voisi tulla. Kun tietää ei kysy, leiki, etsi, ihmettele...

(By assembling a collection of words they become or can become something that cannot be anticipated. When you know too much in advance, you do not ask, play, wonder, search...)

As if we were intuitively following Gilles Deleuze (Deleuze and Parnet 2002, 3) and be(com)ing foreigners not only in a foreign language but be(com)ing foreigners in our own language.

UNIVERSITY
DI-VERSITY
UNI-DIRECTIONAL
DI-RECTIONAL
MULTI-DIRECTIONAL
UNIVERS' CITY
UNIFORMITY
DIVERSITY
DIVERS CITY
UNIVERSE
UNIWORD
UNITED WORDS

single words

single and flowing movements

r e a c h i n g

s p i r a l i n g

r o t a t i n

g to(wards) (y)our words and movements

connecting words, movements, bodies, us
extending

towards the-not-yet-known
These words, or simple movements, were the framework for Anita’s and Eeva’s earlier work, “Playing with patterns”. They emerge from so-called developmental movement patterns. As Hannaford explains:

As we explore and experience our material world, initial sensory patterns are laid down on elaborate nerve networks. These initial sensory patterns become the core of our free-form information system that is updated and becomes more elegant with each new, novel experience. These patterns become our reference points and give us the context for all learning, thought and creativity. From this sensory base we will add emotions and movement in our life-long learning dance. (Hannaford 1995, 49.)

Breathing  
Reaching  
Withdrawing  
Spiraling  
Rotating  
Startling  
Bending  
Extending  
Opening  
Closing  
Rising  
Sinking  

The dance  
The present(ation)

AFTERTHOUGHTS

1.3.2013 Teija

Istun, taas, ikkunan ääressä — (Sitting, again, in front of the window)  
tuuli viuhtoo ulkona — (the wind is swishing outside)  
minä rauhassa sisällä — (me inside in peace)  
eilinen esityksemme oli minulle hyvä ja vahvistava kokemus — (our presentation yesterday was a good and confirmatory experience for me)  
olimme yhdessä, improvisoimme — (we were together, improvising)  
ja keskustelimme niistä asioista, — (and discussing the things)  
joiden äärellä olemme olleet. — (that we had deliberated earlier)
saimme yleisöltä palautetta, — (we got feedback)
osin ihmettelevää, — (some wonders)
mutta paljon kiitävää. — (but many thanks.)
Se huomio, että de- ja rekonstruoimme yliopistoa — (The notion that we were de- and reconstructing the university)
lämmittää vieläkin mieltä.— (still warm the mind.)
vanhempi nainen vielä torilla tuli sanomaan, — (the older lady, after the presentation, came to me at tori and said,)
että “well done” — (well done)
(well done – hyvin tehty, kypsä, läpeensä paistettu... : ) — (well done – as if done well but also as well-done, ripe)
Ja ani, — (And ani,)
olit mukana alusta saakka. — (you were with us from the very beginning.)
Hanna luki sinun tekstisi, — (Hanna read your texts,)
myös sen aivan viimeisen, — (also the very late one,)
tekstiviestillä lähettämäsi. — (that you sent by text-message.)
aivan mahtavaa, että laitoit ne tulemaan! — (it was so awesome that you sent them!)
Minäkin toivon, sinun laillisasi, — (Me, like you, I wish)
että jatkaisimme näiden — (we could continue)
ihanien tekstien ja aiheiden äärellä — (with these delightful texts and themes)
yhdessä, — (together)
ihmetellen, — (wondering)
kysellen, — (asking)
etsien reittejä eteenpäin.... (finding paths/lines forward...)

teija

And she referred to Michel Foucault
and the historically sedimented,
taken-for-granted habits
within the academia.
And we, probably, trying out
a line of flight (Deleuze and Guattari 1987),
in (per)forming
be(com)ing (a) present(ation).

Indeed, Foucault (Foucault 2002) has described how
discursively sustained institutions (or spaces)
in the press of normative expectations can be
challenged and disrupted by paying
attention to diversity, contradiction and complexity.

Is that what we are fumbling towards, diversity and complexity, even contradiction? Could the supposedly formal institutional territories of universities be **spaces of flux and transformation** (Gale 2010, 304.), instead of stable or unchanging institutions striving towards fixed outcomes, or pre-defined **impact**?

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4.3.2013 Eeva

*Kiitollisena — (I am thankful)*  
*Uuden kuun koitteessa — (When the new moon rises)*  
*Jatkan johonkin — (I will continue somewhere)*  
*Aiemmat säkeet, aiemmat säkeet, yhteiset hetket, kohtaaminen, kosketus — (Former threads, former verses, shared moments, encounter, touch)*  
*Kaikuvat, resonoivat, järjestävät ja ryhdittävät ajatuksiani uuteen asentoon — (Echo, resonate, organize and support my thoughts into new positions)*  
*Entinen säilyy, osin häipyy varjoon — (The past stays, partly disappears in shadows)*  
*Valoon nousee uutta, lämpöä, kutinaa, kutkutusta — (Something new comes into light, tickles, tickling)*  
*Uteliaisuus, into ja tahto — (Curiosity, enthusiasm, and will)*  
*Jatkaa matkaa — (To continue the journey)*

*Lämmöllä, and again in English  
(Warmly) and/or again in Finnish*  
*Eeva or*  
*what are the languages*  

*we...*  
*use, write, speak, inhabit, embody?*

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5.3.2013 Hanna
Istun, taas, minäkin, ikkunan ääressä — (Sitting, again, me too, in front of the window)
kii tollisena viime viikon esityksestämme, present(ation) lahjasta toisillemme ja yleisölle läsnäolosta toistemme ja yleisön kanssa — (thankful for the last week’s present(ation) to each other and the audience, being present with each other and the audience)

kii tollisena myös eilisestä tanssitunnista Zodiakissa liikkeestä, läsnäolosta ja lahjoista — (thankful also for yesterday’s dancing lesson in Zodiak movement, presence and presents)

Eilen kukin tanssija oli hetken myös yleisöä ja kukin yleisö pääsi estintymään, liikkumaan, improvisoimaan olemaan läsnä antamaan lahjaa — (Yesterday every dancer became audience too and every audience became performer, moving, improvising, be(com)ing/giving (a) present)

And again the text changes while translating it...

Miten yleisön voisikaan ottaa mukaan — (How could the audience become included)
yksi brittitutkija viime viikolla kertoi odottaneensa pääsyä mukaan — (one British scholar told us she was waiting for that)
läsnäoloon/esitykseen/laahjaan, emme huomanneet antaa tilaa, me esitimme, valtasimme näyttämön, jätimme toiset katsomoon — (we didn’t come to think to give space, we presented, we took the stage and left others in the auditorium)
mitä yleisö antaa — (what does the audience give)?
mikä on yleisön lahja — (what is the present of the audience)?
miten yleisö on läsnä — (how is the audience present)?

8.4.2013 Anita

sighing

Do not imagine that man invented language.
You’re not sure about that,
you have no proof, and you’ve seen

I dance through the university, no human animal become Homo following all the universes between my fingers, Sapiens just like that, in front of your uniting with my breath, eyes. (Lacan 2008, 33.)
finding the uniwords giving the name for universe
in where we meet dancing united steps in our heartbeats.

26.4.2013 Eeva

So, it seems that I am a dancing girl and there is no escape from that

(that much I know after seeing the dance performance
(Tanssityttö – Kuka hän on/ Dancing girl – Who is she?) by Arja
Raatikainen & Co).

It is a bubbling sensation
At the same time, it is an embarrassment
Something to hide
Something to leave behind
Something light
Something silly
Something… girly

What is wrong in being “girly”? Everything.
Grow up.
Be a (wo)man.

Break the bubbles so that no one can catch you being light and airy
and fuzzy and childlike and weak and playful….

A delicate bubble still emerges and tickles inside. It makes me laugh.

29.4.2013 Teija

a dancing girl
a poeming girl
a smiling girl (as Maria Nurmela presented and performed in the
dance piece “Tanssityttö” [Dancing girl] last week)...

we get praised for smiling
we get praised for creating something new... something unexpected

for me a smile, a dance, a poem

   makes a connection
   it is an act of recognition and compassion....

dancing and poeming and smiling towards a compassionate
university...
...and we continue dancing and writing poems and smiling, we poet and dance girls, airy and light...

Is this the creation, the lightness, the joyfulness, instead of the dominant practices of mourning and melancholia, I (we/you) have been searching for, with Rosi Braidotti (Braidotti 2011)? Opening out to possible encounters with others, us, you, the world? Towards the practices of hope?

BIOS

Eeva Anttila (Ed.Lic, Doctor of Arts in dance) has been involved in dance education since 1980’s. Currently she works as a professor in dance pedagogy at the Theatre Academy Helsinki, Finland. Her dissertation (2003) focuses on dialogical dance pedagogy, and her current research interests are, e.g., somatic approaches to dance pedagogy, embodied knowledge and embodied learning. She has published widely in national and international journals and edited books. She is an active member in many organizations in dance and arts education.

Hanna Guttorm (M.Ed.) is a Ph. D. Student at the Research Unit of Cultural and Feminist Studies in Education (KuFe) at the University of Helsinki. Her research interests focus on deconstructing and going beyond the traditional scientific and educational practices and discourses of expertise. She is currently finalizing her Ph. D. about educational knowing and writing as socially and culturally constructed, and as a nomadic process.

Teija Löytönen holds a Master’s degree in education (University of Helsinki) and earned her doctorate in dance by studying discourses in dance institutions (Theatre Academy Helsinki, Finland). Currently she is an Academy Research Fellow at Aalto University School of Arts, Design and Architecture. Her particular research interests include higher arts education, disciplinary differences in university pedagogy as well as collaborative inquiry in relation to professional development and knowledge creation. Her current research project draws from Deleuzian and Foucaultian philosophy, among others. She has published in several national and international refereed
journals, and presented her research in various networks such as Congress on Research in Dance, European Association for Research on Learning and Instruction and International Congress of Qualitative Inquiry.

Anita Valkeemäki holds a MA in Dance, pedagogy (Theatre Academy Helsinki, 1995). She is a Dance and movement educator and a doctoral student at the Theatre Academy (2008–).

REFERENCES


MAKING MATTER: A DIALOGUE ABOUT BRIEF ENCOUNTERS AND ENDURING IMPRESSIONS

KATJA HILEVAARA & EMILY ORLEY

ABSTRACT

We will present a performance/dialogue/experiment in making and talking, that articulates and questions our own working process and aesthetic, while asking what it means to make the making of work matter as an end in itself. We propose not only to discuss our research but that the discussion becomes the research itself. Drawing on the history of the Theatre Academy building as soap factory Kokos Oy, we will scrub our hands, arms and face with soap until the bar of soap disintegrates, making ourselves clean but having nothing more to show for it. At the same time we will critically and creatively reflect on some of the theories that have influenced and inspired our practice (those of, for example, Henri Bergson and Jane Rendell), experimenting with the making of a dialogue (with words, with paper, with clean hands), while dissolving matter (soap). As practitioner-researchers, we have been collaborating for the last five years to produce a series of short performance installations as part of an ongoing project called Brief Encounters (or The Breaking of Images). We prepare our work at length, engaging with the sites in which we find ourselves, only to perform it for a few minutes before removing all traces of it. It is the act of making and unmaking images that matters to us. The making is our principle research activity. The making is our research outcome. The making (the being in the presence of making, the being inspired to be making yourself, the remembering of making) is the
impact, however intangible, in which we are interested. It reminds us of all the possibilities that we are persuaded to forget.

SLIDES

Making Making Matter

A dialogue about brief encounters and enduring impressions
By Katja Hilevaara and Emily Orley

CARPA III, Theatre Academy Helsinki, 28 February 2013
We attempted to make the making of our dialogue matter.

The making our principle research activity.
The making alone our research outcome.

With no further outputs.
The making (the being in the presence of making, the being inspired to be making yourself, the remembering of making), we hoped, was the impact, however intangible.

Reminding us of all the possibilities that we are persuaded to forget.
We were experimenting with the making of a dialogue (with words, with paper, with clean hands), while dissolving matter (soap).

Soap because the Theatre Academy used to be a soap factory in the early 20th century.
Full of workers working hard, making soap.

It mattered then, the soap.
And we wanted to make it matter again.
But now that it is made, we’d like it not to matter.

Did we manage to make the matter of making matter then though?
So that it mattered to our audience?

To the Academy?
So that what we made, even if it was unmade, mattered as research?

We cannot say, yet.
And to write about it would be to undermine what we were attempting in the first place.

But we have kept one photograph of the aftermath (although of course that is not what matters).
BIOS

Katja Hilevaara and Emily Orley are artists, researchers and teachers in London. They have been collaborating on a range of projects for the last ten years, involving performance, installation, writing and design. Previous performance installations for Brief Encounters series include Oxymandias (PSi Utrecht, 2011); Ivory Towers (Bristol, 2009); Opiate (London, 2008); Narcissus (London, 2008); Lusikka (Manchester, 2007); and Teippi (London, 2007). They also worked together to adapt Tove Jansson’s Summerbook to the stage with artist Rajni Shah (South East Arts Council commission, 2005); and collaborated on a devised performance, Napoleon in Exile (Edinburgh and London, 2003). They presented a performance paper “Place as a remembering process: a conversation about making and breaking images” at PSI Utrecht (2011).
ARTISTIC INTERVENTIONS AS A STRAND OF ARTISTIC RESEARCH

KAI LEHIKAINEN

ABSTRACT

Art and culture for well-being is a growing trend in Finland and internationally. A variety of challenges such as the discontentment of children and young people, the aging of the population, the growing needs of immigrant groups and the integration of various population groups require pro-active and preventive measures. Answers to these challenges are increasingly sought from arts-based approaches. Likewise, arts are called for help as the success of organisations in post-industrial countries is increasingly based on human resources. How do performing arts provide guidance, assuagement and remedy outside their own traditional boundaries? For example, applied theatre and community dance provide means for artistic interventions to address organisations’ needs for innovation, learning, communication, solidarity, well-being and so on. Artistic interventions can be defined as artist-led initiatives that help organisations through the arts to develop their activities or competencies. In my paper, I discuss, how, or under which conditions, could artistic interventions in performing arts be regarded as artistic research. How could artistic research be embedded in artistic interventions as a form of inquiry? In addition, I will briefly contemplate the potential of artistic interventions as performative and transformational practice by examining how artistic interventions could make impact and instigate change in organisations. Finally, I consider how artistic interventions as artistic research could be studied from inside the practice.

INTRODUCTION
My understanding of artistic interventions comes from six years of leading a specialist team in performing arts that provides theatre- and movement-based services for organisations. The team has been involved in several projects on arts-based work at national and European levels. This paper is based on research and development that has been undertaken during the past few years in two European projects – Training Artists for Innovation (TAFI) and its sister project Creative Clash – that focus on artistic interventions in organisations. In the two projects, our work has been motivated by the fact that in Europe, there is a growing market for artistic interventions: that is, artist-led approaches that help organisations develop their work processes, competencies and innovations.

In this paper, my aim is to probe under which conditions, can artistic interventions be regarded as artistic research. Can artistic research be embedded in artistic interventions as a form of enquiry? I will also propose some ideas on how to study artistic interventions as artistic research from inside the practice. In addition, I will briefly address the potential of artistic interventions as performative and transformative practice.

**WHAT ARE ARTISTIC INTERVENTIONS IN ORGANISATIONS?**

Artistic interventions constitute an emerging domain in the arts, where art and organisations meet to create value to organisations. Yet, that is not what someone would call “industrial arts” but a new form of artistic practices. To a certain degree, one could say that artistic interventions link to art interventions in conceptual art. That is, art enters into a non-artistic context in an attempt to instigate change.

While the intervention as a concept may link to the idea of subversion, nowadays artistic interventions in organisations are almost always exercised in agreement with those who are the target of the intervention.

Artistic interventions in organisations can be defined as commissioned artistic processes, which are led by professional artists and take place in organisational settings. They involve processes of artistic inquiry, art making, co-creation and co-reflection with the participants from the client organisation; for example, executive teams, employees, team members, customers, local residents, etc. The outcomes of such processes provide opportunities for the participants and the client organisation to perceive its issues and topics from fresh perspectives – to see things differently. In a sense, artistic interventions operate as a creative means to distance organisational issues at hand so that they can be grasped, reflected upon and improved.
WHY NOW?

Economists and organisational theorists claim that the business landscape has changed drastically in post-industrial countries during the early twenty-first century. (See for example: Pine and Gilmore 1999, Rifkin 2000, Davis 2009, Kotler and Caslione 2009, Berthoin Antal 2011, Schiuma 2011, Böhme 2012) It has become less predictive, more people-dependent, increasingly multicultural, interdisciplinary, aesthetic and experience-driven. As Sir George Cox puts it in his review of creativity in business, organisations need to “draw on the talents of a flourishing creative community” (Cox 2005, 10). Such landscape opens up opportunities for the arts as they are seen to have an important role in organisations, which are increasingly dependent on employee’s creativity, imagination, intuition, aesthetics and emotions (Schiuma 2011).

Recently, a number of organisations have started to look for answers from the arts as the following testimonies show:

_We business people need to get into a completely different way of looking at things. We must meet other competencies and a new (creative) logic that challenges our way of thinking. Otherwise, we get stuck. Artist-driven enterprise development gives us new tools to think outside the box, which gives much, much more than ordinary methods._ (Bertil Lindström, the owner of Citymöbler and Brittgården Fastigheter (Sweden) as quoted in Heinsius and Lehikoinen 2013, 7.)

_Innovating through artistic interventions with our organisation has been a clear success, which is why we need artists with the ability to understand the business world, its logic and languages. We need artists who are guided by exploration and research in their work, who are able to interact in unfamiliar environments, who can propose and trigger divergent thinking; artists who in fact like people. Artists, who, like us, are convinced that they can transform organisations and societies based on creativity, collaboration between different players and risk-taking._ (Urte Zubiate Gorosabel, the R&D+i Director of Fagor Group (Spain) as quoted in Heinsius and Lehikoinen 2013, 9.)

Also Finland has been quick to react to the European Commission’s observation that cultural and creative fields are a poorly harvested resource when it comes to achieving the objectives of the EU’s growth strategy. (Kirsi Kaunisharju and Merja Niemi, in the Foreword of Heinsius and Lehikoinen 2013, 6.) The value of arts-based creativity and cultural understanding for organisations has been acknowledged now in a number of national policy documents and processes. (6)
ARTISTIC INTERVENTIONS WHERE?

Based on cases in Denmark, Spain and Sweden, it could be argued that artists who work in artistic interventions get to meet people with various backgrounds. (See cases: Hempel 2010, www.tilt.se/kunduppdrag/ericsson-ab/ and conexionesimprobables.es/pagina.php?m1=185&id_p=331) In addition, they get introduced to a range of organizational cultures. Organisations where artistic interventions have been introduced vary including fields such as education, healthcare and medical industry, social work, information technology, product development, regional development, service development, urban planning and public transportation, just to name a few. Physically, processes in artistic interventions are carried out in heterogeneous locations some of which are artistically typical environments such as rehearsal studios or galleries and others that are more atypical sites such as meeting rooms, auditoriums, factories, hospital corridors and so on.

As Giovanni Schiuma’s (2011) “arts value matrix” shows (see illustration 1), artistic interventions with different focuses have different impacts on people and on the organisation’s infrastructure. In Schiuma’s matrix, the ultimate goal is to plant the seeds of artistic thinking into the very DNA of the organisation. (See the case study of Spinach in Schiuma 2011, 214–224)

Illustration 1: Arts value matrix (Schiuma 2011, 100)
ON PERFORMATIVITY AND TRANSFORMATIVITY OF ARTISTIC INTERVENTIONS

Artistic interventions can be seen as performative in a sense that they do not report or describe phenomena in the organisational reality as such. Rather, they frame it, play with it, question it and disrupt it in an attempt to open up a dialogical space where new interpretations and new identities can be constructed by the participants. The fact that such co-creation and co-reflection are not limited to speech and writing but can include a full range of human expression such as dancing, filming, painting, performing, playing, sculpting and so on is all important because, to quote Kenneth Gergen:

*In doing so there is a vital expansion in the range of those who can be reached … The charge of elitism is also softened … [and] many of these expressive forms invite a fuller form of audience participation.* (Gergen 1999, 188.)

Thus, compared to more traditional modes of consulting, it could be suggested that artistic interventions provide the participants significantly richer opportunities to address and reflect upon various organisational phenomena experientially. Further, multimodality in artistic interventions makes it easier for the participants as adult learners to acquire, process and share information in ways that better correspond with multiple intelligences (for multiple intelligences, see Gardner 1983, Gardner 1993 and Gardner 2000) as well as individual learning styles (for different learning styles, see, for example, Kolb 1984, Honey and Mumford 1992, Cottrell 1999, Hawk and Shah 2007, Leite et al. 2009) and different styles of communication.

Artistic interventions can be understood as artist-led social innovations in a sense that they often aim for some form of social change in organisations. Many scholars have addressed the transformative potential of artistic interventions (see, for example, Berthoin Antal 2011, Rantala 2011, Schiuma 2011, Korhonen 2012, Pässilä 2013) but now there is also research-based evidence available on the impact of artistic interventions. At the end of the day, how artistic interventions succeed in transforming ways of thinking, work processes, products and services depend on how open the leaders and employees in the client organisation are to the intervention process. It is necessary for the leaders of organisations to understand that it is their job to ensure the successful implementation of new and creative approaches in the everyday of the organisation. In addition, it could be suggested that the success of interventions depends also on the duration of the intervention, the clarity of its aims, appropriate methodology as well as the competencies, the
experience and the personal characters of the artist/s involved. As existing degree programmes in the arts do not tend to provide the special skills and competencies that artists need in artistic interventions, professional development and training is needed. (Vondracek 2013.)

WHAT COMPETENCIES ARTISTS NEED IN ARTISTIC INTERVENTIONS?

Illustration 2: Strands of Competency and Core Competence Areas in Artistic Interventions (Lehikoinen 2013a, 51.).

Devising and carrying out artistic processes that engender change in organisations call for a broad knowledge base and special skills. In the Training artists for innovation project, our project team identified core competence areas that artists need as they work with organisations in artistic interventions (see illustration 2). (9) In the framework, research is included as one of the core competence areas next to other areas such as artistic/creative, contextual, social, pedagogic, project management and marketing. As I have articulated these competence areas in detail elsewhere (Lehikoinen 2013a, 49–63.), I now shift my focus to the relationships between artistic interventions and research.

IS IT RESEARCH?
In the line of Schiuma’s (2011) arts value matrix, an organisation can invite a stand-up comedian to enlighten a seminar or bring in a dancer to run a workshop on contact improvisation to enhance its team-building process. A stand-up comedian can poke blind spots and make people see their world from unexpected perspectives but it is hardly research. Likewise, a dancer can help a group of people gain trust and rapport through contact improvisation exercises but that is not research either. These artistic intervention practices serve their purpose as long as they are devised and carried out professionally. However, I would argue that they are not research because they lack the consciously articulated research orientation, the research process, the publication of research results, and the peer-review.

This is not to say that artistic interventions can never be research. Ariane Berthoin Antal’s (2011) comparative study of artistic interventions in Europe describes AIRIS, which is a uniquely tailored 10-month process that the Swedish producer TILLT has offered to more than 70 clients since 2002. AIRIS contains a two-month research period in the organisation before the intervention process begins. Disonancias, a Spanish programme that has delivered numerous nine-month artistic interventions between 2005 and 2009 in the Basque Country, is another example of research-based artistic interventions that Berthoin Antal mentions. Disonancias “is based on the premise that artists are researchers by definition” (Berthoin Antal 2011, 43.) while “co-research” and “open collaborative innovation” constitute some of the key processes of the Disonancias programme. (Berthoin Antal 2011, 43.)

Based on the case descriptions in programmes like AIRIS and Disonancias, it could be argued that artworks and performances that emerge from the critically reflective and collaborative artistic inquiry processes in artistic interventions yield fresh insights and new understandings. The intervention process and its outcomes are documented, reported and shared in public events to relevant stakeholders for critical review both in AIRIS and in Disonancias. (Berthoin Antal 2011.) In other words, an extended peer-review takes place in seminars where artistic interventions are presented. Based on the above, it could be claimed that both AIRIS and Disconancias entail components of research. To emphasise that, I prefer to call artistic interventions that embody research components that produce materials for critical reflection as research-based artistic interventions. But, are they artistic research?

IS IT ARTISTIC RESEARCH?
Henk Borgdorff defines artistic research as “cutting-edge developments in the discipline that we may broadly refer to as ‘art’”. (Borgdorff 2009, 20.) He elaborates on the definition as follows:

*It is about the development of talent and expertise in that area. It is about articulating knowledge and understandings as embodied in artworks and creative processes. It is about searching, exploring and mobilising – sometimes drifting, sometimes driven – in the artistic domain. It is about creating new images, narratives, sound worlds, experiences. It is about broadening and shifting our perspectives, our horizons. It is about constituting and accessing uncharted territories. It is about organised curiosity, about reflexivity and engagement. It is about connecting knowledge, morality, beauty and everyday life in making and playing, creating and performing. It is about ‘disposing the spirit to Ideas’ through artistic practices and products.* (Borgdorff 2009, 21, my emphasis.)

In Borgdorff’s account, I have emphasised by underlining everything that can be readily identified in much of the debate on artistic interventions that has taken place in both TAFI and Creative Clash. (See, for example, Hempel and Rysgaard 2013 and Berthoin Antal 2011.) For example, Gerda Hempel and Lisbeth Rysgaard, both from Artlab of the Danish Musicians’ Union, note that,

> [s]ome of the most adventurous and experienced artists keep on developing new forms of interactions, new methodologies and new theoretical frameworks to investigate, explain or test why some approaches work and in what ways. This could be regarded as artistic research on artistic interventions. These kinds of more open experiments and often unwritten theoretical frameworks in the artistic research are central for the development of artistic innovations. (Hempel and Rysgaard 2013, 45)

Thus, it could be argued that artistic interventions as a practice can – and perhaps also should – include artistic research for at least two reasons: First, it can be used as an approach to investigate and to interpret complex organisational phenomena creatively, collaboratively and reflectively in order to instigate change; second, it can be used as an approach to study artistic interventions from inside the practice almost as a form of artistic action research.

**HOW TO GO ABOUT IT?**
To undertake an artistic intervention, the artist-researcher does not have research questions clearly articulated from the outset of the intervention process. S/he may have a broad idea about the topic of the intervention, which derives from the needs of the client organization. However, organizations are often quite unable to pin down the exact issues that link to their needs. Therefore, as Berthoin Antal describes in reference to the AIRIS concept of TILLT, the artist-researcher needs to get to know the site of the intervention first before s/he is able to draw boundaries for the artistic intervention. The artist-researcher can articulate appropriate research questions in relation to the intervention only after s/he has:

- become acquainted with the site of the intervention;
- discussed with the different stakeholders that participate in the intervention process;
- gained some information about the key issues that are at stake in reference to the topic or the focus of the intervention. (Berthoin Antal 2011)

Following that, the artist sets up an intervention methodology, a set of artistic tasks, to observe, to collect or otherwise to produce materials that are relevant to the topic of the intervention. Here, materials need to be understood in the broadest sense as any form of documentation including artistic artefacts, performances, photographs, drawings, video recordings, transcribed focus groups or interviews and so on. How such materials are created or collected depends a great deal on the topic and the focus of the intervention.\(^{[11]}\)

Often, the materials are produced collectively through artistic tasks or exercises that the artist devises for the participants of the intervention to carry out. It could be proposed that such tasks have to be devised in ways that help the participants collaboratively reflect the issue at hand (co-reflection), ventilate different perspectives and spawn creative ideas in order to come up with new or improved ideas that can be implemented into practice (co-creation). Also, it could be proposed that the artist-researcher needs to be a keen observer in order to identify what are the topics and issues that the organisation and its employees need to explore in an artistic intervention. S/he needs not only to know how to observe but also to document in action complex intervention processes and everything that emerges from such processes.

In addition, the artist needs to know how to handle, analyse and interpret multiple forms of research materials (data), which of course calls for analytical and critically reflective skills. As I have noted elsewhere, reflectivity refers to the artist’s capability to scrutinise his/her prevailing beliefs and to weigh his/her activities in order to gain new understanding
about ideas under scrutiny. (Lehikoinen 2013b, 76.)

Following Kupias, reflectivity in artistic interventions can also be seen as a means to question the validity of one’s actions, interpretations and judgments. (Kupias 2001, 24.) In artistic intervention, reflections are often undertaken as a collaborative process that feeds organisational learning. (Sahlberg and Leppilampi 1994.) Thus, in artistic interventions, the artist-researcher needs not only research skills but also pedagogic skills to devise tasks of artistic inquiry, to facilitate and to encourage co-creation and collaborative reflection of the research materials.

A FEW WORDS ON ETHICS

Finally, I wish to articulate some preliminary considerations on research ethics in reference to artistic interventions. First, the artist-researcher needs to keep in mind that artistic interventions are not about the artist but about the client organisation and its needs. Successful devising of artistic interventions often requires detailed information about the client organisation. The artist-researcher needs to ensure that s/he does not disclose any confidential information about the client organisation to third parties.

The second point to consider is confidentiality. Experiential accounts are often all-important for artistic interventions, as they tend to yield useful insights for new and improved innovations. Therefore, practitioners in artistic interventions strive to give voice to participants and encourage them to share their experiences. Yet, confidentiality is often a prerequisite for people to disclose their personal experiences. Confidentiality is particularly important when artistic interventions address sensitive topics such as problems in leadership or interpersonal tensions. In such cases, the anonymity of the participants as informers needs to be secured. The challenge is, how to devise artistic tasks in ways that give space for individual voices but leave persons behind different accounts unharmed.

Last but not least, the artist-researcher may need to apply artistic devices such as magnification, parody, juxtaposition, displacement, pastiche, free association, etc., to inquire topics and issues in a radical way, highlight something that has gone unnoticed or deconstruct fixed meanings or unquestioned ‘truths’. Yet, all that emerges from such a process needs to be reflected upon and discussed considerately and in an unbiased way with the participants of the process. In other words, the artist needs to find a balance between his/her two roles: The radical artist as a challenger of ideas and the disinterested researcher as a facilitator of discussion.
CONCLUSIONS

In this paper, I have entertained the idea of artistic research in artistic interventions. I have noted that heterogeneity and diversity, which are some of the key qualities of artistic interventions, stem from the diversity of setups and approaches as well as from the unique boundaries of each intervention process that are devised to meet the needs of the client organization.

Not every form of artistic intervention entails research. However, artistic research can be incorporated into artistic interventions as long as the artist-researcher understands its research paradigm and methodologies. I have argued that artistic research can provide for artistic interventions a means to generate research materials, to analyse and interpret such materials, and also to present the ‘findings’ of such a co-creative and critically reflective process, which may or may not lead to some transformations in the client organisation. I have also argued that artistic research can provide means to study artistic interventions as a practice. In addition, I have pointed out that artistic interventions entail a complex ethical dimension that requires further discussion.

While researchers have focused on the impact of artistic interventions, it could be suspected that there are also artistic interventions that fail to achieve their objectives. Such cases deserve to be studied too, for they might yield significant insights on how to improve artistic interventions as arts-based service practice and also as artistic research.

BIO

Kai Lehikoinen is a university lecturer in performing arts in the Performing Arts Research Centre at the University of the Arts Helsinki. He has degrees in dance pedagogy and dance studies and a Ph.D. (Surrey) on dance and masculinities. His research interests include artistic interventions in non-artistic environments. He has recently published a curriculum framework for trainer training in arts-based work with people with dementia and a research policy proposal on arts-based work. Currently, Lehikoinen is writing articles on artistic interventions for a book Training Artists for Innovation: Competencies for New Contexts, which he co-edits with Joost Heinsius.
NOTES

1) The Development Team (formerly the Unit of Continuing Education and Development) at the Theatre Academy of the University of the Arts Helsinki includes Irma Koistinen, Pekka Korhonen, Satu-Mari Korhonen and Riitta Pasanen-Willberg.


3) As the two projects are coming to a closure in the spring of 2013, a new platform – Creative Clash Network – will be set up to enhance training, research and development of artistic interventions in Europe. TILLT/Skådebana Västra Götaland in Sweden as one of the founding members of the platform coordinates the initiative. Theatre Academy of the University of the Arts Helsinki is one of the founding members together with Artlab (Denmark), Cultuur-Ondernemen (The Netherlands), KEA European Affairs (Belgium), WZB (Germany), C2+i (Spain) and 3CA (France).

4) Currently, there is no consensus of opinion among different stakeholders on the art status of artistic interventions in organisations (i.e. art or applied art). Yet, looking at the diversity of approaches, I would tentatively propose some kind of a continuum where ‘art for arts sake’ is at one end of the continuum and strict instrumentalisation of artistic methods without artistic ambitions is at the other end. In most cases, artistic interventions in organisations are not about simple instrumentalisation of the artist’s methods for non-artistic purposes. Rather, they involve high ambitions and complex artistic processes that often give rise to works of art that are displayed or performed in public.

5) As Wikipedia informs us, “intervention art may attempt to change economic or political situations, or may attempt to make people aware of a condition that they previously had no knowledge of” http://en.wikipedia.org/wiki/Art_intervention (accessed 5.1.2013).

6) See the report on the futures of cultural professionals, modern life and work by the Committee for the Future in the Parliament of Finland (Hautamäki and Oksanen 2011), the national working life development strategy by the Ministry of Employment and the Economy (2012), the Creative Economy at Work –project by the Ministry of Education and Culture (Niemi 2012), the Valuable Working Life –process by the Ministry of Education and Culture (www.luovasuomi.fi/soveltavataide/arvokastyoelama), and the national strategy on social and health politics by the Ministry of Social Affairs and Health (2010).
7) Murray, Caulier-Grice & Mulgan define social innovation “as new ideas (products, services and models) that simultaneously meet social needs and create new social relationships or collaborations. In other words, they are innovations that are both good for society and enhance society’s capacity to act” (Murray et al. 2010, 3). For a concise overview of the concept’s theoretical development, see Chapter 4 in Empowering people, driving change: Social innovation in the European Union by Bureau of European Policy Advisers (2011).

8) In a recent literary review, Ariane Berthoin Antal and Anke Strauß (2013) identified 29 categories of impacts of artistic interventions including for example ‘dealing with the unexpectedness’, ‘questioning routines’, ‘work climate’ and ‘organisational culture’. They organised these categories into eight groups as follows: ‘strategic and operational impacts’, ‘organisational development’, ‘relationships’, ‘personal development’, ‘collaborative ways of working’, ‘artful ways of working’, seeing more and differently’, and ‘activation’ (Berthoin Antal and Strauß 2013, 15.)

9) The TAFI project team included Roberto Gómez de la Iglesia (Spain), Anna Grzalec (TILLT, Sweden), Joost Heinsius (Cultuur-Onberne, The Netherlands), Gerda Hempel (Artlab, Denmark), Kai Lehikoinen (University of the Arts Helsinki, Finland), Arantxa Mendiharat (Conexiones improbables, Spain), Anna Vondracek (KEA, Belgium). Also Ariane Berthoin Antal (WZB, Germany) made a valuable contribution to the development of the competence framework.

10) For case studies, see Kirsi Kaunisharju and Merja Niemi, in the Foreword of Joost Heinsius & Kai Lehikoinen (eds.) 2013, 6.

11) In addition to artistic research, relevant research paradigms for research-based artistic interventions can be borrowed from phenomenological-hermaneutic, narrative, collaborative, critical, ethnographic, autoetnographic and intertextual approaches, for example. As in any research, also in research-based artistic interventions research questions should point to the appropriate mix of methods, never the other way around.

12) Here, my musings are extremely preliminary and partial. I am acutely aware of the fact that ethics in artistic interventions is a complex topic that deserves a conference on its own.

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SENSORY DIGITAL INTONATION

ÅSA UNANDER-SCHARIN & CARL UNANDER-SCHARIN

(Both authors are first author)

ABSTRACT

Sensory Digital Intonation. The impact of artistic intuition and experience when fine-tuning digital artefacts. Throughout the artistic practice of the authors and their collaborative works (eg Artificial Body Voices, Robocygne, The Lamentations of Orpheus, The Crystal Cabinet, Olimpia, The Pearlfishers and Ombra Mai Fu) the development phase that we now denominate Sensory Digital Intonation has evolved. In the proposed presentation at Carpa 3, we will elaborate on this and show examples of how this practice has been and is carried out.
SENSORY DIGITAL INTONATION. THE IMPACT OF ARTISTIC INTUITION AND EXPERIENCE WHEN FINE-TUNING DIGITAL ARTEFACTS.

In a series of works, the authors have in a collaborative process created artworks in the realm of technology-related choreography and opera. The technology developed in relation to the artworks ranges from robotics, sensors, motion capture, carry-on instruments, synthesis of movement and sound, interactive vocal art and video art. (Unander-Scharin et al., 2008, 2009, 2011, 2012, 2013.) The presentation was a combination of a lecture and a performance probing the concept of Sensory Digital Intonation in relation to four digital art-works – Robocygne, The Charged Room, The Throat III and The Virtual Viola da Gamba. Videos of the first two can be seen at http://www.operamecatronica.com while the two latter were performed live, and can be seen as a documentation at
When combining evolving technology with artistic ideas, there is always the danger of emphasizing the more technological aspects of the development work and to be constrained by the demands and the limits of technology. When an artistic vision is guiding the emerging artefact, the object is to take the outcome beyond merely commanding and controlling the matter.

With the concept of *Sensory Digital Intonation* we want to highlight how the fine-tuning of technologies and real time interactivity relate to artistic concerns and creativity. In our artistic practice, the seminal development work takes place in a process where artistic intuition and experience continuously influence the technological development and vice versa, a process that has similarities with what musicians call intonation.

The word intonation is used both within phonology and in music. In phonology, intonation relates to the melodic content of speech, and in music intonation relates to the fine-tuning of tones within chords, voices and musical instruments – the real-time adjustment of pitch by musicians and ensembles when performing music. When a group of musicians are performing together, the constituent instruments and voices produce tones that in one way or another will form a body of sound. Each performer will situate her/his tones, in one way or another, by a very precise adjusting to the resulting overall sound – be it in the search for pure thirds, the search for a uniform unisono, or be it in search of cacophony. When relating to musical instruments, intonation may also signify the setting of a pre-set tuning of pitches and pitch-tables – as the pre-set tones of organs, pianos and synthesizers.

Throughout the artistic practice of the authors and their collaborative works, the development phase that we now denominate *Sensory Digital Intonation* has evolved. In the presentation at Carpa 3, we elaborated on this and showed examples on how this practice has been evolving and how it is presently carried out.
BIOS

Åsa Unander-Scharin (PhD) choreographer and artistic researcher collaborating with dancers, musicians, programmers and robotic researchers. She holds a position as assistant professor at Luleå University of Technology and member of The Committee for Artistic
Research at The Swedish Research Council. Her choreographic works have been presented at festivals, art galleries and conferences in Europe, Japan, Vietnam, Canada and USA. In 2008 her doctoral thesis Human Mechanics and Soulful Machines was published. Recent works are Artificial Body Voices for the Swedish television, Opera Mecatronica at the Swedish Royal Opera House and Rotterdam Opera Days and Robocygne at the opera house of Düsseldorf. asa.unander-scharin@telia.com

Carl Unander-Scharin is a Swedish composer and tenor. He specializes in high lyric tenor parts, and was between 2000–2010 engaged as tenor soloist at the Royal Opera House in Stockholm. In parallel with his extensive activities as a singer, Carl is a prolific composer and has written nine operas, as well as music for TV, film, dance, choral works, oratorios, and interactive works. Carl is since 2011 a visiting professor at the University College of Opera, as well a PhD candidate at KTH (Kungliga Tekniska Högskolan) where the research project Extending Opera is undertaken. carl.unander-scharin@telia.com

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INTO THE GOOD NIGHT (GO)

JOANNE ‘BOB’ WHALLEY & LEE MILLER

ABSTRACT

"Perhaps we should no longer speak of presence and absence, since there is neither one nor the other, but the tireless movement between: the continuous flux of bodies with other bodies. No more talk then of a unitary or self-coincident body. No integrities, but instead intensities of exchange and flow." Heathfield, in Amelia Jones and Adrian Heathfield (eds.) (2012) Perform, Repeat, Record: Live Art in History, Bristol and Chicago: Intellect, in collaboration with the Live Art Development Agency. "Into the good night (go)" is a performance installation that brings together our recent concerns about the training involved in bearing witness to live performance practice, the role of the body as an archival source and our interest in non-western body-based practices. Foregrounding an exploration of shared authorship alongside consideration of participatory strategies between the work and its spectator, this installation will encourage a conversation around the role of the witness in the generation of knowledge. Starting from our bodies, bodies that have been yoked together in daily existence for the past twenty years, and exploring the potential offered by their inevitable decline, this installation will consider witnessing, impermanence and loss, and hold these ideas against the pull towards "legacy" that the archive asserts. Our intention is not to resist, not to look for some uncomfortable binary, but rather to see how a sharing from one body to another might allow performance actions to be re-communicated across varying times and contexts.
Bob: We are here by accident. Obviously, it’s not a complete accident, after all a certain amount of planning must have happened just to ensure that we got here, that a tattooist was booked, that we had some things to say and some things to do. Rather, the accident to which I refer happened some time ago. Of course its age does not make it any less accidental. So perhaps we should shift out of the confessional and into the contextual. Our story begins with an accident, nothing cataclysmic, simply the wrong glance cast out of the wrong window at the wrong moment.

We met in 1992, married in 1996, got a dog the same year, moved across the country, and lived in two large cities, one small city, one remote cottage, a village in Cheshire, an unremarkable town in the east Midlands and now in a house behind a shop, a house that no one can ever find in a town on a hill in Devon. Altogether, nine different houses and flats. Somewhere in that jumble of houses one dog died and another one joined us, with an overlap of four years which was filled with barking and attendant behavioural issues.

As one might expect, the nineteen year olds who met in 1992 had no particular plan, no roadmap indicating where they might be headed. Various jobs were held, a fairly typical litany of arts graduate employment; retail, catering, working in a hotel, becoming an apprentice potter, answering the phones in call centres, cleaning toilets and selling pornography and cigarettes to truck drivers. No rhyme, no reason. Certainly there was no plan, and no hint at the development of an emerging performance art practice.

Lee: During the course of our relationship, there have been points where one of us has needed to live away from home, and it was during one of these brief periods that our practice began, having its origins in the chance observation of what appeared to be a bottle of urine, lying abandoned on the hard shoulder of the M6 motorway. In order to confirm our suspicions, we stopped to collect it, and having seen one bottle, we began to see them at regular intervals along the hard shoulder. Knowing that these bottles and their contents were the product of fellow travellers, Bob felt uncomfortable about simply taking them, and so it was decided that we needed to make some sort of exchange. At first we left behind whatever we had in our pockets (coins, tissues, paid utility bills), but this developed into keeping a selection of items in the car, gifts that had been given to
us, things with some provenance, things we could exchange for the bottles of urine we found on our travels. We were both in the car; one of us made the observation, the other made the exchange. It was in that moment that our collaborative practice really began, although we certainly could not have articulated it in this way at the time.

Because of the illegality of stopping unnecessarily on the hard shoulder, a ritualized behaviour developed which performed the outward signifiers of mechanical failure. I would activate the car's hazard warning lights, open the bonnet, stand in front of the car and scratch my head. Throughout this, Bob would be executing the exchange, collecting the bottle and leaving the treasured item behind. Following the discovery of the first discarded bottle of urine and as a result of the many subsequent exchanges executed, we began to explore the position that the motorway occupied in current cultural perception. In a sense, the discarded bottles presented us with a problem, something that we needed to solve. Or perhaps the rather cold, mathematical language of ‘problem’ and ‘solve’ is not quite correct; perhaps it is better to think of those discarded bottles as sand in our oyster, from which we would eventually produce pearls. But then again, maybe that sounds a bit show-off-y. Certainly, the bottles were an irritant, an itch we couldn't leave alone. We collected about thirty bottles over a nine-month period, and just as our garden shed was beginning to groan under the weight of these alien objects, we realised that we couldn't keep doing this. We couldn't keep our collection growing without some kind of legitimisation. Which is where performance art comes in. We were at a party, talking to a professor from Manchester who had just written a book called *Art into Theatre*. Wine had been consumed, and our strange compulsion was confessed. Instead of regarding us with horror, he suggested that we might want to have a look at a book called *Non-places: An anthology of Supermodernity*. Sure enough, when the bottles of piss where held alongside the writing of French sociologist Marc Augé, we began to have a sense of how we might move forward. Augé remarks that:

> If a place can be defined as relational, historical and concerned with identity, then a space which cannot be defined as relational, or historical, or concerned with identity will be a non-place. (Augé 1995, 78.)
Bob: Suddenly, rather than functioning as detritus, the bottles of piss became an invitation of sorts. We spent the next two years thinking and experimenting (when you have been together a long time, you can move at a more glacial speed), and eventually, on Friday 20th September 2002 we invited fifty family, friends and interested parties to the Roadchef Sandbach Service Station between junctions 16 and 17 of the M6 motorway in the UK, for the performance event *Partly Cloudy, Chance of Rain*. Between the hours of 11 am and 4 pm, ten performers in wedding dresses, ten performers in morning suits, a six strong choir, a three-piece jazz-funk band, a keyboard player and a priest occupied the site. At twelve thirty, we renewed our wedding vows in a ceremony that was open to all the users of the service station. After the ceremony, our guests were taken on a guided tour of the site, and users of the service station were witness to a variety of performative actions.

Since that initial discovery, and our subsequent practice and research, we have continued to make work that engages in a dialogue with spaces that we tend to think of as abandoned in some way. Or rather we thought that was the case. This sense of abandonment was more often imposed by our reading of the space, coming from how spaces are conceptualised, occupied or engaged with. Initially we believed that these spaces tend to be transactional in some way – that is to say rarely spaces of dwelling, never *home* in the most traditional sense. And while that is true up to a point, we have become aware that the domestic, a sense of home has been ghosting us all along.

When writing of the structure in which most of us dwell, Gaston Bachelard observes that

> if I were asked to name the chief benefit of the house, I should say: the house shelters daydreaming, the house protects the dreamer, the house allows one to dream in peace. (*Bachelard 1994, 6.*)

In contrast then, it could be argued that the road, the constantly shifting antithesis of the home, would resist the reverie afforded by our dwellings. However, this pre-supposes a binary between home and travel, and does nothing to make account for/take account of resistance.
Lee: We sometimes call our accidents ‘Beginnings With Our Eyes Shut’ as this seems to us to be a good place to start. We like to ‘bimble’ (you might find this hard to believe, but this is a technical term: Edward Casey celebrates the cultural practice of ‘bimbling’), to go for a wander with our ideas, find the other routes, the other possibilities to our practice. To explore, where are the dangers and unexplored lands.

You will, of course, be very familiar with phosphenes, even though you might not know their name. Phosphenes are the whorls of colour and light that you see on the inside of your eyelids as you prepare for slumber. They are the residual retinal images, the perception of light without actual light that will eventually transform into full-blown dreams.

Bob: And that is where we start our practice, eyes wide shut, watching our own eyelids. Watching, as the visual snow swirls around, waiting for something, anything to come into focus. We are told that there is currently no established treatment for this snow we suffer from, that it is a transitory symptom, and that we should wait, as all will soon become clear.

Our forays into practice are a little like waiting to fall asleep; things start to form – shapes as yet unknown furring up the edges of our vision, wait just outside of our reach. And this is, of course, frustrating. We want to know now, want to see what all the possibilities are, know what the plans are and where we sit within them. But this frustration is like the snow, something that comes with the territory, something that will soon pass. So we just lie there, and dream long term.

Someone once told us that if you have a strong opening and a solid finish, the audience will forgive you the middle. So when engaged in our own performance practice it is probably safe to say that we have fallen into the habit of focussing on the beginning. Truth be told, we quite like starting things. Introductions tend to make us smile. Letting you know who we are, what to expect and what your role will be. Perhaps those amateur psychologists among you have some comments to make about the individual that clings doggedly to beginnings. Perhaps you feel that it says something telling about our ability to commit, or perhaps indicates lack of staying power. And perhaps those amateur psychologists might be correct; beginnings are easy. They’re full of grand gestures and winks at the camera. They’re all about pulling you in, inviting, enticing. Making you
welcome. We can do beginnings with our eyes shut. We have a great track record with beginnings. We’ve started more things than it is possible to finish.

Lee: And yet...
There is something unsettling about beginnings, like the snow behind our eyelids, the phosphenes that find us in the dark – they speak of many things. Once beginnings are done and dusted that is where the really hard work happens, because soon you have sailed out of the beginning, and you are somewhere in the middle; that big stretch that is so difficult to fill. The middle is the thing our friend said you would be forgiven for if you start well and end with a flourish. But what might be true of performance is never true in life. The middle is quite possibly the thing that defines you, that allows people to understand the context in which you function. And it is the middle that we find ourselves contemplating, as we try to define what it is that we do.

In a bid for more time and in preparation to answer these questions we find comfort in the words of chef Daniel Patterson when he observes:

> Good cooks make mistakes all the time. They take wrong turns and end up in strange places. Their attention sharpens as they try to figure out where they are and how they got there. Eventually they either reach their original destination, or discover that wherever they stumbled into is really the best place to be. Sometimes it’s important to get lost. (Patterson 2007, 32.)

Given that most of our practice has been the result of uncertain right-turns and un-planned shifts in territory, perhaps the contextual landscape we occupy might also afford us space for becoming misplaced.

Bob: One thing that we are aware of is the fact that throughout our bimbling, the domestic has always featured heavily in our work. Home has always been that unspoken other, that ghost in the machine that tries to quietly assert itself. Perhaps it comes as no surprise that as we cast about for the next thing, we keep returning to our kitchen table, to cooking for and talking with our audience. But maybe they aren’t an audience, maybe we can start to say, “there’s no such thing as an audience, only friends you haven’t met yet”.
And maybe this might translate into something showy, something large scale, something like our long-imagined but never realised piece *Home for the Holidays*. We picture ourselves renting a shop in Manchester Airport for all of December, of putting up those hoardings that prevent people looking in. We imagine lots of to-ing and fro-ing, men and women carrying hods and plasterboard, lengths of 3” x 2”. We imagine a radio tuned to Radio One... ALL DAY. Then, after a week or two, certainly well in advance of Christmas Eve, the hoardings would come down, and the shop would look like our front room. Or at least it might look something like it. And then we would go about our business, we would write out cards, we would wrap up presents, we would argue about whose family we could get away without visiting. We’d have friends over, we’d watch Sky and sing along to the carols they play on the menu screen. We’d walk about in our underpants. Well, I’d walk about in my underpants. And then we’d go out for walks. We’d look for people who had missed their connection, for people who were needing a break, for people who were all finding it a bit too much. And then we’d have them over for tea. We’d give them mince pies; we’d try to cheer them up by letting them play with our dog. And on Christmas Day, we’d let them all sit around the tree and open presents.

At least, that’s the plan. But once we’re there and people have had their pies, we’re not quite sure what would come next.

**Lee:** Perhaps this is because we have always wanted to take you with us on a tour of all our favourite places. The places between A and B, the places that you would probably like to forget. Only we can’t take you with us, not really. You wouldn’t all fit in the car, and even if you could, there would be arguments about which junction to take, who’s riding shotgun, and where is the best place to park.

And it is a shame we can never take you with us. Take you with us to Liverpool, to the Liverpool Biennial 2006, when we spent 40 hours in an abandoned shop performing to the night (*Re: Incident on and off*). We can never share with you what three o’clock on a Friday morning feels like. We can never explain how looking out of the window at the disappointed face of performance artist Kazuko Hohki feels. How hard it was not to attempt to do something impressive, something showy. Nor can we really explain how gratifying it is to have six drunken girls warming their hands on the projection of a campfire, or pressing their faces to the glass to share the sandwiches we made for our midnight picnic. You won’t ever get the sense of excitement
and genuine intrusion that comes from being broken into, by a group of men high on Ketamine, just as you put a cake in the oven for their breakfast.

What do we have to begin? ... We have the oft-said adage that “we don’t spoil another couple”. Maybe it wouldn’t have to be something showy. But then again, maybe it would. Or at least, the act of display might be ruled in to some degree, and from that point we could begin to debate what does or doesn’t count as “showy”. Perhaps if you make yourself available to your audience over a protracted period of time, showy is most avowedly on the table.

*Into the Good Night (go)* – a title that cuts up and undercuts Dylan Thomas’ plea to resist the inevitable pull of mortality – is a piece that began with a seven-day installation in the Open Space Galley (MMU, Cheshire), and is played out here in its current iteration at the Theatre Academy, Helsinki. It is self-evident that each of these versions are or will be substantially different things, each responding to the peculiarities of the sites they will occupy and making responses entirely dependent upon the people we encounter.

But I am getting ahead of myself. Today I wish to talk to you about my first tattoo. And my second. And my third. Or perhaps it is just one tattoo that has taken a journey.

**Bob:** The idea of writings on the flesh is probably the hoariest of hoary old live art clichés.

And yet...

There is something about the pull of the pen to skin, something about the urge to navigate the haptic, the material, the pure fleshiness of body that seems to suck artist after artist back. It’s as if the body is just too vast a cultural, ideological and material site to resist. Too inscribed to go literally unmarked.

And they’ve all done it.

Artists who you would think should know better. Abramović, Ono, Jo Spence, Dominic Johnson, Schneeman, Franko B. Just a few I could think of without having to start any research.

Well. Now we’ve joined the club.

(Lee begins to take top off here)

Perhaps though, the significance here, the importance of these markings is less in the form, content or potential slippage towards some sort of unspoken generic norm, but rather that they formally announce that which has been sneaking into our work over the past
three or four years; an initially unspoken, but increasingly explicit recognition of how we have been doing the doing we have been doing together for the best part of two decades.

Lee: As I find myself here talking to you with my top off, wondering about the life choices I have made that have led to a double exposure that leaves me breathless. This breathlessness comes not from the exposure in itself (I am very used to my body, and have seen it in a variety of states), rather it is in the knowledge that it is being held, scrutinised and witnessed by a range of eyes over which I have no control, no way to gauge the response to what from the outside is probably nothing more significant than a day at the beach, but for me (due to general reticence, historic obesity and a general disinclination to be this kind of person) is for me at least a significant moment of exposure. Nonetheless, like the cliché of the marked body, this level of exposure seems somehow metonymically necessary, ruling in as it does the explicit conversation between the bodies both absent and present in our current thinking. Although perhaps the invocation of the absent body is no longer useful, especially if we take a leaf Adrian Heathfield's observation who suggests that:

we should no longer speak of presence and absence, since there is neither one nor the other, but the tireless movement between: the continuous flux of bodies with other bodies. No more talk then of a unitary or self-coincident body. No integrities, but instead intensities of exchange and flow. (Heathfield in Jones and Heathfield 2012, 615.)

Bob: That space in between bodies (and by bodies we are expanding to rule in the audience, the performer, the absent, the present and those organising bodies of the gallery and the academy), and the attendant consideration of what is lost and found in the interstices is something we first began considering during Marina Abramović Presents at the Manchester International Festival in 2009, then again encountering The Artist is Present (MoMA, NY 2010) and again during Eleven Rooms (MiF, 2011). Reflecting upon the various acts of witnessing we engaged with across these distinct contexts, one thing held; an increased interest in training, the role of the body as an archival source (or at least a source that can abide) and our interest in non-western body-based practices as a means of understanding. Foregrounding an exploration of shared authorship alongside consideration of participatory strategies between the work and its
spectator, the multiple Into the Good night (go)s are beginning to encourage a conversation around the role of the witness in the generation of knowledge. Starting from our bodies, bodies that have been yoked together in daily existence for the past twenty years, and exploring the potential offered by their inevitable decline, our performance / installations cannot help but force us to consider witnessing, impermanence and loss, and these on-going considerations keep taking us to the marks we make on one another, at first figurative, then literal and now indelible. It is from these musings that I am reminded about the role of spectacle within our practice. Not long ago we were invited to talk to some choreographers about spectacle. Quite why we found ourselves invited to one of the leading dance theatres in the UK to speak to the great and good escapes me. I do remember that we were still trying to find something to say on the day we were due to perform and give a short paper. That morning I slept in, as Lee sat in his underpants in the front room of our friends flat. It was 7am in the morning and unseasonably hot. Lee was still casting around for the right way in. As he continued to struggle, he had soon found that he had waded into the familiar waters of etymology.

If he can't think of something to say about the concept, he often tries to think of something to say about the word, working in the hope that the roots of the word will reveal ways in, lines of flight that everyday use skates over. The internet told him that the word spectacle wandered over from Latin to Old French through to Middle English, and has roots in spectculum to watch, and specere, to look at. This is better, we have definitely watched a variety of things, and we know what it is to be looked at. It was at this point that he gently shook me awake to ask me if there is something to be said about 'to be looked at-ness'. I was very sleepy (the friend with the flat in Barnes, the one with the front room that Lee sat in that morning in his underpants writing the very words that I am now speaking – don't get me wrong, he doesn’t write all of my words, and I write a good portion of his – my friend Lil, makes a mean old fashioned, so there was some revelling) and as Lee asked me about ‘to be looked at-ness’ I had forgotten that we would soon be showing our work and talking about our work, and instead I thought he had woken me just to ask me about Laura Mulvey and the Gaze, and I remember being quite angry that some critical writing about film from the seventies is the thing that woke me up. But there was something in there, and even in my fuzzy state, I am able to mutter something about the pleasure
to be gained in looking, and then Lee remembered that we had been struggling a lot with the idea of the virtuosic body.

Lee: It’s a struggle that we’ve had for some time, a struggle that I think we might still be having, even here in this large open space, sitting at two tables facing one another, with my ribs still stinging from Scotty’s needles, because we regularly rehearse our lack of skill, or rather the lack of skill in our bodies. Recently, the idea of the virtuosic body came back to us in a yoga class as we were sneakily watching a friend make her way through the intermediate series of ashtanga. And on that hot morning, sitting on the bed, the idea of the pleasure to be gained in looking and virtuosity, and about the bodies we have, the bodies we encounter, and the bodies we desire came back to us. We had been sneaking sideways glances at our friend from our respective mats, watching her on hers, and that morning on the bed we finally realised why we were peeking. There is the wanting to have versus the wanting to watch. The pleasure gained from looking at our friend’s practice comes from an acquisitive urge; we want her practice, her backbend, and her balance. We don’t want to watch, we want to have. And in that realisation we began to understand something else about spectacle, about the virtuosic.

Bob: It is perhaps to be expected that sitting here in this open space in the entrance to the Theatre Academy in Helsinki, during an extended performance that requires little more from us than to sit and talk that it should have become clear that as we sit locked in our ordinary bodies the virtuosic is something to aspire to, but not to take pleasure from. Rather, we are interested in the extraordinary; those bodies that shift out of the daily inhabitation, and perhaps offer a promise to something, a promise that is left undelivered.

We have written about and spoken about how in most of our practice we have mostly lived inside our heads, developing linguistic skills, discursive strategies, ways to think into a piece; primarily driven to write and talk our way into it. Certainly our bodies have always been present, but they functioned as little more than brief material pauses, the things that carried the ideas out of our heads and into the world. There has been discipline to be sure, but I’m not sure that the body felt any of it. Which presents certain anxieties, given that in my day job I have tried to hold to the concept of embodiment, spent a good part of my academic career encouraging students to recognise those tensions that arise when the body is discounted in
favour of the mind. All the while those same tensions have been housed in my own bodymind, even when I have been ignorant of its existence.

Lee: This is not the first time that we have spoken about the moment of clarity that came in our understanding of the increasing importance of bodies to us, how during the summer of 2009, we spent seventeen days in the Whitworth Art Gallery, Manchester. Occupying a gallery emptied out of all its material artefacts, in preparation to write an essay reflecting upon each of the pieces installed as part of Marina Abramović Presents. Recently we published an article entitled “Look Right Through”, in *Theatre, Dance and Performance Training*. In it we wrote of our engagement with the body of Kira O’Reilly:

> As I found myself watching her slow descent, the materiality of her flesh, her musculature, her skeleton, her fascia, her tendons, were all incredibly present to me. Without meaning to, my focus was drawn time and again to her psoas. The psoas, or the iliopsoas as it is also known is the muscle (or rather, the grouping of muscles) that allows us as a species to walk upright. It is the muscle that brings the leg towards the body and the body towards the leg. Arguably one of the most significant evolutionary shifts (at least posturally speaking), it effectively allows the human species to defy gravity, to live upright. When a dog walks on his hind legs, he does so only momentarily; certainly there are dogs who have perfected this party trick, and can fool their audience into thinking this is the most natural thing in the world, but without a functioning psoas the dog will always drop down to all­fours and let out a relieved sigh as soon as he is no longer the object of the amused gaze of his audience. As humans, we have perfected the trick to the point that not only can we live upright, we can also stand on one leg, we can reach out arms over our heads and drop our hands to the floor behind us, catching ourselves in a backbend. The psoas allows us to pop back up and find ourselves standing again, having executed a party trick no less impressive than that of the dog.

[…]

[Watching her fall] I was taken back to a workshop in which an Ashtanga yoga practitioner had espoused the importance of these muscles in the execution of a backbend, how urdvha danurasana lived in the front of the body as much as it did in the back. That the interplay between the psoas and the quadriceps would allow me to find a way to move out of my lower back, where all the pinching and discomfort seemed to live. He pulled his
shorts down, so the waistband sat below his hips and rested on the bottom of his pubic bone, he called us forward to watch as he isolated his psoas, encouraging us to find the area with our fingers and engage the same muscles. (Whalley and Miller 2013, 106–107)

What I didn’t write, couldn’t write in that article, was that I couldn’t find psoas so without realising quite what was happening, I found myself striding forward, hand outstretched asking if I could first touch his. He obliged, but I recognised then, and even more so now, that this was not really normal practice when encountering the body of another. And it was this moment of intimacy with a semi-stranger, this sharing of his body, that I could not shake as I watched O’Reilly, with my fingers hidden in the waistband of my trousers. As I stand here in front of you, top off, trousers pulled down farther than is seemly, my fingers find again that exterior expression of the grouping of muscles that has snaked its way from the mid-point of spine, down through the bowl of my pelvis to attach deep in my inner thigh, to show itself under the waistband of my trousers. I now realise that the exteriority of its expression is less significant than I had initially thought. It is instead, represented through only the slightest tremor, the smallest shift visible to the eye. Interestingly the tactile experience, although not seismic is considerably more significant. So, if there is anyone struggling to make sense of their flesh through that which I offer to you here, please feel free to approach me and slide your fingers under my waistband, just as I did with that man in the workshop I referenced earlier, only here you can do so with my invitation offered in advance – no sense of awkwardness should linger beyond that most natural hesitance when a strange(ish) man invites you to slide your finger into his pants.

**Bob:** And in witnessing O’Reilly, as I encounter flesh, I experience finitude, a remembering that the body I occupy and the body I observe will age, whither, die, rot and turn to dust. And the fleeting nature of my existence comes back to me two summers later, as I sit on a vipassana retreat where I spent ten hours a day in silent meditation, realising the truth of impermanence and trying my best to neither crave nor abhor, but instead find a still point of equanimity in this present moment.

And it is this acceptance of impermanence that curiously brings me, at least in part to, the markings on my skin, and the narratives they hold. That their inscription should begin our fourteen hours in the Theatre Academy in Helsinki is no accident. We have always been
absorbed by the creation myths of our own experiences, be they in
the form of misremembered chat-up lines, chance discoveries of
discarded bottles of urine, the dogged clinging to romantic
beginnings (we do, after all keep getting married) or the fact that
every performance we made over a ten year period began with the
same line: “They wondered how to start it all”.

This morning we began our intervention into this space with a
“permanent” marking, a marking that deliberately indicates the
potential for change, and the recognition that we are always in flux
because we are always in now, and that the tattoo’s triple-sited
location hovers over three significant physical moments in Taoist
thought. The heart is probably the most obvious of the three
locations, given that it speaks deeply to the western understanding
of romantic attachment; but what I also love is the increasing belief
in western medicine that the heart might well have a brain of its
own, with cardiologist J. A. Armour (who for the longest time I kept
misreading as J. A. Amour) suggesting that the heart has a intricate
nervous system that is complex enough to qualify as a “little brain"
which functions semi-autonomously of the brain in our skull. I love
this not least because it valorises those “emotional” decisions, and
makes a nonsense of the heart / head dichotomy, but because in
Taoist thought, the mind has been located in the heart since at least
the 6th Century BC. Not that this proves anything for me, simply
that I like it when stories coalesce.

Lee: Perhaps less immediately obvious, though no less beautiful, are
the markings above my liver and lungs. Considered the site of Po and
Hun, my lungs house my corporeal soul, and my liver houses my
ethereal soul. At the moment of death, my Hun, my ethereal, my
yang soul will leave my body, while my Po, my corporeal,
substantive, yin soul will remain with my corpse and watch as I
slowly rot, and am returned to the earth. You can probably imagine
why a couple so fond of the twinned-nature of their lives might find
this dualism particularly beautiful.

And it is from this idea, from the idea of the two-souled self, from
its inscription into my skin that the Helsinki iteration of Into the
Good Night (go) began. From the scratching of apparent permanence
into a flesh that is destined to dissolve, over the places where the
conjoined self presently resides, written in the full knowledge that
this too will fall away. How else could we begin a fourteen hour
sharing with strangers than through the explicit recognition that
even that which seems to abide in our lives, our continued commitment to one another is a temporary proposition at best. One that, if we are very lucky, will end tragically as one of us leave this world, abandoning the other to whatever solo fate awaits. The two of us, repositioned as Hun and Po; one staying grounded, earthbound, the other flying off to the “earth’s far corners, deserting the places of delight to meet all those things of evil omen” (Wu/Shaman Yang) off to the far corners of the world, never to be seen again – but only if we are very, very lucky.

**BIOS**

Dr Joanne ‘Bob’ Whalley, Falmouth University, UK

Dr Lee Miller, Plymouth University, UK

Joanne (or ‘Bob’ as most people know her) and Lee completed the first joint practice-as-research PhD to be undertaken within a UK arts discipline in 2004. As part of that project they began to reflect upon the process of creative collaboration and knowledge production by drawing on the ‘two-fold thinking’ of Deleuze and Guattari. These processes remain central to their ongoing work together. Alongside their creative practice, they both work in the UK university sector. Their current research includes an exploration of Buddhist, Vedantic and Taoist philosophies, with particular attention being paid to the concept of witnessing.

**REFERENCES**


ETUDES ON SILENCE – RESEARCHING THE PERFORMATIVE AND PERFORMING RESEARCH
CECILIA LAGERSTRÖM

ABSTRACT

During 2010–12 I have been working with an artistic development project, exploring the theme silence, related to my own practice as a director with a laboratory theatre background. My exploration has included questions on the director’s work process, position and communication with actors in collaborative situations, the presence of personal themes in the artistic work and the investigation of silence as a specific awareness and approach to the world. In 2011 a performance act, Silent Walk, was presented in urban public space, raising new questions and areas of exploration into the project. It put the relation between actor and spectator to a head and evoked questions on the ethical aspect of the human encounter. The project has produced different artifacts and documents: performances, texts, soundtracks, performance-lectures and a short film. A complex weave of questions, threads and documents has started to grow around the project.
INTRODUCTION

During 2010–12 I have been working with an artistic development project at the Academy of Music and Drama in Gothenburg, investigating my own practice as a director. The starting point for my part of the project was to explore working methods and central concepts in physical theatre, with my own practice as an example. The aim was also to relate this exploration to the ongoing debate on post dramatic theatre that was active in the Swedish theatre at this particular time. After several years as a teacher and supervisor at the theatre academy in Gothenburg I felt an urge to put myself under the magnifying glass.

My practice as a director has been linked to or influenced by research in different ways. This has to do with my own background in laboratory theatre (and it’s focus on acting research) but also in performance studies (my PhD dissertation from 2003 connected theory and artistic practice). My main focus since 2005 has been in the field of artistic research.

This project is divided into different parts and contains a rich material. Today I will give you a brief impression of the project’s different areas, and go more into detail in some specific parts of it. I want to make visible my way of exploring and researching that came out of this process, to give a glimpse of the many different approaches and methods that are present.
Quite soon, after starting the project, I realised that it was dealing with silence. It became obvious for me that I experienced my own practice as being silent. I asked myself why. One aspect had to do with the fact that the tradition of laboratory theatre is a tacit and marginal phenomenon in the history of Swedish theatre. Another aspect dealt with my own muteness regarding my artistic practice in the encounter with the theatre academy, with its strong tradition of realistic text-based theatre. I also perceived silence being present as a method in my work as a director, with its emphasis on listening, observing, composing and collecting. Finally, I realised that for me the most important aspects in art and in life appear in the silent, ambiguous and tacit dimension.

I thus identified silence as the red thread in my practice. I decided to explore silence as a theme, in order to gain new perspectives on my artistic practice. The project came to examine the silence from various angles, as a silenced history, as a method of directing, as a search for presence, as a refuge and as a strategy.

I invited my collaborator since many years, the actress and wire dancer Helena Kågemark, to work with me in the project. The fact that she knows me well as a director was important to me in this process. We were discussing performances we had done together in the past and tried to find patterns, we related these to our common background in laboratory theatre (Institutet för Scenkonst). We also started to create performance etudes around the theme silence.

**SILENCE AS A METHOD OF DIRECTING – THE DIRECTOR’S SILENCE**

In the work with the etudes we sometimes stopped in the middle of rehearsing trying to analyse our actions. What am I actually doing when I direct? How do the actress and I communicate with each other? How are decisions, ideas and suggestions taking shape? We were tracking the development of material and we realised how intertwined all artistic choices really were: *how one step on the floor in the studio led to an association that led to a discussion that took the improvisation further...* and so on. I realised that an important part of my directing is about listening and observering; it is about what I don’t say. Of course these aspects have a lot to do with the way of working based on improvisations, the process of selecting material and an open searching. It is about a resistance to make decisions too
early in the process.

In this theatre tradition the director is labelled an observer. The task of the observer is to listen, wait and recognise what the actor does and make a context out of it, in relation to a spectator.

Summing up methods of exploration:

- Rehearsing
- Stopping and analyzing in the moment
- Making intentions and associations visible
- Observing what is said and what is not said

A SILENCED HISTORY: THE DIRECTOR’S PERSONAL THEME

Another part of this explorative work circled around a biographical story, my own family history. I did a kind of a detective work around my own silenced Estonian heritage.

(An image with both the Swedish and the Estonian flag appears)

My mother came from Estonia to Sweden during Second World War, when she was only six years old. When I grew up we seldom talked about the Estonian background. We were Swedish. The fact that my mother was born in Estonia and that she and her parents talked Estonian to each other – this secret language my brother and me were never supposed to learn – seemed like an unimportant detail. Many years later, I started to sense that there was something strange with the silence around the Estonian, in my childhood. I started to dig into my family history – one of exile and shame – and the history of Estonia. Through literature (writers such as Oksanen, Kaplinski, Handberg, Kross), interviews with my aunt and a travel to Estonia meeting relatives I had never seen before, I got important keys to a deeper understanding of these aspects.

I started to put these different fragments side by side with images from past performances, directed by me or by my theatre sources. Through activating this biographical story I could see my artistic themes and interests more clearly. There was something of this collective Estonian silence also in me, even if I never lived there. I started to look at my artistic sources of inspiration and my own aesthetics in a new way.
A slideshow with images of performance work by Institutet för Scenkonst, Etienne Decroux, Jerzy Grotowski and Tadeusz Kantor or by myself is being showed together with an audio quote from Peter Handberg \(^{(2)}\). This text was in Swedish by Peter Handberg, quoted from his book *Kärleksgraven – baltiska resor*. He is commenting on how he experienced the Estonian people when arriving there in the beginning of the 1990s. He is for example describing how the Estonians seemed to possess an inner boiling point presented outwardly as an unaffected stillness, an inner life covered with a thick layer of ice.

Summing up methods of exploration:

- Historical studies
- Literature/fiction
- Biographical studies
- Memories, diaries, objects
- Images from performance work
- Creating a puzzle of fragments from these different sources

SILENCE AS A SEARCH FOR PRESENCE

The next perspective on silence that we explored was that of presence. This part was mostly dealing with making visible certain perspectives and practical training techniques we have developed during the years, focusing on the small moments and the attentiveness. This work is inspired by the theatre group Institutet för Scenkonst. We identified this as the searching for a full quality of life in one single moment, and saw a red thread in our theatre tradition: Etienne Decroux’ mime, Jerzy Grotowski’s impulse training, the Institutet’s mutation work. We tried to formulate what we were looking for with the help of others. Here is one example:

1897 Leo Tolstoj wrote the following in his diary:

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I was dusting in my room, and when I – on my way through the room – came to the sofa, I couldn’t remember if I cleaned it or not. As the movements were familiar and unconscious I couldn’t recall, and I felt that it was already impossible to do so. So, if I had already dusted there and forgotten, if I had acted unconsciously, it would have been the same as if it never happened. If somebody had seen it and was aware of it, it could have been determined. But if
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nobody had seen it or if somebody had seen it without being aware of it; if the entire assembled life passes by unconsciously for many people, it is as if this life had never existed. (3)

We developed a demonstration of this kind of work, an exercise of taking one single step. The actress demonstrated the process of taking one step, simultaneously talking “from the inside” commenting what was happening in the moment. It was a deconstruction of one life moment on a micro-level. The demonstration was being placed in a performative situation – it was shown in the frame of a performance – thus challenging the border between reality and art.

Summing up methods of exploration:

- Making visible training techniques on stillness
- Trying them out in performative situations
- Making a deconstruction of one moment, simultaneously commenting from the inside (reflection-in-action)
- Using and questioning concepts of “presence”

SILENCE AS A REFUGE
The next part was dealing with silence as a refuge, and it played around with different kinds of material. Ethnographic research on the reasons for certain groups in society to be more quiet than others was followed by research on noise problems in the city, making people disabled and ill. The short story by the Austrian writer Heinrich Böll *Dr Murkes samlade tystnad* (Murke’s Collected Silences) became important. Dr Murke is working at the radio and is collecting pauses and silences that have been edited from different radio recordings. He brings them together on a tape that he listens to in the evenings at home. The silence becomes a kind of a refuge, growing from the gaps and the transitions between the past and the future, and an abundance of talk, with or without meaning.

We started to question our own longing for and interest in silence, when exploring these different sources. Is silence a refuge? From the corrupted language and human actions? Is it all about a skeptical attitude towards language and the possibilities of understanding that developed after the Second World War? Or is it a dream about an absolute silence that we can never realise but only imagine?

(Our version of Dr Murke’s tape is heard in the speakers).

Summing up methods of exploration:

- Research on noise and silence from sociological and ethnographic perspectives
- Literature/fiction on noise/silence (metaphorical level)
- Exploring different kinds of sonic silences and pauses in practice (editing Dr Murke's tape)
- Critique of cognitive perspectives or “the-here-and-now-concept”
A RESEARCH PERFORMANCE

In 2011 I directed a research-performance “Etudes on Silence”. The research performance is a genre I tried out for the first time in 2005, where artistic scenes blend with the presentation of the research in question, and where lecturing, acting, film showings, discussing and so on is presented as an artistic form / a performance in itself. In the performance I included much of the material and perspectives I have already touched upon. I also included one more actor, a young male actor, Rasmus Lindgren from Backa Theater in Gothenburg. He performed the role of me, Cecilia the director, while I was present on stage as Cecilia the researcher. Staging myself through an actor was another way of trying to see myself from a distance, to hear my words from another person's mouth and getting some resistance and questioning. In one part of the performance Rasmus and Helena did a reconstruction of a rehearsal situation between Helena and me without my involvement.

(A short scene with Helena and Rasmus from a filmed documentation of the performance is being screened).

Summing up methods of exploration:

- Exploring the research material by performing
- Presenting research material by performing
- Staging myself as the researcher-director (creating distance and different perspectives)

SILENCE AS A STRATEGY

We are arriving at the last part of the project, silence as a strategy.

We intended to try out a strategy of silence in a situation of noise, to test a contemplative approach, facing rumbling surroundings. We also wanted to test our exploration of silence, in a situation in which we rarely find ourselves, to present an unannounced and uncommissioned performance act in the public space. We needed to meet others – people from outside of an artistic context. In October 2011 I directed a performance act with Helena titled Silent Walk.

(The shortfilm Silent Walk is being screened in the background, without sound)
In this act, Helena is walking very slowly through the central parts of Gothenburg in the rush hour, dressed in a smart suit with her face painted white. The slowness and the silence in her walking, together with her white face, were features that created a deviant pattern amongst the fast walking people in the crowd. The purpose of the act was to create a reminder of “something else” for the involuntary audience in a place marked by consumerism, high speed and people on their way. Helena had a specific path to follow, which we had worked out in advance. She did not consciously search for contact with bypassers, but she was looking around observing her surroundings. She walked slowly, focusing on her perception, inwardly and outwardly. An important basis for performing the act is the quality of her presence.

Maybe the most apparent thing with peoples' ways of receiving the act was the plurality of reactions: Cries of delight, smiles, embarrassment, angry outbursts, scornful comments and silent observation. The actress observed the people and their reactions, seemingly without responding. She did not mirror her fellow beings or interact with them, but continued her slow, metered walk. This behaviour in itself seemed to result in certain reactions of provocation, anger, compassion or playfulness.

The intention was that Helena, the woman, would function as a reminder for people in their everyday flow of life. She was someone who walked around and listened to, or overheard, the world; not dissimilar to the angel in Wim Wender's film Wings of Desire. She encountered what occurred around her without judging or interfering. This resulted in peoples' reactions and answers often bouncing back on them, as if the actress became a projection screen for the spectator's own story. The possibilities of interpretations of the act seemed endless.

At one of the performances of Silent Walk we experienced unexpected encounters with bypassers, a group of children and some teenagers. They started to follow Helena filming her with their smartphones. They tried out different strategies in order to mock her and to disturb her walk. The actress became a prey, an object. There were two aspects that broke the objectification and the aggressive approach, the gaze and the perception of risk. When she looked the young persons into their eyes they suddenly backed out and were unarmed. – “She looked me straight into the eyes, scary.” For an instant she became human. When she was on her way out into
the traffic, over the crossroads at Drottningtorget (The Queen's square), some of the young men started to walk with her. They were now walking at her pace, at her breathing.

After performing *Silent Walk*, the philosopher Emmanuel Lévinas’ ideas on the ethics of the face emerged. Spectators’ strong reactions on the performer's gaze and face, and the very disparate, sometimes violent, responses that arouse activated Lévinas ideas in our work:

*Lévinas’ analysis of the cry emanating from the face of The Other is central in modern ethics, but increasingly forgotten by the modern man. This face, which cannot be owned, nor become a prey possible to subdue. The face belongs to somebody else; it comes from the outside as something totally strange. And at the same time, it is my own face. Naked and vulnerable. Deep inside the gaze of the other, something tells us about our common feeling of being lost, our search, our vulnerability, our fear of violence, for extermination – and our obstinate aspiration to find a place in this ambiguous existence. (Retrieved from Kaltiala 2011, my translation.)*

We experienced something both significant and disturbing in the encounter with Lévinas’ thoughts. This raised questions on the inter-human encounter. Are we able to encounter the Other without imposing our own view of the world onto him or her; without making the Other into us, into me? Are we able to accept the unfamiliar without reducing it? Emmanuel Lévinas gives the Other and the gaze of the Other a central position. In meeting another being, one's own horizon is challenged, and therefore we are constantly looking for ways of eliminating the face of the other, to make it ours. Only through an acceptance of the gap between me and the other person, of that which is not me, can a real encounter take place. (Lévinas 1987.)

*Silent Walk* triggered situations we had never anticipated, and provoked responses that surprised us. This opened up for several new areas of investigation, dealing with the encounter with the Other, the ethics of the face and other aspects related to public space. This could be the beginning of a new research project. The experiment tried out our work in a direct encounter with people in public space, making visible both our way of creating an act and our approach to the spectator, the Other. For me it gave new perspectives on the role of art in society and my own theatre work.
Summing up methods of exploration:

- Creating a performance act – staging silence
- Placing the work in a different context than usual
- Philosophy of ethics
- Testimonies:
  - Writing and drawing journals/work diaries
  - Written reflections from a few invited spectators
  - Discussions with spectators in the situation
  - Film documentation

CONCLUDING WORDS

I have intended to give a glimpse of how this project shaped its own dramaturgy, trying out different angles on the theme silence. The project explored a specific practice, my own, with its’ links to a theatre heritage, but it also investigated questions beyond this. Such questions were dealing with the search for presence, the carrying of suppressed stories or what it means to encounter the Other. Today I have presented these topics as separate sections of the project, but
in the work process they were to a great extent fused or overlapping. One thing went into the other and angles were connected. A complex weave of questions, threads and documents has started to grow around the project. Many different artefacts and documents have been produced. I regard the multitude of different approaches as a value in itself and I would like to argue for a research perspective that embraces this complexity.

BIO

Cecilia Lagerström is a director, artistic researcher and senior lecturer at the Academy of Music and Drama at the University of Gothenburg (Sweden). She has a background in laboratory theatre and has a PhD in Performance Studies. Since many years she has been directing performances in theaters and other venues, and artistic research-and-development projects at the universities in Stockholm and Gothenburg. She teaches and supervises at masters and doctoral level in the performing arts.

NOTES

1) The complete title is *Postdramatic Theatre as Method and Practical Theory Inside and Outside of Academia*. The project was carried out in two parts, one was led by me in collaboration with Helena Kågemark, and another part was led by my colleague, the choreographer Pia Muchin, in collaboration with the actress Gunilla Röör.


4) Quoted from the short story and used as dramatic text in the research performance “Etudes on Silence”.

REFERENCES


Images by Johanna St Michael and Cecilia Lagerström.
MUSICAL
IMPROVISATION AS THE
PERFORMANCE OF
EMBODIED KNOWLEDGE:
EMBODIED NARRATIVITY
IN MUSICAL
PERFORMANCE

VINCENT MEELBERG

ABSTRACT

One of the possible aims of artistic research in musical improvisation is to make explicit how improvisation can teach us about coping with uncertainty, with the unknown, with acceptance and rejection, and how to collaborate with others in a nonverbal way. Even though all musical improvisation can be regarded as a performance that at the same time is a form of research, of exploration, the investigative aspect of this activity might not always be clear to the audience, or even to the performers themselves. This is where artistic research comes in: Artistic research foregrounds the fact that musical improvisation can be research, experimenting, exploration; research that is not only restricted to music, but one that extends to important aspects of human life. In this presentation I will demonstrate how artistic research might be able to do this, by focusing on the concept of embodied narrative. By taking a recorded performance of my free improvisation trio as a case study, I will argue that musical
improvisation can teach us about the function of embodiment in storytelling. Referring to Daniel Punday's notion of corporeal narrativity I will show that engaging in a musical improvisation is not only a matter of listening to each other, but also of feeling the movements of all participants, participating in an activity that ultimately can lead to a narrative that is created by, and becomes expressive because of, embodiment.

MUSICAL IMPROVISATION AS RESEARCH

Musical improvisation is an experiment, an investigation into phenomena that are not only pertinent to music and musical performance itself, but to life in general as well. It is an investigation into coping with uncertainty, with the unknown, an exploration of how to collaborate with others in a nonverbal way, of acceptance and rejection. In short, musical improvisation addresses issues that are vital to human existence.\(^1\)

One of the possible aims of artistic research in musical improvisation is to make explicit how this activity has the potentiality to convey knowledge. In other words: to show the relevance and importance of musical improvisation through the practice of improvisation itself. Even though musical improvisation can be regarded as a performance that at the same time is a form of research, the investigative aspect of this activity might not always be clear to the audience, or even to the performers themselves. This is where artistic research comes in: Artistic research foregrounds the fact that musical improvisation can be research, experiment, exploration; research that is not only restricted to music, but one that extends to important aspects of human life. Consequently, artistic research in musical improvisation faces the following challenge: To turn subjective, intimate experiences into intersubjective accounts. Artistic research is supposed to enable the articulation of what remains implicit in musical improvisation, which is the tacit, embodied knowledge that is at play during musical improvisation. Artistic research is a move from subjectivity to intersubjectivity.

In this essay I will discuss how artistic research might be able to do this, by focusing on the concept of embodied narrative. By taking a recorded performance of my free improvisation trio as a case study, I will argue that musical improvisation can teach us about the
function of embodiment in storytelling. Drawing on theories on narrativity and embodied perception, I will suggest that engaging in a musical improvisation is not only a matter of listening to each other, but also of feeling the movements of all participants, participating in an activity that ultimately can lead to a narrative that is created by, and becomes expressive because of, embodiment.

NARRATIVIZATION AS COGNITIVE AND EMBODIED ACTIVITY

In jazz and other styles of improvised music, a well-known cliché is that a good improviser is an excellent storyteller. A good improviser is able to tell stories through his or her improvisation. Yet, it remains unclear what this exactly means. What does such an improviser narrate? Emotions? Events? Something more abstract? Or should we not take this expression so literally?

In order to find an answer to this question, we need to first make clear what narrative is, or can be. According to David Herman, narratives are an effective means by which knowledge, experience, beliefs, desires, and fantasies can be represented. They are one of the most important means by which human beings communicate. Narrative is an instrument for distributing and elaborating the perspectives that can be adopted on a given set of events. Moreover, stories aid in enriching the whole compound of past, present, and possible future events that constitutes the foundation of human knowledge. Narrative is the manner in which the individual subject has access to other people's experiences; it is a way to distribute experience and knowledge.(Herman 2003.)

Language is a very effective means to tell stories, but is it not the only way to convey a narrative. Cinema, for instance, has shown that series of images also have the capacity to tell a story, with or without the aid of language. The question is whether stories can also be told through music, without the aid of words, or through wordless performance alone. Whether or not this is possible depends at least in part on the way narrative is defined. I propose the following working definition of narrative, which is derived from Mieke Bal's narratology: A narrative is the representation of a temporal development. (Bal 1997.) It is the representation of a sequence of events in time, a sequence that can be regarded as displaying some kind of development.
Temporal developments can indeed be noticed in music; in many musical pieces the listener can perceive expectations and resolutions. Music elicits expectations by giving the impression that musical events lead to or cause other events. This in turn results in the suggestion of forward motion and of a temporal development. The question is whether these tensions and resolutions are actually caused by the music itself, or represented by it. If it is the former, then music can be considered a process, but not a narrative. In order to be a narrative, developments created by tension and resolution should be represented by music, rather than actually being located in the musical sounds themselves.

Indeed, an actual interplay of tension and resolution does not take place in music. A dominant seventh chord, say, does not necessarily have to resolve to the tonic. There is no physical necessity for this chord to resolve. Rather, listeners expect it to resolve accordingly, as a result of the musical conventions and precedents they are familiar with. In other words, listeners interpret a dominant seventh chord as wanting to resolve to the tonic. This chord is a musical representation of tension, rather than actually being unstable or tense; indeed, the physical makeup of the chord is as stable as any other sound. Thus tension and resolution, which can lead to temporal development, are not physically present in the music, but instead are represented by it.\(^{(2)}\)

Music thus has the potentiality to be narrativized by listeners, that is, to be interpreted as a narrative. Narrativization is the process during which human subjects transform a series of events into a narrative. The narrativization of events amounts to the creation of a construction, a structure in which (causal and other) temporal relations between events are identified. Some sequences of events can more easily be regarded as narrative than others. Narrative depends on both the narrative potentiality of these sequences and the act of narrativization of these sequences by a human subject. By narrativizing a sequence of events, human subjects might comprehend these events in a better, or different, way. Turning events into a story means establishing some other, maybe wider kind of grasp of these events.

In music, coherence – and, by extension, a certain degree of comprehension – can be created by focusing on the interplay of tension and resolution, which might result in the representation of a temporal development. Musical tension and resolution, however, is
not only recognized at a cognitive level, but also physically felt. David Huron observes that music can evoke frisson with listeners, which are “[...] chills running up and down your spine.” (Huron 2006, 34.) These chills are autonomous reactions of the listeners’ bodies when confronted with musical sounds. According to Huron, these reactions are correlated with two conditions: loud passages and passages that contain some kind of violation of expectation. Consequently, sounds, particularly those that play with expectation and resolution, can create autonomous reactions of the listeners’ bodies. They can induce frisson, a bodily reaction that happens at an unconscious level. Sounds can move the listeners’ bodies – generate chills up and down the listeners’ spines – that motivate listeners to reflect on the sensations they are experiencing. This reflection can lead to labeling certain sounds as being the cause of other sounds, and in this way listeners can distil some kind of temporal development from the sounds they are listening to. The awareness of this development thus starts with the embodied perception of musical surprise, and, through narrativization, ultimately might lead to the construction of a musical temporal development, and thus to a musical narrative.

The importance of embodiment for narrativization is also acknowledged by Richard Menary, who asserts that “[n]arratives arise directly from the lived experience of the embodied subject and these narratives can be embellished and reflected upon if we need to find a meaningful form or structure in that sequence of experiences.” (Menary 2008, 76.) Narrative is cognitive and embodied, in the sense that narrative begins with bodily sensations and ends with a cognitive interpretation of these sequences of bodily sensations. Therefore, a good musical storyteller can be characterized as an improviser who has the ability to physically arouse, through the production of sounds, listeners in such a way that they are provoked to interpret these physical sensations as leading to a temporal development.

IMPROVISATION AS THE PERFORMANCE OF TELLING A STORY
Improvisation is the creation of sonic events in real-time, often as a result of a collaborative effort between several improvisers. These events can be interpreted by listeners (and performers) as being expressive, as being more than mere sounds, perhaps even as a narrative, that is, as a representation of a temporal development created by sonic and physical movements created during the performance. But can improvisation also teach us about narrativity? Can it make explicit the fact that narrative is not only the result of a cognitive interpretation of sounds, but also of feeling the physical sensations evoked by this performance?

In order to explore this question I would like to refer to a collective improvisation of my trio Molloy that I recorded on 24 January 2013. The recording can be listened at https://soundcloud.com/vincent-meelberg/molloy-collective. During this improvisation the participants focused on how musical interaction took place. In particular, we concentrated on how to “further” the improvisation, on how to develop collective musical ideas. During this performance, we became aware of the fact that engaging in a collective musical improvisation requires more than just listening to each other. A focus on the feeling of both sonic and physical movements of all participants was necessary, too, in order to arrive at a musical improvisation that has the potentiality to be successfully narrativized by performers and listeners.

Elsewhere, I have explained that physical attuning is a necessary precondition for being able to play together with one or more other musicians. (Meelberg 2011.) Musical improvisation, in particular, necessitates the proper perception of the bodily movements of the other improvisers. Rolf Pfeifer and Josh Bongard show that musicians are indeed literally moved by the movements of their fellow musicians. They remark that human subjects have so-called mirror neurons that fire when a subject performs a movement or observes a movement in another subject. Performing actions and observing actions activate the same brain areas. Watching movement thus can lead to sensing this movement within a subject’s own body, as if the subject is actually performing this movement. (Pfeifer and Bongard 2007.) This is also the case concerning musical performance. When musicians are watching their fellow musicians perform, they are able to sense these musicians’ movements within their own bodies, because of the way their mirror neurons function. The physical movements of their fellow musicians are literally felt within their own bodies.
Moreover, the body is also included in musical performance because it kinesthetically senses the gestures produced by the musical sounds. It feels the music by sensing its dynamic and temporal flow. The body mirrors the movement of the music. Sonic vibrations are transformed into bodily movements that can be felt. This is corroborated by Marc Leman, who suggests that sound literally does something with the listeners’ bodies. These bodies kinesthetically sense, and subsequently process, the dynamics and the physical properties of sound and music. (Leman 2007.) Thus, these bodies are literally moved by musical vibrations; they kinesthetically move along with the movement of sound.

All these movements are literally incorporated by participants as physical sensations, which was something that we, the musicians of the trio Molly, were fully aware of during the improvisation we recorded on 24 January 2013. We learned that we have to concentrate on all these sensations in order to create a coherent performance. Only then the sequence of these sensations may be interpreted as a story. Only then they have the potentiality to be narrativized by performers and listeners alike in order to get a grasp on them, to give order to these sonic and physical events, as Menary calls it. Consequently, the performance of musical improvisation can be considered as an account of how embodiment is incorporated in narrative.

Daniel Punday also acknowledges the importance of embodiment in narrative:

> Narrative is corporeal not simply because it needs to use character bodies as a natural part of the stories that it tells, but also because the very ways in which we think about narrative reflect the paradoxes of the body – its ability to give rise to and resist pattern, its position in the world and outside of it, and so on. Narrative, then, always first and foremost depends upon a corporeal hermeneutics – a theory of how the text can be meaningfully articulated through the body. (Punday 2003, 15.)

Although Punday is referring to verbal narrative, the principle he discusses also holds for other kinds of narrative, including musical narrative; all narratives are constituted through tension and resolution felt in the body. In musical performance the tension between sonic events and human bodies are necessary to create the potential for narrative to arise.
The performance of musical improvisation makes this process explicit, at least for the performers themselves. The performers become conscious, through performance, of the fact that the narrativization of bodily sensations is crucial for the creation of a musical improvisation that shows some degree of coherence, to arrive at an improvisation in which collective musical ideas are developed. This awareness, however, is highly subjective and remains unnoticeable to the audience during the performance. Artistic research on musical improvisation may turn this subjective experience into an intersubjective account, so that others can learn from the experience of improvising music as well.

BIO

Vincent Meelberg is senior lecturer and researcher at Radboud University Nijmegen, the Netherlands, Department of Cultural Studies, and at the Academy for Creative and Performing Arts in Leiden and The Hague. He is founding editor of the online Journal of Sonic Studies and editor-in-chief of the Dutch Journal of Music Theory. His current research focuses on the relation between musical listening, playing, embodiment, and affect. Beside his academic activities he is active as a double bassist in several jazz groups, as well as a composer.

NOTES

1) See for instance Nachmanovitch 1990 for a discussion on the importance of improvisation in everyday life.

2) For an elaboration of the notion of musical narrative see Meelberg 2006.

3) See Meelberg 2009 for a more in-depth discussion of the ways sounds can affect listeners.

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EMBODIED KNOWING - PERFORMATIVITY AS RESEARCH IN THE UK

JUNE BOYCE-TILLMAN

ABSTRACT

RESEARCH QUESTIONS 1. If you use Performance as Research (PaR) in the context of your doctoral programmes, how do you use PaR? If you don't why not? 2. What kinds of data can be generated by PaR in the context of your doctoral programmes? 3. How do you document PaR in the context of your doctoral programmes? 4. Is PaR a method, methodology, neither or both? 5. What are the values of PaR with regards to the kind of knowledge that you generate? This is with respect to 1) the subject community; 2) the wider society? 6. Is creative practice an example of embodied cognition? If it is, is PaR relevant? 7. What do you think the role of virtuosity is in PaR?

DESCRIPTION This is a presentation of a grounded theory project based on a series of interviews with a variety of institutions in the UK based on these questions, which was funded by P A L A T I N E (Performing Arts Learning and Teaching Innovation Network), the Higher Education Academy Subject Centre for Dance, Drama and Music (2000–2011) and the University of Winchester. It will briefly examine the implications of this work for other areas – such as applied arts projects, liturgy in the area of practical theology, sports studies, leisure management and the relationship of the development of this area with the area of Professional Doctorates in the UK.

INTRODUCTION
This paper will interrogate the field of performativity in the context of doctoral work in the performing arts in the UK. It is based on a grounded theory methodology using the Atlas-ti analytical programme to reveal how doctoral practitioners are navigating the complex landscape of practice-as-research (PaR). It is based on a series of interviews with a variety of practitioners from a variety of institutions in the UK. These are based on a series of questions drawn from preliminary research in this area. The report was funded by P A L A T I N E (Performing Arts Learning and Teaching Innovation Network), the Higher Education Academy Subject Centre for Dance, Drama and Music (2000–2011) and the University of Winchester. It will briefly examine the implications of this work for other areas – such as applied arts projects, liturgy in the area of practical theology, sports studies, leisure management and the relationship of the development of this area with the area of Professional Doctorates in the UK.

OUTLINE OF THE REPORT ON WHICH THIS IS BASED

The report starts with an overview of the landscape in which the report fits. (Allegue et al. 2009; Arlander 2008.) It acknowledges the developing nature of the area, which despite regular calls for standardisation has remained varied in its philosophies and regulatory procedures. As the theorisation of PaR progresses in academic journals and debates in theatre conferences this is a developing area in doctoral studies as artists of various kinds see their work as having the characteristics of the traditional thesis. (Smith and Dean 2009; Frayling 1997; Freeman 2010; Kershaw and Nicholson 2011; Haseman 2006.) The field has, in general, not developed in a structured way as various HE institutions (universities, conservatoires, art schools and so on) have adapted the structure of the traditional PhD thesis to include creative practice. There were few precedents except music doctorates involving the submission of musical scores (Schippers 2007; Draper and Harrison 2011). This area was helped by the development of an internationally recognised notation system and audio-recording techniques. The field is not so easy for the other performing arts because of the inadequacy of the DVD in capturing the totality of the experience.
The report examines the variety of different names for doctorates in this area – practice-led\(^{(1)}\), Practice as Research, Performance as Research, studio-based, arts-based and so on. It will show how practice-based doctorates relate to the general criteria for doctoral study:

- The undertaking of systematic research.
- The ability to relate this to the chosen field (which here means relating it to other practitioners in the chosen field).
- The requirement for originality.
- The ability to articulate this, which can be in written or other form.

It will examine different modes of knowing (Birdsall et al. 2009) and the valuing of embodied knowledge. (Knorr-Cetina et al. 2000.)

Chapter Two entitled *Defining an (In) Discipline* by Dr Yvon Bonenfant constitutes an overview of how authors have interrogated knowledge that is generated by means of creative practice and the developing field of theorising PaR.

Chapter Three entitled *Managing the Field: An Overview of Regulations* by Dr Inga Bryden and Dr Rohan Brown survey various institutions offering practice-based doctorates and the regulatory procedures used by them. The eleven institutions to be covered in the final report have been selected to represent a range of institutions. They include conservatoires in music, dance and drama, smaller and larger institutions and those with recently acquired research degree awarding powers and those dependent on another institution for their regulations, along with more established institutions. It looks at how the field is controlled by Regulatory Procedures and Practices. These are broken down into the areas of Admissions, Progression procedures, Supervision practices, Submission formats, Examination protocols and Archiving systems.

**NAVIGATING THE LANDSCAPE**

This paper is concerned with Chapter Four by the author and Tiago de Faria. It is an analysis of the data from the interviews conducted as part of the study and shows how a variety of practitioners are negotiating the terrain set out in the preceding chapters. Current research candidates and people with recent experience of doctoral study were involved in these interviews, which were analysed with a
Grounded Theory methodology. Some sessions were videoed and the edited DVD is included in the Report.

THE INTERVIEWS

We took a structured approach to these based on preliminary work in the field. They shared the set of questions, which had been generated by the literature and the experience of the group of researchers:

1. If you use PaR in the context of your doctoral programmes, how do you use PaR? If you don’t why not?

2. What kinds of data can be generated by PaR in the context of your doctoral programmes?

3. How do you document PaR in the context of your doctoral programmes?

4. Is PaR a method, methodology, neither or both?

5. What are the values of PaR with regards to the kind of knowledge that you generate? This is with respect to 1) the subject community; 2) the wider society?

6. Is creative practice an example of embodied cognition? If it is, is PaR relevant?

7. What do you think the role of virtuosity is in PaR?

Participants were given opportunities to develop their ideas freely in a more unstructured or semi-structured way. Some were conducted by telephone and these tended to concentrate on particular areas like Assessment/validation/examination and Regulations. The videoed interviews were more rhizomatic in character and tended to veer towards the more unstructured. They tended to look outside of the HE context to the wider issues.

THE ANALYTICAL TOOLS

Since the initial developments of Grounded Theory, in the late 1960’s, diverging understandings and perspectives have come to light addressing the problematic relation between data and theory. The founding fathers of Grounded Theory, Glaser and Strauss, after an initial suggestion for a peaceful coexistence of the two conflicting if not paradoxical notions of “data emergence” and “theoretical
sensitivity” (Glaser and Strauss 2006) diverged in the way that each understood and consequently advanced with methods for reducing the problems in the field of Grounded Theory.

In line with the critique of Udo Kelle on the empirical problems of Grounded Theory and the summary of its recent developments (Kelle 2005) and Glaser and Strauss’ further publications (Glaser 1992; Glaser 2002; Strauss and Corbin 1990) and given the specific aspects of this project, namely its diffuse nature and diversity of approaches, we decided to use the theoretical review in Chapter Two as a way of bringing together the first analysis into a more grounded hypothetical inference. We devised a complex coding system borrowing from Glaser’s “family coding” and Strauss’s “axial coding”. Both coding systems where used at the same time eliminating all the redundant codes while keeping contradictory ones. Contradictory codes helped reveal the weakness of hypothetical inferences by bringing to light different explanations for the same phenomenon. They figured in the final theoretical network, as “empirical research can never provide a final proof for theoretical propositions but only cumulative and always provisional evidence.”(Kelle 2005.)

The analysis was carried out using the programme Atlas.ti.5.5 designed to assist the coding process. The first set of codes was produced from the interviews producing its own network of relations. These were discussed and revised and more codes generated as the processes of transcription and analysis progressed. These were further revised when the text of Chapter Two was coded which gave greater depth to the analysis. There is a great deal of cross-referencing within the codes. The quantity of this reveals the fluidity of the field. Examples of this can be seen in the differences between the codes “PaR different approaches” and “PaR different roles”. The first appears more regularly in the material than the second; but there appears to be some confusion surrounding this subject and its relation to the wider academic community. Similar confusion appears around PaR as method or methodology, or to embodied philosophy or cognition; here contradictions abound in the data and reveal the variety of conceptual views among the participants in this research. “Complexity” and “Dissemination” are both characteristics that are part of “Assessment / Validation / Examination”, which in turn is associated with “What is relevant for PaR PhD”.
The rest of this paper will concentrate on looking at the codes more carefully by using quotations from the interviews. They are ordered hierarchically, the first codes being those, which are most evident.

**PAR AS A TOOL FOR GENERATING NEW KNOWLEDGE THROUGH INNOVATIVE AND FRESH OUTCOMES**

The generation of new knowledge is clearly central to doctoral study. The nature of this varies considerably. In this interview it concerned the relationship between professional musicians and educational contexts:

> [How] the use of professional concerts within school education can bring professional musicians closer to the student, and thereby the student can identify what it means to be a professional musician or what Performance means, what it is. By bringing issues of education into the concert hall the idea is to break down effectively the false wall, break down the barrier between the audience and stage in disseminating something about style, context, or an invitation for the audience to participate in some way. ... The end new knowledge might be (we are still working on this) a new educational model, a strategy or suggestion of how Performance might be better integrated within the education system in high school. (Dr Helen Minors, Kingston University, Senior Lecturer in Music from now on referred to as HM.)

In the area of musical composition we see the notion of newness explored in relation to a creative submission:

> I would have to say in terms of Composition, about a very beautiful set of piano pieces, “what is this piece exemplifying in terms of new knowledge, new understanding, new experience?” It may be very pretty, but unless there’s something driving it intellectually it is not in itself PhD worthy. (Professor Nicholas Till, University of Sussex, Professor of Opera and Music Theatre from now on referred to as NT.)

**ASSESSMENT/VALIDATION/EXAMINATION**

There is a real challenge in the area of examining theses including artistic work:
They might include theoretical writing; they might include analysis of materials; they might include fieldwork; they might include Performance Practice; they might include other forms of Creative Practice. In any particular PhD they would have to make a case for the balance of the different elements, how they contribute to the argument, how they are presenting them. (JK)

There is often a requirement that examiners attend a live performance of some kind either close to the viva or at some distance before it:

It is not always possible to have identified an examiner and got him or her along at an early enough stage, as it were, to see work that is being presented. But that is an issue. (NT)

This presents the problem of the inclusion of material that is essentially ephemeral in a doctoral submission:

Where things have to be able to stand up to being tested in some way and in order to be able to stand up to be tested; in our discipline that’s difficult because things disappear and whatever’s left are ghosts and traces and remnants – you never have the thing anymore. (Dr Joanna Bucknall, University of Portsmouth, Lecturer in Creative Arts, from now on referred to as JBu.)

So the submission may include a variety of elements including some that may be ephemeral and require examiners to attend live events. This also presents considerable problems in the area of archiving.

PAR AS A TOOL FOR GENERATING AND INTERPRETING DATA

Data can be generated in an embodied way and this offers the possibility of completely new forms of data:

I think when you decide to use Practice as Research it’s as a method for you to generate more data for your research. (Tiago de Faria, University of Winchester, Research Candidate, from now on referred to as TF.)

Practice as Research … challenge[s] the very notion of what data is … [It can] make us, force us, to explore what else we can know. (Dr Yvon Bonenfant, University of Winchester, Programme Leader of MA Devised
Performance, from now on referred to as YB.

This means that we need explore new ways of presenting, analysing and interrogating data.

**PAR AS EMBODIED COGNITION**

More people used this term than embodied philosophy and it reflects where data is generated and received:

> It's neither solely intellect through which I receive data, nor solely through the body, but it is in fact through the two; it's the body/mind and the mind/body. (Charlie Broom, University of Winchester, Research Candidate, from now on referred to as CB.)

It may mean the validation of more orate ways of knowing alongside the literate. (Ong 1982.)

> The value of literacy is that the mind of the person can be separated from the body of the person and of course we do that in examining [traditional] PhDs. ...When it comes to examining Performance as Research, we can't do that, our body, the body of the examiner has to be in some sort of relationship with the body of the person who is being examined. We have to have that interface. (The Rev Professor June Boyce-Tillman, University of Winchester, Professor of Applied Music, from now on referred to as JBT.)

This is a developing field and writings from other areas are exploring the need for a society governed by the Cartesian split to restore the body to the area of cognition (Damasio 1994; Claxton et al. 2010; Lakoff and Johnson 1995; Hintikka 1975; Fischer-Lichte 1997).

**PAR AS EMBODIED PHILOSOPHY**

Here a current research student talks about what she calls “cellular philosophy”, which she relates to cultural conditioning:

> I am also coming to understand, through my process, that philosophy doesn't just apply to intellectual philosophy, but there is kind of cellular philosophy, a corporeal philosophy as well, as a product of culture ... I also interface with that philosophy through tactile senses. (CB)
In this example from an experienced supervisor we can see how the embodied philosophy is reflected in the submission, which sees a philosophy of embodiment enacted in an expansion of the traditional format of the PhD as a bound book:

> There’s one [thesis], which I can see where the actual form of the PhD is a box of materials, of discreet elements, it’s like an artist’s object. ... So, we have here a whole set of cards, visual elements; there is a lot of actual performance work that was done. Duration Performance is here documented in still images and whole sets of traces, and then there are large substantial theoretical essays presented as micro-books and instructions for performing, for the renewing of the event for the future. (JK)

From the field of dance there are an increasing number of helpful texts in this area. (Pakes 2003, is one example.)

**VIRTUOSITY**

This is an extraordinarily complex problem. In conservatoires in particular traditionally virtuosity in a particular art form is highly prized and indeed seen as the main marker of the success of the institution. However, in areas like performing arts, where innovation often exists in the original combination of the elements this concentration on the virtuoso capabilities of the creator/performer becomes lessened. As various disciplines develop in different ways, the place of virtuosity and how it is defined can be very different in the context of different institutions. The interviews present a number of differing definitions of virtuosity – some concentrating on the traditional techniques of performance artists but others on new ways of using and developing techniques around these. Here is one that sees virtuosity situated in techniques for audience involvement:

> In order to get the audience to participate, I had to build a level of excellence in the nature of that kind of performance ... a point where I could create an environment where the audience were comfortable in participating; but to do that I had to be excellent at performing, I had to have technical skills to get them to do that. ... But within that space, I had to operate in a way that would make the audience comfortable, so I had to have virtuosity in both of my fields to even pull that off. (JBu)
ORIGINALITY/INNOVATION

This theme links directly to the role of virtuosity and concerns the location of originality. Johannes Birringer sees it in the combination of new elements and is working with the designer Michele Danjoux to create wearable suits that can both create and receive sound or be exhibited. Yvon Bonenfant sees that one of the main functions of PaR in the Academy is to be speculative – to explore new areas of knowledge. This, however, can challenge the standards hallowed by traditional aestheticians:

PaR can produce art that is not very interesting in the area of aesthetics but is very interesting in its conceptualisation. (Professor Johannes Birringer, Brunel University, Chair in Drama and Performance Technologies, from now on referred to as JB.)

This presents a real fracture between the place of the creative work in the wider community and the academic community (see below). For practising artists in the wider community this is an area for considerable debate and is a potential area for division between what is required for a Professional Doctorate and a PhD.

MATURE CRITICAL THOUGHT

The risk in the inclusion of the body in the philosophy and cognition of doctoral submission is the developing of criticality in this area when traditionally critical methodologies have been developed in relation to verbal argument (Schön 1983; Zarrilli 2002):

Even if Art is an embodiment of philosophy, it is not always a rigorous critical embodiment of philosophy and that is what knowledge demands – that we ask how and why those things work in the way that they do. (JBu)

It is clear from the interviews that the crucial element of criticality is associated with maturity in two areas – as an artist and as a philosopher. These need to be manifest in any submission. It is often in the area of criticality that examiners’ reports base their judgement of doctoral worthiness of a submission. Opinions vary about how far examiners comment critically on the more “embodied” elements and how far they stay within the more familiar area of argument within a written text (Martin and Sauter 1995):
PAR PHD REGULATIONS

Chapter Three of the report concentrates on this area and the interviews revealed a variety of strategies by which supervisors and students navigated their way through the maze generated by the regulatory procedures and practices. It is clear that some supervisors find their particular regulations difficult; this is often more so when an institution is validated by a different institution and they do not feel they have control of the regulatory procedures; they fear that the validating institution has no grasp of the practice-based doctoral world and wants to make it conform to expectations in other areas. The meeting of musical composition PhDs and regulations developed in the context of the other performing arts present challenges in the area of equivalence between various doctorates:

The requirements for Composition really don’t specify that any substantial theoretical, critical theoretical work has to be undertaken in relation to a composition project. Whereas [it is required] for the Music Theatre, and indeed, for all of the other practical-based [areas] ... I’m also looking after filmmakers and Media-practice students who are working various areas of digital media production. For all of those, there is a requirement for substantial theoretical, critical theoretical, component and therefore a fairly substantial thesis, which is, broadly speaking, given that a full-length PhD thesis would be 80,000 words, for a practice-led project it is 40,000 words. So it is kind of a half and half, in other words, half theory and half practice. (NT)

What becomes clear is that supervisors are finding ways to negotiate the world of PhD regulations and ideally are being given a place in debates around them.

WHAT IS CONSIDERED RELEVANT FOR A PAR PHD

It became clear that what was required at the entry point to various programmes varies:
There are people who finished their BA, go on to do an MA and then decide they want to do a PhD. So that’s one model. Then … there are the other people who have maybe got sometime a quite substantial amount of professional experience under their belt, who then want to do a PhD … and they not only have to submit a proposal, a fairly well developed research proposal, but examples of work. (NT)

Joe Kelleher identifies how practice varies in various countries:

To an extent we don’t have such a thing as Practice as Research. I think sometimes that I’ve moved beyond it. … I went a lot the Netherlands over the last year, where for example they’re having to have the argument because it is unrecognised as what you can do in a PhD. … I’ve externally examined PhDs in this country where there is a so-called Practice portfolio element, and I’ve had problems with it when it is designated as being something separate. When for example, there is a 40% or whatever practice element, and it stands alone, and you’re thinking, “well, stands alone as what?”(JK)

PAR AS METHOD

Yvon Bonenfant asks a fundamental question about the development of the idea that PaR is a method in its own right and does not need to use methods drawn from other disciplines:

Is it just an attempt at justification in a potentially hostile academy used to a certain defined set of methods linked to and validated by various disciplines? (YB)

Some people elaborate on all the strategies they use, (Haseman and Mafe 2009) including journaling, photography and reflective writing:

It’s like whisking egg whites is a method and you get meringues, but there are several different ways in which you can get meringues; there are several different ways in which you can research and there are different methods, and Practice as Research is a method of achieving that same goal. (JBu)

Richard Cuming comments on the use of the action research spiral:

In Melissa Trimmingham’s article (Trimingham 2002) she … proposes her “Hermeneutic Interpretive method” – a methodology for Practice as Research itself. It’s almost like a Russian doll, where you get practice inside practices
and you get reflections on that. So, the point I'm making is that I think it can be both a method and a methodology, but I think it's also broader in the sense that it maybe the appropriate way to think about the project. (Dr Richard Cuming, University of Winchester, Lecturer in Performing Arts, from now on referred to as RC.)

PAR AS METHODOLOGY

PaR is more often found as a method (Leavy 2008) or strategy amongst others under the umbrella of another methodology (Cahnmann-Taylor and Siegesmund 2007) than as a methodology in its own right. (Bannerman et al. 2006; Barrett and Bolt 2007.) Nigel Osborne sees how the process is apparent in the product itself:

This particular candidate was very interested in using the human body as a sound generator and as a surface, and so that's apparent from the scores and recordings that we had. So, we were in a very interesting discussion as to what, as in method, “how do you access that material?” “What is it?” “What is that material?” “How do you use it and process it?” And methodology, in terms of “how does that fit into a broader compositional aesthetic?” … for example using the sound of rubbing of the skin, of hitting the flesh, things like that. Now, that all sounds very primitive but the composer concerned, they've gone very very profoundly into this, and including recording the inside of the body, the surface of the body in very scientific ways, and so in other words there is a whole part of the method and methodology that here is a scientific one; “which mini-microphones were you using?” “How did you attach the amplifier to the stethoscope?”, and all these sorts of things that become as it were implicit in the creative material. The point I'm driving towards is, that we don't necessarily need to have long essays about this, the material itself, if it is done well and professional, will declare its method and its methodology and open it up for discussion and scrutiny. (Professor Nigel Osborne, Reid School of Music, Edinburgh College of Art, University of Edinburgh, Reid Professor of Music, from now on referred to as NO.)

It is clearly an area where the composition PhD's that do not have an accompanying written component felt the need to justify themselves:
I think it depends how it is framed. I think that a purely intellectual notated composition project can be, could be, a methodology if it is being guided by very clear research questions... I think the crucial thing for me always, what are your research questions and what is the necessary methodology for those research questions?! To some extent methodology is always something that has to be apt to that project. I don't think there are, certainly in the area of Creative Practice, I don't think there are pre-packaged methodologies. (NT)

Yvon Bonenfant sees a parallel in the “found” data of Grounded Theory. The author links it with her composing processes:

So, I have no problem because that's the way the artist works, but I found myself asking about Musical Composition, "how far is a symphony and the creating of a symphony a methodology?" and I think there's an interesting parallel here. One of the methodologies used for practice-led research ... is Grounded Theory; what you do in Grounded Theory, you collect a whole load of data from a variety of sources and gradually you pull the main threads out of it to create a theory which is the end of the process ... I've got little ideas forming in my head and in my own mind I've got a mass of data flying around my head including, what size the orchestra is, how many children there's going to be, all of that's data in the same way the Grounded Theory is, and in a sense the Titanic piece [that emerges from the composing process] is the theory, out of that mass of data I have constructed a coherent piece, or if one wants to have a parallel, it's a very good parallel that you have loads of data and often far more data than you're ever going to use in the piece, and you're selecting and rejecting stuff to produce and you could say that a work of art of some kind is a theory. (JBT)

This is clearly an area, which needs further theorization.

DIFFERENT APPROACHES TO PAR

The discussion on the last theme clearly reveals the different approaches that different art forms are taking:

I have a huge disagreement with my colleagues in Composition about aspects of a Composition PhD because of this question about submitting different modes and things. Our Composition PhD is extremely conservative, it is a score, it's as exemplified craft, and skill and technique. (NT)
The report applauds the presence of a variety of approaches so that applicants have a variety of possibilities; the fluidity enables philosophy to emerge from practice rather than be imposed from above. It is an approach to the field affirmed by Yvon Bonenfant: “Consensus” he says “could be dangerous”.

DIFFERENT ROLES IN PAR

The development of PaR has clearly increased the range of roles that both student and supervisor have to embrace:

> I felt ill equipped really to take on the complexity of the role. ... It's so different from tutoring an Art History student where in a quite a straightforward way, certainly the Art History students I work with you expect them to have comprehensive knowledge, and from that comprehensive knowledge you carve out a little area where [you have] either discovered original source or you've got an original contribution to make within a field that's very well demarcated, and you simply use the tools that you're very well equipped to use, the libraries and research archives and you plough away, in a way that lends itself to a particular kind of methodological structure. (Dr Katy MacLeod, Kingston University, Reader in Fine Art, from now on referred to as KM.)

Helen Minors identifies the different roles her student had to play:

> His different identities ... are quite important, the performer, the educator, the composer, the musicologist, the umbrella one: the researcher with the question. (HM)

Katy McLeod links these with the complexity of the process:

> Whereas, what I found when I was allotted an MPhil student in Fine Arts, was that process was thrown up into the air because what he wanted to do was to really examine the context appropriate to what he had made, and so each time he came to writing he had to start from zero; he really couldn't build up an accretive bank of contextualisation because the work had to freshly address what he was formulating in artistic terms, and I still think that that kind of process is still not fully understood. (KM)
The conservatoires that do not yet have control of their own research degree awarding powers are often forced into the position of having two supervisors with differing roles:

*The supervisory team consists of, ideally, a Primary Supervisor at RNCM [Royal Northern College of Music] and most likely a Secondary Supervisor at RNCM, and a Director of Studies at MMU [Manchester Metropolitan University] which validates the PhDs at RNCM. (Professor Jane Ginsborg, Royal Northern College of Music, Associate Dean of Research and Enterprise, from now on referred to as JG.)*

**DIFFERENCES IN WEIGHTING PAR’S WRITTEN ELEMENT**

What became clear in Chapter Three of the report is that the regulations vary considerably here:

*I think that as the PhD by Practice evolves, I think that there will be a clear dividing of the ways between project and enterprises that will benefit greatly from reflective written texts and those that don’t. In my experience of supervising Composition PhDs, there are sometimes occasions when a written text is a very good thing. I would encourage that, and have done in the past when that is suitable ... I don't know ... having to write sometimes about things that carry profound messages within themselves, or should, and that have sophisticated languages of their own, it can sometimes be a dumbing down exercise, I find. ...There's too much time wasted for those that don't, we need that for the art itself. I mean, Mathematics is the one quoted; you don't have to write an essay about your discovery in Mathematics or even in physics for that matter, so why should inventive and creative work in Music always have to have an essay written about it? (NO)*

As we have seen above, the division between the two is often blurred:

*Within the application he applied to say that the performance would be part of a DVD that's becoming a documentary, and I think (if memory serves) that's 60/40; sixty is the written component and forty is the documentary. (HM)*

This is where the division in the regulations becomes problematic.
RIGOUR

This is clearly linked with some of the arguments already developed:

How do we hold the body up to rigour in that doctoral structure? ... For example, I document experiences using a website and people's own personal recording of experience of what's happened and that can be pictorially, orally, it can be memories, all sorts of things, and put them together to make something performative, but then that becomes, in itself, a new primary document that has to undergo the same rigour in analysis as the Practice as Research did before it began in the first place. (JBu)

Rigour involves understanding critical practices in a variety of fields - such as the analysis of embodied practices like dance as well as auto-ethnography and practices within sociology and psychology.

INTERDISCIPLINARITY – THE AREA OF ORIGINALITY

For most performing arts PaR PhDs interdisciplinarity is significant and causes many of the developments we have already seen. It poses dilemmas both for supervisor and research training with the problems of keeping abreast of developments in a variety of disciplines. Katy McLeod identifies the problems here and also some solutions:

With a PhD, I do feel that there has to be a very exact formulation of the work, because otherwise what are we doing? Are we producing sub-standard Art Historians or Critical Studies theorists who haven't quite grasped the Critical Studies they're addressing or examining? Or are we producing people who are attempting to go into some interdisciplinary field, where the disciplines haven't been sufficiently interrogated? ... I think what we all want from our PhDs is depth. ... It's hard enough in one discipline ... it just occurs to me, that something very simple that one could recommend ... which is if you work within a faculty, as my Director of the PhD Research Programme does, and go to all the research meetings and take an active part, and you start to negotiate very vividly over the generic programme and then trans-plan your monitoring, your mock vivas, submission, examination and follow-up and all the rest of it, you get that interdisciplinary input. (KM)

A student skilled in the visual arts sees her use of techniques from a variety of sources expanding as she progresses through her study:
The universe, living it, leaving marks behind – with Practice as Research I have become more aware and employ more techniques, more methods, to register the line of thoughts and lines of understanding that I come across. (Parvaneh Farid, University of Winchester, Research Candidate, from now on referred to as PF.)

SKILLS IN USING METHODS EMPLOYED IN RESEARCH

Methodological skills are identified in criteria of assessment at the examination stage but the variety of skills required can present problems particularly if PaR is regarded as a methodology or a method as we have discussed above:

We need to see that they have a good level of skill and a good idea of where it is they're going with their own creative practice. I think that anybody who is not able to satisfy us on either of those counts … we're probably not going to accept them ... we are expecting them to develop their Creative Practice; it's part of what I do anyway. (Professor Peter Nelson, Reid School of Music, Edinburgh College of Art, University of Edinburgh, Professor of Music and Technology and Head of Music., from now on referred to as PN.)

PRODUCING KNOWLEDGE RELEVANT TO THE WIDER COMMUNITY

The question about the relation of work to the wider community, as many of the works are publicly performed, is clearly a significant one. Some work is in applied performing arts:

We have a student who is completing now, who is working on questions, let's say of sound (it's quite specific), and ... deafness and tinnitus, ... He makes performances but for the PhD it's not so much making performances, but making workshops ... ways of using sound to reorient people's relationship to space, particularly when they might be hearing impaired through, for example, visual use as well, such as drawing. So you have a thing here where somebody at day one might have thought they were going to make a bunch of performances and instead what they've done is constructed a series of workshops, documenting those workshops as a set of pedagogical techniques, which have a transferable use. (JK)
It is clearly an area where practice-led PhDs often have a clearer relationship to the wider community.

PRODUCING KNOWLEDGE RELEVANT TO THE SUBJECT COMMUNITY

Nicholas Till sees it as a problematic area and the possibility of some “ivory tower” approach within a subject community as academia establishes practices that may not have a great deal of relevance for the wider community:

*I do think that one should make a claim that practice can produce knowledge about the world, can actually be a mode of intellectual enquiry about the world, and not just a mode of enquiry about his own processes. But an awful lot of the questions that are asked about Practice as Research tend to be questions about, you know, documenting the moment when you realised how to achieve this particular gestural effect or whatever it is. It is very much about a sort of self-reflexive thing, and so that’s one area I think still has to be tackled a little bit. (NT)*

However, the development in the UK of the IMPACT agenda means that there will or is likely to be more of a meeting between these two areas in the future in the UK.

DISSEMINATION

The previous theme is clearly related to the wider issue of dissemination of doctoral work. Dissemination has been a problematic area in PhD study. Institutions range in their requirements in this area between advising and insisting that candidates at least present papers to the wider academic community during their period of study to leaving it till after the doctorate is completed. Publication is often a topic in vivas; but in the PaR area there is more possibility that the practice has already been disseminated in some form (even if this is the trialling of ideas) as part of the process.
This is clearly linked with regulatory procedures and practices and we have already seen earlier how the notion of PaR can lead to imaginative documentation. (Melzer 1995.) This is a highly contested area in the literature (Andrews et al. 2012) and practice ranges from control by regulations and control by candidates on whom the responsibility rests for deciding on and justifying the shape of the thesis. Live performance is desirable but also sometimes not attainable and many places require a digital form of embodied performance for storage and archiving. Yvon Bonenfant is very critical of what he calls “Archive Fever” and draws attention to the links into curatorial practice. This is undoubtedly an area, which will change rapidly as technologies change:

*My work has engaged with documentation for many different reasons... I'm interested in attempting to talk about Art in the languages of Art and not in the languages of Language, and so not all, but some of my documentation tries to find ways to embody, or document, or regenerate for a listener or a watcher, the sensations, or distil some of those targeted sensations and the complexities of those sensations that my live works attempt to evoke. (YB)*

This is an area, which is developing creatively and is closely related to the development of digital technology.

**COMPLEXITY**

This is clearly linked with the arguments around virtuosity above.

*There is a lot of obvious innovation in my work, for example, from an interdisciplinary perspective, you can look at what it's aesthetically trying to do and that would be a simple way of saying: “this PhD contained a lot of data or findings that were analysed.” You could look at the aesthetic boundaries that were pushed; you could look at psychosomatic components of the work and the balancing of the kind of emotional somatics that I bring to the work. ... Generally, it is the troubling nature of my work and the complexity of that troubling nature that argues for its PhD level validity. (YB)*

Nigel Osborne sees it as academic concern that may be inappropriate in this context:
I do think there has been a sort of a fetishism in the British academic world ... about complexity, and about worthy detail, and that's not what Music's about, and it's not what deep reflective thinking is about, embodied thought; things can sometimes find their way into the world in very direct and simple ways, and we should be ready to recognise the knowledge value of that, and the creative value of that as well. (NO)

THE SELF-REFLEXIVE TENDENCY IN PAR

Some interviewees were concerned with the emphasis on process (Mock 2000) that self-reflexivity represents:

*I have a sort of concern that in some areas of practice-led, practice-based research, there is a tendency for the investigation to be very self-reflexive, to sort of suggest that the only kind of knowledge that we can produce is about our processes. (NT)*

The adoption in the area of methodologies such as Action Research placing the artist at the centre of the thesis (Knudsen 2003) lay themselves open to charges of being too subjective and generating knowledge only relevant to a particular artist's story. The development of well-defined criticality in the area of auto-ethnography has started to balance these tendencies within the area of PaR but there is much work to be done.

PAR AS IDIOSYNCRATIC PRACTICE

The fact that this is a developing field opens up the possibilities for idiosyncrasy and also rapid changes in focus and direction:

*I have actually worked with a student who, I think, has done a fascinating study of a series of encounters with an archive, it happened to be the Martin Luther King Archive; it's highly prestigious and seductive, and he got a library of congress residency to look at that, but chose to approach it as a series of encounters and distractions, as a form of institutional critique, and I suppose what I really wanted to say, not to you because I hadn't envisaged it would go this way, but I do have quite strong reservations about how we might move too soon to give a theoretical explanation to PhDs which are very complicated. When we use a word like embodied, all sorts of theory flashes into my mind, I'm sure it does to yours, and you think very
much, I do, of gender specific theory: Butler, Écriture féminine, which I think has lent hugely to ways of writing about embodied creative work. But it still doesn't quite get at what I think happens. (KM)

SUMMARY

This paper has shown how there are a variety of strategies for negotiating the complex landscape of PaR in the UK. The approach on which this paper is based celebrates and commends the diversity. The rise of practice-based doctorates represents an attempt to validate embodied ways of knowing in the Academy. This paper has shown that in the increasing literature in the area there may be some level of common consensus emerging about what is problematic about PaR. However, there is much less consensus about almost every other aspect of it, ranging from consensus on the rules that might govern PaR practices, to the ways that PaR alters examination practices for PhDs, to the ways in which PaR might evidence rigour and originality.

Rather than being ‘a’ methodology, PaR is an artistically derived space, inclusive of poetics and metaphor, within which unique, and sometimes idiosyncratic methodological frameworks dance. The choreographies that result from these dances both excite and challenge traditional knowledge generation systems, and the surveillance to which they are subject. These choreographies are syntheses of methodological viewpoints that help researcher-creators go where the other methodological standpoints cannot go: into the artistic space. This space is valued by institutions and examiners.

The motivation to value PaR by including it in doctoral awards remains very strong and this will enable creative solutions to some of the dilemmas presented in this study. The developments in this area may have exciting implications for other areas of academic study such as liturgy in theology, museum curation in the areas of Museum Studies or the embodied aspects of sport and leisure studies. All of these include embodied cognition in their practice but not within their doctoral submissions except in descriptive and narrative forms. It also opens areas of dialogue with the developing area of Professional Doctorates (Fell and Haines 2011) who also have professional practice at their heart. Above all, performativity restores a holistic dimension to academic ways of knowing that
includes the body and its relationship to the environment in doctoral work including, importantly, in the final submission.

BIO

Dr June Boyce-Tillman MBE, Professor of Applied Music, University of Winchester, UK.

June Boyce-Tillman read music at Oxford University. She has published widely in the area of education. Her doctoral research has been translated into five languages. She is a composer, exploring the possibilities of intercultural/interfaith sharing which she has written about in Music and Conflict Transformation. Her large-scale works have been performed in British cathedrals and her one-woman performances have been performed in three continents. She was Director of Postgraduate Research revising the regulatory practice to include Practice-based research. She runs the Research Centre for the Arts as Well-being. She was awarded an MBE for services to music and education.

NOTES

1) Practice-led research concerns the nature of practice and is concerned with originality in the understanding of practice in a particular area. These theses are usually expressed in text form although the methodology will normally include practice and often take the form of an action research methodology or ethnography of some kind. These include the Arts as social intervention where questions such as the efficacy of the Arts as social intervention, the role of arts in social projects, and community building, the relationship between activism and action and the artistic processes in transformation and transgression may be addressed; these can also draw easily on social science methodologies. Projects in the Arts as well-being can also use both quantitative and qualitative methodologies from Social Science (Clift et al. 2001). They would also include the arts as pedagogic tools (Saxton and Miller 1998). These are distinguished from practice-based doctorates, which include a practice element in the final submission.
REFERENCES


LIFE IN BYTOM: THE ACTUAL FORMS OF PLASTICITY
TERO NAUHA

ABSTRACT

I am investigating how to find ways in artistic practice for the virtual or potential to take a form in the actual? Can the virtually new take place in a performance practice, and in the “real”? This project took place in a post-industrial mining town in Silesia, Poland, including a performance, a video-performance and an exhibition and was curated by Stanisaw Ruksza from CSW Kronika in Bytom. What are the conflicts and frictions that my practice meets in encountering the “real”? What is the quality of artistic practice and how does it differ from the “real”? The project is based on encounters, meetings, interviews, workshops, images, reflections, recordings, archives, and questionnaires from Bytom. How do concepts of “plasticity” or “affect” locate themselves in artistic practices concentrating on socio-political issues? The concept plasticity, ability to give form and to receive form – which in my research is related to “sponge subjectivity” – has been recently developed by Catherine Malabou. Plasticity carries the idea of giving form and receiving form. Yet, Malabou wants to evoke another aspect of plasticity: the annihilation of form. How are forms exhausted and what kind of performance or practice entail or are built on that?
INTRODUCTION

Bytom is a former mining town in Upper Silesia, Poland. This area is famous for mining industry, which, however, has almost disappeared during the past twenty years of economic transformation. Bytom is an exemplary of the transformation, which neo-liberal politics produces. In 2012 I was invited by the curator Stanislaw Ruksza from CSW Kronika to do a project in Bytom, and thus visited this city on several occasions. These visits were composed of workshops, interviews, field trips and other events, which produced source material for an affective interpretation of the situation. The final works presented at the Kronika from the end of November 2012 to the end of January 2013 were a scripted performance, an installation and a video piece.

How does artistic practice reflect upon the destructive transformation and production of indifference? In this paper my aim is to appropriate the concept of plasticity in my artistic research. Plasticity as a concept is closely related with fine arts and theatre starting from Plato and it carries within it an idea of giving or receiving form – mould and impression. Plasticity does not signify mere elastic malleability, but definite rigidity, also. Moreover, Catherine Malabou emphasizes another aspect of plasticity, that is, annihilation of form. Such annihilation is caused by a psychological or physical trauma – an accident or disaster, which will change the subjectivity interminably. There will be a cut,
which will separate the subjectivity from the past more or less entirely. The neoliberal transition and conditions produced thereafter have similar effects on the subjectivity as trauma or destructive plasticity – particularly diminishing of affectability and consecutive production of indifference. Indifference, coolness and impossibility for transference are being produced not only in relation with others – id est., the impossibility of transversality in a group – but in relation with memory and history, as well. A fundamentally new subjectivity is not a new articulation of matter reconstructed from the remains of a preceding subjectivity, but it is irreversibly and incomprehensibly new. It is an event. In this project these questions were approached with aesthetic and theoretical apparatuses, with intention to produce an aesthetic device of resilience or resistance for neoliberal engulfing of subjectivity.

LOCATION

I was working almost a year in shorter periods in Bytom encountering people from all walks of life, paying attention to the material differences as well as my self-reflections, expectations and desires. My artistic work, a scripted performance and a twenty-minute video work, was based on these encounters, meetings, interviews, workshops, images, reflections, recordings, archives and questionnaires from Bytom. The project was not an objective socio-political articulation of the effects of neoliberal politics in Poland, but an affective interpretation, as such. It could be argued that this method is a subjective intervention. However, I would like to offer two opposing points of view. Simon O'Sullivan writes in his book On the Production of Subjectivity (2012) that the subject is a “site and locus of a kind of battle against the homogenizing powers of capitalism ... but it was also a lived experience. A lived problem we might say.”(O'Sullivan 2012, 2.) The subject is the problem and the battleground of power and subjection. Power is what produces subjectivity, which is a site of potential resistance, also. When semio-capitalism produces “an alienated, atomized and homogenized individual,” as O'Sullivan argues, it is the practice and a specific bodily performance, which not only articulates this, but probes and explicitly presents how homogenization is taking place. It is the practice, which aims to articulate processes of homogenization and alienation among frustration, hope and invention. If the subject is uninterruptedly exposed to visual representations of happiness, then how can a subject make a difference between the economy of joy, which requires him to excel as homo oeconomicus, and joy, which produces minute lines of flight? Both ways are productions of subjectivity, but the result is altogether different.
The second point of view to the subjectivity as a node in the existing real comes from the interpretation of my performance in Bytom. Mikko Jakonen perceived it as a fold, an event, where the audience, which was mostly people from Bytom, created folding and intertwining interpretations of what they saw. This was distinguished from my own folding path in a way; no matter how we met in the event of performance, our paths were different in the length of folds. There was no direct contact, but folding. For Jakonen, and following Deleuze, a contemporary subject is a ‘cave man’, or a ‘miner’ digging his endlessly expanding tunnels, which will never lead to the outside, but produce a folded network, instead. A city like Bytom resembles Swiss cheese, instead of a solid ground.

RESILIENCE AND BOBREK

One of the workshops took place in the suburb of Bobrek, which used to be a central working class community before the transformation period starting from 1990s. Bytom was an important site for the Polish mining industry and Bobrek was a highly organized and well functioning community close to a coalmine and steel factory. When five of the seven mines in Bytom were closed, however, this area became a broken community. Most of the people lost their jobs, the culture-centre and school were closed, and no major renovations for the hundred-year-old housings have been done. At the moment Bobrek is an area of excess, with people on reserve and destitute. Domestic violence, drug abuse, alcoholism and even a toxic wasteland nearby the houses produce
traumatic events. In my experience from the workshop and informal discussions with people the transformation had deteriorated their trust in the government or society as a whole. At the same time, trauma may build up resilience, as psychoanalyst Boris Cyrulnik describes the innate ability to survive a trauma by “abandoning the imprint of the past.” (Groskop 2009.) In this way a subject is able to “knit” a protective mesh, which is not at all a denial of the past, but a necessary strategy for survival for children, young people and adults going through unfathomable difficulties. Resilience is constituent of plasticity.

THE CONCEPT OF PLASTICITY

The concept of plasticity is widely used in the neurosciences and biology. Moreover it is a philosophical concept used by Hegel, mainly in The Phenomenology of Spirit (1807). His concept has been reworked by Catherine Malabou, however, and first published in her dissertation in 1996.(1) She uses this concept in order to connect psychic and cerebral plasticity, and moreover to provide a comprehensive analysis to produce agency between neurosciences, political thought and psychoanalysis. For Hegel, plasticity is reserved for the sculptural ability to give form for an ethical ability to mould subjectivity – to give form and stage that subjectivity. (Clemens 2010.) This aspect of giving form introduces the idea of modification and transformation of the “type” of subjectivity, which has been criticized by Philippe Lacoue-Labarthe and Jean-Luc Nancy in their essay “The Nazi Myth” (1990). However, they do not consider the aspect of annihilation as being part of plasticity, but criticize this idea as it produces “types” of subjectivity. Malabou distinguishes three aspects of plasticity, instead:

[Plasticity] means at once the capacity to receive form (clay is called ‘plastic,’ for example) and the capacity to give form (as in the plastic arts or in plastic surgery). [...] plasticity is also the capacity to annihilate the very form it is able to receive or create. [...] to receive and to create his or her own form does not depend on any pre-established form; the original model or standard is, in a way, progressively erased. (Malabou 2008, 5–6.)

What befalls is that the material changes in the plasticity of the brain are interlinked with the changes in the psyche, as well – and vice versa. “You are your synapses” claims a subtitle in a book What Should We Do with Our Brain? by Malabou. (Malabou 2008, 55.)
Lacoue-Labarthe and Nancy criticize the concept of plasticity for the specific reason of “the mimetic will-to-identity and the self-fulfilment of form” and how it was used for example in the racial typifications produced by the Nazis. It is this type, or *Gestalt* declared by Alfred Rosenberg which is “always plastically limited”, where “its essence is to have form” or “to limit” and detach “a figure from a background, which isolates and distinguishes a *type*,” writes Lacoue-Labarthe and Nancy (Lacoue-Labarthe and Nancy 1990, 306–312.) However, it is a type of subjectivity, which stands against a dark background: “a double, that inaccessible world, or to what I have no interest,” writes O’Sullivan on Bergson. (O’Sullivan 2012, 41–42.) Contrary to the Rosenberg’s *Gestalt*, “I” am the interruption against a “dark background”. It is this background, which meshes with the plane of potentiality and the virtual. It is the dark matter of the background, which infinitely is never being colonized by capitalism.\(^{(2)}\)

In the present context of semio-capitalism a performing subject is a “sponge-like” subjectivity. A sponge has a form, which is able to absorb affects and information. It is able to mix and use information without losing its form. A sponge is resilient, flexible and it is plastic. It is specifically a sponge made out of plastic and not an organic loofah sponge. A sponge is balanced with rigidity and suppleness — thus it is not implicitly adherent with the new, unknown, the other or difference. Sponge subjectivity is in turn supple and flexible, more inclined towards the return of the same, in other words repetition with indifference or repetition without difference. A sponge is prone for control, seeing that the function of a sponge is directly linked with the appropriate amount of wetness absorbed in the pores of a sponge. It is a subject, which self-controls itself in the way described by Deleuze in the *Postscript on the societies of control* (Deleuze 1992) or how Foucault analyzes the development of *homo oeconomicus* in neoliberal governing in his series of lectures published under the title *The Birth of Biopolitics: Lectures at the Collège de France 1978–1979* (2008). An alcoholic sponge meticulously controls the right amount of intake not different from manic use of exercise. Sponge maintains right intensity with meticulous control. Sponge is prone to wetness and liquids and to keep the balance of vital fluids.\(^{(3)}\)

However, transformation into a sponge “type” includes a double — a shadow, mirror or echo.\(^{(4)}\) Transformation takes place against that dark background proposed by Bergson or Hegel. Transformation happens in discomfort, where a potentiality of annihilation is present as a discomforting presence of a shadow. A shadow is distinct from a sudden impact-causing trauma, where suffering has no duration. A type of sponge is being produced during the economical transformations, while
some forms remain in partial shadows, like part of the dark background. Volatile, as it is in Bobrek.

The reason to consider plasticity as destructive force comes from the French word *plastique*, which refers to plastic explosive substances, such as Semtex or the verb “*plastiquer*”, “to explode”. (Malabou 2008, 5.) Plastic explosives like Semtex have a feature of being malleable, transportable and difficult to detect. Such plasticity is not only reserved for the ability to mould or stage our selves, to perform well, but it is the third aspect of a “refusal to submit to a model.” (Malabou 2008, 6.) Moreover, a plastic sponge or explosive is not at all rigid – in contrast with marble or hardened clay – but flexible, adoptable and elastic.

According to Oxford English Dictionary plastic is:

*Any of a large and varied class of materials used widely in manufacturing, which are organic polymers of high molecular weight based on synthetic materials, and may be moulded, extruded, or cast when they are soft or liquid, and then set into a rigid or slightly elastic form.*

It is the pertinence of supple plasticity in a sponge, which is valuable for creative processes, social, mental and political aspects of subjectivity. However, potential suppleness is not infinite in actuality but virtual. The plastic subjectivity of a sponge is not infinitely employable, but limited by the dark background and prone to repetition with *indifference*. In my argument, it is the potentiality of annihilation, the dark background and shadow, which are constituents in potentiality for creative difference.

Sponge-ability is an attribute requested from a subject in contemporary capitalism. Sponge is material, which absorbs, and since it is plastic it is also flexible and elastic. It will retract to its original form after use, thus it is elastic until it is thoroughly worn out and exhausted. Sponge is an ideal type or mode of subjectivity for capitalism. It is employable, which implicitly proposes infinite elasticity and flexibility. The materiality of a plastic sponge as an ideal mode of a contemporary subjectivity implies inexorably other aspects of plasticity, as well. When my plastic soul loses its breath, would not a shadow of flexibility – detonative unpredictability – potentially become activated as part of my essence – as Semtex-subjectivity?
In case of twenty years of economic transformations in Poland, which originally boosted myriads of small enterprises, but eventually evolved into bankrupts and large conglomerations in the end of the first decade of the new millennium, new attributes of subjectivity had to be obtained in order to survive. One of them is the dictum of employability – to become a sponge. The performance had to shift, again, and the plastic type was moulded anew.

In the performance of “Life in Bytom” there are elements of such plurality of plasticity. I feel nervous and I have no specific skills to present, which the audience could marvel. I am as mouldable and resilient as those people are who were watching my performance in Bytom – the “Bytomians”. During the working process, when I discussed with three young men at their “club” in the basement of a blockhouse in the suburb of Karb in Bytom, or when I gave a diagram drawing workshop for the middle-aged women in the social centre of Bobrek, I felt resilience, moulding and drive for annihilation. In the performance I cannot present anything to admire or to get exited about, but I can pick up certain modes of this type of existence. There was a strong sense of resilience, which I encountered during the interviews and workshops. In the performance and video there were parts, which were scripted as a space for the resilience or explosive plasticity to be expressed. Abrupt movement could take place in some part of my body, which I would emphasize and follow for a moment. However, these movements did not
develop into a full sequence, but created intentional ruptures, which in turn would lead into another path. Whatever the partially fabricated impulse might have been, it would lead into an area in which I did not have full competence, excellence or understanding. I did not feel like a master of the performance, but more like a sponge releasing matter from my pores. I felt like a plastic sponge, Mickey Mouse or SpongeBob struggling in the presence of a shadow and the loss of coherence or meaning.

It might be good to perceive the performance as a folding and meandering riverbank. Yet, plastic sponges are not rhizomatic structures, but thoroughly synthetic. They may seem similar from their outlook, but it is necessary to recognize the difference between organic rhizomes and synthetic polymers. The performance is similar to behaviour, which is needed to fulfil the synthesized requirements of self-control in contemporary capitalism. We perform the polymeric structure, which may imitate the structure of a rhizome, but it is ontologically different. Movements that take place in my performance practice – the schizoanalytic practice – are not “natural” or “authentic”, but ridiculously fake and crude.

Performance photo Marcin Wysocki.

CONCLUSION
Semtex is explosive used by terrorists. Thus, destructive plasticity as a concept may lead us to think about transformations as revolutionary action. It may lead us to consider a terrorist action as the “greatest work of Art” (Spinola 2001), a monster or “the mother of events” (Baudrillard 2001). It is true, that rupture is implicit with plasticity, and Semtex is being used for transgressive purposes. But what I want to focus on here is that an ideal cognitive worker as a sponge has synthetic and not organic ontology. It is not a revolutionary subject, but plastic, imbued with the shadow of a mouldable plastic. The ontology of such a subject is flexible, adoptable and mouldable to a degree. We do not need to blow air in the sponge, as in Golem, since a sponge is a synthesized being and distinguished from the explosiveness of Semtex, the shadow of plastic. It is not the explosive event for the sake of rupture, but in the plastic manner of Semtex, that artistic practice aims to probe or investigate. To be partially a Hegelian spirit, but ontologically different and synthetic, as such. The test for contemporary subjectivity lies between the sponge and Semtex.

The performance of a sponge is limited and in relation with the precarious working conditions. Capitalism has this function to organize these individuation processes and types or modes of subjectivity required. The performance of a subject is a more or less successful balance between rigid and supple flexibility. Neoliberal capitalism is ontologically polymeric and synthetic. It has an essence, which expresses all three modulations of plasticity: reform, deform and rupture. In the precarious network, where artistic practices are indistinguishable from others, the flexible sponge subjectivity becomes a variable and relational node. In a network a sponge subjectivity is precariously unreliable, but flexible.

However, when there is a scission, rupture or several of them in a coherent sequence, the sense of meaning is blurred. Blurring is one of the transformative and exhausting aspects of destructive plasticity, which produces transformation of subjectivity into something unknown, neutral, cool and indifferent. A nest of continuous events may affect subjectivity permanently. In the context of Bytom, such a nesting of events was clearly apparent. The past twenty years of transformation had had a full and overall impact on the environment and social attachments producing political cynicism and brutal economic decisions on a variety of scales. Still, I encountered contrary events taking place such as better reception and criticism of artistic practices such as mine, or better DIY self-organization and comprehension of the change of subjectivity. For me they are the partially formed matter of the dark background. Finally, my point in this paper is not to lift up some undercurrent or unforeseen meta-structure guiding socio-political or psychological performance, but to point out, that affective knowledge is
a skill of the sponge subjectivity, indeed. It is an attribute, which the unemployed mother living in Bobrek or the administrator of a culture centre has obtained during the transformation period. Plasticity does not mean only malleable employability, but self-organization of the malleability, explosiveness and resilience. It was part of my project in Bytom to articulate this.


Documentation: https://vimeo.com/61563729

WYWROTKA / Capsizing, video: https://vimeo.com/59841142

Performance photo Marcin Wysocki.

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BIO

Tero Nauha is a performance and visual artist. He is a research student in the Artistic Research School in Helsinki, in the program of Performance Art and Theory. His research interests are subjectivity and performance in the context of cognitive capitalism. His research consists of schizoanalytic practice and three artistic works, two of which have already been presented: “Loop Variations” at the MUU gallery in Helsinki in 2008 and “Life in Bytom” at the CSW Kronika in Bytom, Poland in 2012. In 2010 he was a visiting research student at the department of Visual Cultures at the Goldsmiths College of London.

NOTES

1) L’Avenir de Hegel, plasticité, temporalité, dialectique from 1996 was published 2005 in English, titled The Future of Hegel: Plasticity, Temporality and Dialectic.

2) O’Sullivan writes that “it is not the virtual that is here being colonized, but simply the possible, or we might say – at a stretch – a specific set of virtualities, or even certain actual-virtual circuit.” (O’Sullivan 2012, 239).

3) I want to thank professor Esa Kirkkopelto for insight on how mental processes are interpreted through the metabolic fluids and humors in antiquity and beyond.

4) I want to thank professor Kelina Gotman on the issue of shadow, mirror and echo. Her presentation on the philosophy of Clement Rosset at the “How Performance Thinks”-conference in London, April 2012 affected a great deal on my articulation of this subject.

5) Employability is synonymous to flexibility, writes Malabou. (Malabou 2008, 46)

6) As Gilles Deleuze has formed the paradigm shift from discipline to control (Deleuze 1992), Luc Boltanski and Eve Chiapello write in their book The New Spirit of Capitalism, that capitalism functions in “open spaces without borders, centres, or
fixed points, where entities are constituted by the relations they enter into, and alter in line with the flows, transfers, exchanges, permutations, and displacements that are the relevant events in this space.” (Boltanski and Chiapello 2005, 92).

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REWRITING DISTANCE.
SOME REFLECTIONS ON
THE IMPACT OF
PERFORMANCE AS
RESEARCH.

GUY COOLS

ABSTRACT

My research focuses on my own practice as a dance dramaturge with Les Ballets C de la B, Sidi Larbi Cherkaoui and Akram Khan (see also bio) and how somatic principles such as the energetic exchange through dialogue or through the act of witnessing are as essential to it as the more accepted critical thinking. I will illustrate the lecture both with examples from my practice as a dramaturge with other artists and from my own performative practices, Repeating and Rewriting Distance, which I developed together with the Canadian choreographer Lin Snelling and in which we are researching the somatic role of the dramaturg in a performative context. See also: www.rewritingdistance.com

How do I move between dancing and writing?

My dancing, her writing

her dancing, his writing

this stew of movement and language

Only through the body – my body, as I move

from past performances to present thoughts.

And back and forth.
How do I navigate two courses?

Dis/course? (whose course? Oh, that stuff.)

The physical course (as in performances coursing my veins)

Blood Memories”

(Albright 1997, 95)

INTRODUCTION

The following is a written follow-up of the presentation I gave at the CARPA 3 colloquium on March 2nd 2013. It discusses the Rewriting Distance practice as performance research and its impact. One of the main research fields of the Rewriting Distance practice is the fundamental questioning of the primary ontological status of writing within a discourse on performance and dance. As such it places the writing next to or embeds it in research methods such as walking, improvisation and conversation. The presentation at the CARPA 3 colloquium followed the same principals in the way that it was mainly improvised; using different text sources as traces of the practice to re-member and recreate its discourse. The following text tries to do the same by bringing different text sources together in a unique, new combination

WHAT CAME BEFORE, REPEATING DISTANCE:

Recently, I’ve begun to talk while moving. The subject of this dancing discourse could be almost everything – a news item, a letter from a friend, an article that I’m working on. I’ve found this new performative discourse curiously captivating. In motion my body can stop the flow of a thought or sentence and insist that I notice some phrase, idea, or even a silence. My body catches this moment in movement and repeats it, or enlarges it, until it expands into my verbal focus. Flushed and energized after this kind of work, I sometimes feel as if I’ve reached through to the other side of hysteria – where language and body weave their way in and out of one another, facilitating (instead of blocking) the expressive quality of that ‘other’ discourse. (Albright 1997, 105.)
In 2003, we, the Canadian choreographer and performer Lin Snelling and the Belgian dance dramaturge Guy Cools started to develop an improvised performance practice, called Repeating Distance. Some of the main topics of the research were:

- The further integration of voice and movement both as intelligent and physical forms of expressions;
- The exchange and dialogue between the receptive function of the witness/dramaturge and the articulate function of the performer;
- The exploration of the naked performance space and the surrounding (urban) landscape as a primary source for an open narrative.

Stretched out over a period of almost 2 years, a full 3 months of studio research was spent with residences in Belgium (amongst others in Arts Centre Monty in Antwerp) and Canada (amongst others at Circuit Est and Studio 303 in Montréal) before Repeating Distance was officially premiered in May 2005 as part of the “Body Walks” project of the Corpus-Festival in Bruges. Since then it has been both performed and/or presented as a workshop format to offer choreographers and dancers new tools to transform their own creative process in, amongst others:

- Athens at the Isadora Duncan Dance Centre;
- Limassol (Cyprus) on invitation of Pelma;
- Vienna as part of the pro-series of Impulstanz;
- London at the Place as part of their Choreodrome project;
- Nanaimo (BC) on invitation of Crimson Coast Dance Agency;
- Toronto on invitation of Toronto Dance Theatre;
- Montréal on invitation of Circuit Est and Studio 303;
- Tilburg on invitation of Danshuis Station Zuid;
- Edmonton on invitation of the University of Alberta.

Meanwhile Lin Snelling continued to develop her own choreographic and performance practice in collaboration with, amongst others, Peter Bingham (at EDAM in Vancouver); Marc Boivin and Tedi Tafel (in Montréal); the visual artist Sheilagh Keeley in Toronto, and to focus her own research and teaching on the integration of voice and body, teaching voice and singing to dancers and movement to actors. Guy Cools worked all this time as a production dramaturge with, amongst others, Koen Augustijnen (Les Ballets C de la B); Sidi Larbi Cherkaoui (Toneelhuis; Eastman); Akram Khan; Daniele Desnoyers, Christopher House, Lia Haraki and Anabel Schellekens and
developed and focused his research through his teaching, writing and mentoring on the creative process and the development of tools and strategies to transform it.

We continue to teach and perform Repeating Distance, but in the summer of 2010 we started a new research phase in our creative and artistic dialogue with a new project that wants to add and integrate the exploration of writing as a creative and also performative practice to our shared knowledge.

REWITING DISTANCE, A PERFORMATIVE RESEARCH.

While developing Repeating Distance we became more and more aware how the spoken word and the physical action/movement are parallel tracks, which are both driven by the mind and the body, which have interrelated and interconnected memories. How to navigate these tracks, separately or simultaneously? How to “move” from one to the other through association and translation; to improvise and compose at the same time? How to edit by clear choices of articulation or silence?

All these basic insights we now wanted to expand to the act of writing, which as well is both physical and intellectual, and can both benefit from and stimulate the creative thinking and moving we already explored in the dialogue between witness and performer.

Lin was originally trained as a journalist and Guy did a combined MA in linguistics and theatre studies before we started the exploration of our somatic knowledge. The written word is for both of us at the origin of our creative praxis and has been accompanying it all the way as a tool to reflect, to document, and to communicate. It now felt the right time to make the full circle and explore its potential as a performative praxis as well.

In order to do this, we built further on the existing Repeating Distance structure. The Repeating/Rewriting Distance practice has a very simple form. It spatially defines the distinctive roles of an audience/spectator sitting behind a witness on a chair at the edge of a performance space in which the performer(s) can freely move and improvise. During the practice there are different, but all of them very simple strategies to rotate between these different roles. The spectator and the witness distinguish themselves by a different engagement towards the performer. The performer first and
foremost performs for the witness who as such is inside the performance and bridges between the performer and the audience. While in the original Repeating Distance practice, Lin and I always performed together in front of a real audience, we decided in the Rewriting Distance practice to always invite a third partner so that we could also actively play with the spectator's position.

(The following fragment is a revised part of an article on Rewriting Distance, co-authored by Guy Cools and Stefano Muneroni for the Canadian Theatre Review 2013):

As part of their research, Snelling and Cools organize one-week residencies in which they invite each time a different third partner, someone who has a particular interest in and experience of the interrelated fields of performer-dramaturge-writer. These guests are asked to participate in the practice, to make propositions to change it and to reflect on it in their own writing. The first two residencies took place in the UK with Miranda Tufnell and Sally Marie. The third residency was held in Edmonton with Stefano Muneroni, and the fourth with Koen Augustijnen in Gent, Belgium. Further residencies have been planned with Catherine Lalonde and Peter Trotzmer in Montréal, Mary Nunan in Limerick, Ireland, Christopher House in Toronto, Paola Bartoletti and Nadia Cusimano in Berlin and Mala Kline and Lia Haraki in Vienna.

In the one-week workshop of Rewriting Distance held in February 2012, Stefano Muneroni was interested in probing the questions of how one can talk about dance and whether the act of writing about dance changes when the temporal distance between writing and dancing is shortened so that they happen almost simultaneously. On this occasion, at least three distinctive but interrelated forms of writing were explored. The first happened during the performative practice. At any moment, any of the three participants could go to the writing table, which was inside the performance space, and add his/her writing as a distinctive voice track to the movement and spoken words of the others. And although the roles and different distances (both physical and mental) between performer/creator, witness/dramaturge and spectator were maintained, part of the research also consisted in allowing for the blurring of the boundaries between these roles. Most of the time the writing happened as part of the performer role; the physical embodiment of the writing, the posture at the table, the physical interaction with the pen and the paper. All these activities became an important aspect of the
performative exploration. And the writing or the reading (aloud or in silence) of what was written earlier became an important factor of how to interweave the different storylines created by the different participants. The third voice/track provided additional layers to the notions of contamination and integrity, which defined the exchange, while problematizing the temporal and spatial structure of the event.

The second form of writing happened immediately after the performative practice (mostly the next morning) when each of the three participants reflected on what had happened in his or her own voice, and the results were exchanged by reading them aloud to each other. The third form of writing is the further development of the discourse around the practice in a series of published articles or on the website dedicated to the practice: www.rewritingdistance.com

If David Abram’s claim is true and we have lost our connection to the larger ecological environment and the use of our own body as the memory bank of that connection due to the overdevelopment of a written culture (Abram 1996.), then the Rewriting Distance practice is an attempt to reverse this process. It is a strategy to re-embody the writing by giving priority to the performed text with the commentaries creating concentric circles of distance in time (like in the Jewish Torah) that hopefully stay connected to the original, somatic experience.

The practice of Rewriting Distance challenges the passive role of the dramaturge as the external “eye” that provides perspective to the dancer by placing him/her in the midst of the performance. It also reconfigures the role of writing about a dance performance as an active, dynamic and live experience that has the capacity not only of happening at the same time as the performance but also of becoming part of it and affecting its trajectory. The nexus created by the interaction of three bodies moving, observing, and writing, and their co-creation of a written text developed as part of the performance itself, allows for new ways to conceive the role of dance dramaturgy.

THE IMPACT OF THE RESEARCH.
I am a firm believer that the goal of any research, a creative process in particular, is not the accumulation of new knowledge (which is only a tool), but self-transformation. This process of self-transformation is always triggered by a moment of self-exposure where you give up what you know to go into the unknown. In my case, this was to go from the role of the witness/dramaturge into that of the performer, or to make the intimate act of writing a performative, public one. As such the impact of the research lies first and foremost in the transformation of your own processes. Similar to the way that fundamental, scientific research is mainly aimed at advancing the scientific community itself, we have been opening up our process from the very first day to the partners we invite into it; and the professional artistic communities in which we are doing the research by organizing workshops parallel to the research, in which we share our practice with other professionals; for instance, recently in Montréal to a mixed group of choreographers and playwrights.

The fact that the research has been facilitated by a Public Outreach Grant of the Social Sciences and Humanities Research Council of Canada, is both an implicit recognition and legitimation of the research within an academic context, but it also implies specific requirements on how to define, evaluate and document it, which, as this third CARPA colloquium proved, can be very different depending on the different contexts; geographically or more fundamentally between the professional arts community and the academic one.

To conclude my presentation, I like to offer you a sample of the less academic and more creative writing that has resulted from the research and which is fully documented on the www.rewritingdistance.com website.

A SAMPLE OF THE CONVERSATIONAL WRITING RESULTING FROM REWRITING DISTANCE.

Limerick, November 1st, 2013.

Mary Nunan:

I read a poem The Red Poppy by Louise Gluck. It begins with the following lines:
“The great thing,
is not having
a mind. Feelings:
oh I have those: they govern me”

Lin in the crashing big white waves swept up by the squawking bird’s fury. Crackling arms.

We talk about Eavan Boland's poem, *Night Feed*. Later Guy is rocked and cradled, a baby round as a Buddha. Propelled by the flowing sweep of Eavan Boland's words remembered, Mary lifts him into her arms. Soft hair that holds traces of mint and fennel, smell now gone, leaving a tender trace.

Lin reads Brendan Kenelly's poem *The Happy Grass* as she traces circles on the white page. I think of dead bodies buried in black earth being heard by the singing green grass.

Pilgrimage over icy mountains leads me to an igloo and shoes made of fish skin measured.

Golden hair plaited with stories of curls and curlers and cow's licks that move clockwise in circles.

How lovely to hear the whole poem *Digging* by Seamus Heaney read by Lin lying on her back as Guy sits writing at the desk. The full poem read. Red which reminds me of the wheelbarrow and now the poppy too opening its heart to the sun.

**Lin Snelling:**

It is the day of sun and I also called it Thursday of three.

After our practice, we write as usual, but for some reason I can only remember what we have done in short bursts and as soon as I begin by writing them down, they keep bursting into my memory and I recall the whole practice in this manner of bursts.

He begins by opening the doors and instantly the fresh morning air enters the sunlit room.

She looks out at me from underneath the white. I think ice, Igloo.

She braids my hair from out of nowhere.

He shows me two dead bees and a lock of hair: potion for motion.
She looks at me from the blanket of paper. I am afraid. She says “selfish”.

He says dropped and it stays. The page stays.

I am afloat on a raft of words. Dancing the creases, ironing them into the air.

He, all of a sudden from behind the camera. He says “clockwise”.

She is sliding and skipping, shunting her body forward in space. I think Hawkins, how did she do that?

He puts the pen to his tongue and begins to write and I am reminded of the name of a childhood classmate.

The rain came when I was busy writing. “When did it start to rain?” I ask you. “A few minutes ago”, you reply.

The blades of grass are singing in the rain. “To see the world in a blade of grass, eternity in an hour.”

Reciting the poems of famous Irish male poets. “There are women, too”, you say, “maybe it doesn’t really matter”. He asks: “What is the name of a famous Irish female poet?” You say, “Eavan Boland”.

It matters. Everything invisible and groundless sings through the centuries of rain, the caves, the wells, the magic of land and story and sea. All of this making the word “memory”.

**Guy Cools:**

“I speak
because I am shattered”

(The Red Poppy by Louise Gluck)

“By God, The old man could handle a spade
Just like his old man”

(Seamus Heany)

*The Happy Grass* by Brendan Kennelly

Some of this week’s realizations:

The importance of creating gaps to be filled in; leaving things to be found; dropping things to be picked up.
The dark side of somatics. It is not about interiorizing your awareness. It is about keeping your awareness for the environment alive, on the surface, skin deep.

The beauty of revisiting, re-membering, re-composing with past fragments.

But also stay present. In this room. With the weather changing constantly from rain to sun and back.

The grass singing. The sun being at the heart of the poppy.

To allow yourself to appropriate someone else’s poetry; your own secrets; the nickname only your closest relatives know.

The level of trust, of openness, it requires to be vulnerable, to allow “to see through”, to walk and stumble on long forgotten words.

“They gave their sorrow a name
And drowned it”
(Eavan Bolland, Atlantis, A lost sonnet)

How we progress in the practice: spiralling.

How intimacy is never a matter of scale.

How it is okay to be stuck, to be stung.

Guy Cools, May 2013, Montréal

BIO

After having trained as a dramaturge, Guy Cools became involved with the new developments in dance in Flanders from the 1980’s, initially as a dance critic and from 1990 onwards as theatre and dance director of Arts Centre Vooruit in Ghent. He curated dance events in Frankfurt, Düsseldorf, Venice and Montréal. In 2002, he left Vooruit to dedicate himself fulltime to production dramaturgy with, amongst others, Les Ballets C. de la B., Sidi Larbi Cherkaoui (B), Danièle Desnoyers (Montréal), Akram Khan (London). Since October 1st, 2011, he is associate professor in Dance Studies at the Fontys Hogeschool voor de Kunsten in Tilburg, Netherlands. With Lin Snelling and Ginelle Chagnon he developed a series of workshops to support the creative process of artists, choreographers in particular.
He regularly gives lectures and publishes in Belgium, Canada, United Kingdom, Germany, Holland, Greece and Cyprus.

BIBLIOGRAPHY


Cools, Guy and Muneroni, Stefano 2013. “Rewriting Distance: Bridging the Space between Dramaturg and Dancer.” In Hansen, Phil (ed.) *Dance and Movement Dramaturgy, Canadian Theatre Review 155*, University of Toronto Press. pp. 54–57.
Project Barca: New Architectures of Memory and Identity is a three-year SSHRC funded Research/Creation initiative (2011–2014) that positions contemporary choreographic practice at the center of a scholarly investigation framed by the question: How can embodied personal and collective memories be shaped into new “architectures” of identity and belonging in the shape of innovative performance works that speak to wider sections of society? As lead investigator on the project, Dr Daniel’s purpose at CARPA3 is to present some of the results of this investigation, in particular issues that problematize the relationship between Performance Studies as an academic discipline and Research/Creation – or Practice-as-research – as a process that substantially informs how that discipline is presented within the academy. The context for this presentation is Here Be Dragons – Non Plus Ultra, a performance work that explores the concept of “going west to find east”, based on Christopher Columbus’ desire to get to China, India and Japan by crossing the Atlantic. In Here Be Dragons – Non Plus Ultra we first invert that phrase, i.e., “going east to find west”, and then play on the inherent paradox of going in either direction to find the other. Here Be Dragons – Non Plus Ultra probes the boundaries of the academic and professional dance and performance worlds, a field that has become increasingly fraught with issues pertinent to the themes of this conference. Dr Daniel will co-present with Spanish colleague Ms Rakel Ezpeleta, performer in Here Be Dragons – Non Plus Ultra and PhD student at the Universitat
PART I

DR. HENRY DANIEL

ENCOUNTERS – GOING WEST TO FIND EAST/GOING EAST TO FIND WEST

INTRODUCTION

Encounters 2 is a “reduced” version of Encounters (2012), featuring an eight-channel sound and four-channel video installation originally mounted in the Audain Gallery at the Goldcorp Centre for the Arts in Vancouver between May 29th and June 11th 2012. The work features the pre-recorded vocal narratives and choreographed movements of nine Vancouver-based performers, material that was specifically designed for a gallery setting.

Encounters is one of several mixed-mode productions generated within Project Barca, a three-year Research/Creation initiative funded by the Social Sciences and Humanities Research Council of Canada. The “reduced” version for a single channel of video and four channels of sound introduces Part I of this joint paper. See project website. Part II is presented by Ms. Ezpeleta, a doctoral student at the Institut del Teatre and the Universitat Autònoma de Barcelona. This second part of the paper deals with the impact of Barca: el otro lado (2012), (project website) a dance theatre production which I choreographed and directed and which she performs in as an actress and singer with nine other performers resident in Barcelona, Spain. The complete cast of performers and crew for the combined works can be found on the project’s blog site. (project website)

Encounters 2 and Barca: el otro lado are just two of several works developed in Vancouver and Barcelona(1) that utilize the personal stories of performers who were given the task of linking their ancestral histories to the events leading up to and following August 3rd 1492 – the day Christopher Columbus left Spain for the Americas. It is therefore strongly recommended that the reader access some of this material documented at www.sfu.ca and projectbarca.blogspot.ca prior to reading this paper, the function of which is to contextualize and reflect on the
impact of the research done within the frame of reference established by CARPA 3. The reader will without fail get a better sense of 1) how Project Barca’s research is related to the discipline of performance studies, 2) how we conduct that research from inside our performance practices, and 3) what impact the research has within as well as outside the Performance Studies and Practice-as-Research communities.

A VOYAGE OF SORTS

The official title of our research project is “Barca: New Architectures of Memory and Identity”. We call it simply Project Barca. The overarching conceptual framework is defined by the phrase “going west to find east” and our main aim is to position contemporary choreographic practice at the center of a scholarly investigation that is framed by the question: how can embodied personal and collective memories be shaped into new architectures of identity and belonging in the form of innovative performance works that speak to wider sections of society?

Project Barca is shaped by an apparent paradox in the phrase “going west to find east”, which is itself a take on Christopher Columbus’ 1492 voyage across the Atlantic to find a new trading route to the Orient. The trajectory of this leg of our journey links Barcelona, Spain, with Vancouver, Canada; an “Old World” city at the edge of the Mediterranean, and a fast growing metropolis that sits on the edge of the Pacific at the limits of the so-called “New World”. Our first step in mobilizing the research objectives began with inverting “going west to find east” to “going east to find west” and then using both phrases to play on the idea of going in either direction to find the other. The intention was to look at the implications of Columbus’ journey across the Atlantic for the people he encountered there, as well as for those who subsequently made this crossing, either by choice or through force.

The next step involved deliberately conflating Columbus’ voyage with another journey that was concerned with the historical instability of the arts within the academy in particular and in society in general, and the enormous attempts made by both artists and academics to change this. For us, Performance Studies and PaR – or Research/Creation, Arts Research, and Art-based Research as it is variously called – are vehicles through which our own trans-Atlantic journeys of re-discovery are being conducted. I should also point out that my personal reasons for undertaking such a task has much to do with a desire to clarify for myself the scope of the contribution that the artist as academic can make here.
Hence, the three questions posed in the second paragraph of this introduction preempt a set of ontological, epistemological, and methodological issues that are central to the concerns of this research and to the field as a whole. They take on a special emphasis here because we are essentially investigating the role that history plays in the formation of identity, while trying to frame the events and the peoples concerned within the context of artistic disciplines that have their own individual arisings and trajectories of development. Our argument is that the link between the two needs to be investigated from a new perspective.

In Project Barca we do this in a unique way; we dynamically deconstruct their architectures and then we reframe them through a range of performance acts. We also review these processes through the lens of Performance Studies, the argument being that we have a better opportunity to “know” these inherited personalities and their complex architectures by manipulating them in a special way. Only then can we construct a better vision for the future. This, then, is the intention behind the title of our research “Barca: New Architectures of Memory and Identity”.

CAST-OFF

Our journey begins with a definition that responds to the question of how our research is related to the discipline of Performance Studies, performance being defined here as acts of embodiment and disembodiment that we engage in for the excavation, recovery and analysis of personal and collective memories. We try to accomplish this with the help of new technology. In this context the term technological indicates a mode of operation that allows people to synthesize processes into discrete techniques, which are then used in the design of new tools that eventually become institutionalized as part of society’s collective memory.

The flexibility and utility of Performance Studies, a discipline that arose out of and continues to draw on areas of study as diverse as sociology, anthropology, psychology, cognitive science, media studies, law, biology, neuroscience, history, computing science, and history of science, suits our objectives of designing a vehicle that can investigate and rearticulate a number of precepts, concepts, percepts, affects, and functions (Deleuze and Guattari 1994.) that seek to address the complexity of our human actions. Our discourse is transdisciplinary by nature; it engages movement as a function of bodies, presents concepts through a choreographic articulation of movement structures built up around the performers’ identities; body type, gender, race, nationality, and cultural backgrounds, and challenges notions of scientific logic by utilizing
seemingly digressive, passing, and unmethodical strategies in an attempt to reverse-engineer, destabilize, and eventually re-present ideas that are crucial to our existence. We believe that the exploration, presentation, and articulation of performance using a defined PaR framework give us sufficient flexibility for such a task.

To the issue of how we conduct artistic research from inside our practices we propose a hypothesis that should also be taken as the basis of an argument. We are unaware of many of the complex operations that take place within the human organism and in the world around us and therefore unable to fully comprehend the relationship between our internal selves and an external world replete with information. We therefore cannot claim this information as knowledge that is truly ours. In short, we are personalities masquerading as cohesive subjects that are not conscious of the inter-connectedness between the “I”, “you”, “we”, “it”, and “they” that frames our discourse with the world at large. (Gurdjieff 1950, Ouspensky 1983.) The methodological approaches and creative strategies we utilize in our work are designed to expose the machinery that constitutes these identities and to utilize them for a deeper examination of the behavior that constitutes our everyday lives.

One of the strategies we use in the studio requires performers to learn the roles of other performers at different stages of the creative process. This technique is quite common within groups that are, for a host of reasons, susceptible to variables such as injury, sickness, or financial instability, for example. The difference in the devised work that we do is that the performers access deeply emotional states in “relating” the stories, experiences, and memories they bring to the process. For one performer to “learn” a role after having witnessed its dynamic emergence in another is quite an intimidating task. Nevertheless, it is a unique means for the learner to explore that “other” from the “inside” after having witnessed its emergence from the “outside”.

Since the entire group is usually present during these processes and no one leaves the stage space during the performance of the work in front of an audience, a unique sense of community develops that is experienced as a presence by everyone in the room. These acts of “remembering” through “witnessing” different states brings a host of “virtual personalities” into a common space and allows all of them to be experienced. Everyone in the room is able to grasp and lay claim to the knowledge that presents itself as informational changes to their entire sensory apparatus. The result is a unique perception of the world around us.
With respect to the question of what kind of impact we expect to create with our research, let me say that for a start we hope to influence the field by suggesting new inter-, multi-, and transdisciplinary frameworks for research. Secondly, we hope to instigate a shift in funding policies that currently limit how arts-based research is conducted. Thirdly, we wish to engage communities outside the limits of academia, and finally, we are suggesting changes to academic curricula that better enable us to do all of the above.

Returning to the key research question stated in my introduction and regarding which I hope to take the reader on an interesting journey of exploration, I would now like to mention an event that took place more than a decade and a half ago that is important for the history of Performance Studies as well as my own journey as an artist and academic.

GOING BACK IN TIME

In 1998 PSI#5 convened in Aberystwyth, Wales, under the provocative title “Here be Dragons”. The organizers invited academics, artists, performers, and all possible variations of these types to “map the unexplored boundaries and hinterlands” of Performance Studies. PSI#5 occurred at a time when PaR was officially being incorporated into the Higher Education system in the UK. I was writing my own PhD at the Department of Drama: Theatre, Film and Television at Bristol University while holding a post as Lecturer in Theatre and Performance at what is now Winchester University but which was then King Alfred’s College. A colleague and I performed Shango meets Ogun at PSI#5, a work that opened up new avenues in my own trans-Atlantic searches.

Shango and Ogun are Orishas, deities and emissaries of Olodumare or God Almighty. The Orishas can also be seen as archetypes, forces of nature, and philosophical concepts (Eze 1998.) that still animate people of West African origin. These practices were transported to the New World via the Atlantic Slave Trade. My colleague Olugbenga Taiwo and I were interested in exploring what we felt was still a powerful psychic force that could be witnessed in the descendants of African peoples all over the world. (Program of PSI#5)

On January 10th 2013 I presented a comprehensive new choreographic work in Vancouver titled Here be dragons – Non plus ultra. This work combined two prior productions; Here be dragons that premiered on June 3rd 2012 at the Goldcorp Centre for the Arts at SFU in Vancouver with a local cast of Persian Canadian, Chinese Canadian, Portuguese Canadian, First Nation Metis, and European Canadians, and Barca: el otro lado,
that premiered on November 6th 2012 at Nau Ivanov in Barcelona with a local cast of Catalan, Castilian, Basque, French and Latin American Spanish speaking performers. These two works were made independently of each other. The performers never physically met until ten days before the combined event’s premiere. There was no conscious attempt on my part to connect the proceedings of PSi#5 or *Shango meets Ogun* with Project Barca or *Here be dragons – Non plus ultra*. However, in retrospect, the agendas of these separate research events can be seen as fulfilling a set of objectives stated long ago that continues to resonate far beyond the scope of this essay. Project Barca was designed as a vehicle, a *barca*, to explore my creative and academic interests. Part of its objective is to probe the boundaries of the academic and professional worlds of dance, theatre, music, live art, new media, film, and performance using the extensive toolkit of the artist/scholar.

While PSi#5 was designed to “map the unexplored boundaries and hinterlands” of performance studies, much of the work we are concerned with in Project Barca has to do with revisiting the relationship between what some call “the market” and “the academy”. Notwithstanding the enormous co-extensive relationship that has always existed between these two, we believe that there is still new territory to be explored. However, care must be taken in how this is done since, as the aftermath of Columbus’ initial journey continues to demonstrate, the colonization of space, place, and identity is not limited to any particular era or academic discipline, the phenomenon exists everywhere.

**DROPPING ANCHOR...FOR NOW**

The apparent paradox that shapes much of Project Barca’s research and which enables us to embark on our journey “going west to find east / going east to find west” has much to do with my own identity as a Caribbean-born artist and academic trained for the most part in North American and European institutions of higher education and working primarily within the “triangular” post-colonized educational trade routes that connect Europe, North America, and the Caribbean. I am a product of many journeys that brought my ancestors to the West, some voluntarily but most involuntarily.

Being born in this so-called New World makes me the inheritor of journeys these latter didn’t ask for and never wanted to be a part of, but were somehow destined to experience. One of these journeys Columbus never completed, others, the British, French, Spanish and Portuguese drew us into. (Williams 1944.) Still others I myself can’t quite comprehend. So, in pursuit of what I call “voyages of the reluctant”, I am building a boat, a *barca*, that utilizes a conceptual framework built with
the timbers of Performance Studies, guided by practices of embodiment and disembodiment, and destined to travel west to find east and east to find west.

**BIO**

Henry Daniel is an Associate Professor of Dance and Performance Studies at Simon Fraser University’s School for the Contemporary Arts and Principal Investigator for Project Barca: New Architectures of Memory and Identity, a three year research initiative (2011–2014) funded by the Social Sciences and Humanities Research Council of Canada (SSHRC). He is a Juilliard trained dancer and choreographer born and raised in Trinidad and has performed with and choreographed works for dance and theatre companies including the Jose Limon Dance Company, The Alvin Alley American Dance Centre Workshop, Tanz Projekt München, Freiburger Tanztheater, Tanztheater Münster, and Henry Daniel and Dancers.

**NOTES**

1) These others are *Haikai* (2012), *Here be Dragons* (2012), *Implicados* (2012), *Voces del Vacio* (2012) and *Here be dragons/Non Plus Ultra* (2013). Extracts from all of these can be seen in different stages of their development on the project website and blog at [www.sfu.ca](http://www.sfu.ca) and [http://projectbarca.blogspot.ca](http://projectbarca.blogspot.ca)

**SOURCES**


Program of PSI#5

PART II

RAKEL MARÍN EZPELETA

BARCA: EL OTRO LADO – GOING WEST TO FIND EAST / GOING EAST TO FIND WEST

INTRODUCTION

In this section of our joint presentation I will speak mainly about the impact of those aspects of Project Barca’s research that were developed in Barcelona, and specifically its impact in the areas I have been personally involved in. These include the preparation, creation, and exhibition of the dance-theatre piece Barca: el otro lado. Since the impact of this research is quite broad, I choose to concentrate on three specific areas: the first regards the intricate variety of goals and methodological approaches to achieve them, which I call a “transversal” impact; the second regards the wide range of people involved in terms of educational backgrounds and community links, which I would label a “horizontal” impact; and finally what I would identify as the “long term” impact of the research.

TRANSVERSAL IMPACT

Project Barca follows a transversal research trajectory, meaning that the objectives set for its achievement are markedly broad and ambiguous, a priori. But also with regard to the methodological approach and the desired impact, it involves links between a variety of disciplines, sectors of society, institutions and countries. Daniel has already outlined how his transdisciplinary methodology and his creative strategies are designed to problematize constructions such as identity and memory as well as our perception of them. He has also spoken at length about the overall objectives of the project so I will not elaborate further. What I do want to stress, however, is the notion of “linking”, which, in my opinion, is key to
any analysis of the overall impact of the research. Project Barca, and its outcome Barca: el otro lado, are networking, collaborative initiatives. Even prior to the work in Barcelona, the project was concerned with generating links for medium and long-term collaborations.

The first link is geographic; generating connections between cities and countries. A key objective working in Barcelona was to assemble artists from diverse geographic and disciplinary backgrounds living in the city. The project was promoted by a professor/choreographer based in Vancouver, Canada, who had the clear intention of bringing that Mediterranean work to a North American capital at the edge of the Pacific, with the involvement of collaborating institutions in both cities and respective countries.

The second is the forging of long-term international links between different universities and academic institutions. Beyond our present project, we are currently strengthening ties to enable, for example, future exchanges of students, teachers and researches between UAB and IT in Barcelona and SFU in Canada.

Fig. 1 Sole Medina, Laura Calvet, Elisenda Moya and Sara Martin in Barca: el otro lado (Nau Ivanow, 2012). Photo courtesy Ágata Fornós agatafornos@gmail.com

The link between academia and the professional art world. Since one of its goals is to engage communities outside academia, Daniel’s approach involved bringing academics and advanced students of dance, film, music, etc., in contact with professional practitioners of dance, theatre, and music who operate far away from the influence of universities. This occurred remarkably in Barcelona, especially because Daniel did not have the human and technical support at the institutional level that he is accustomed to in Vancouver. Almost the entire cast of artists and technical crew involved in the creative process of Barca: el otro lado in
Barcelona are professionals who came on board because of their interest in the subject and in the choreographer's approach to creation.

The link between disciplines. In the performing arts it may be obvious, even tautological, to talk about interdisciplinarity. But I include it here as a specific point in the context of Project Barca’s research. There is not only a great deal of interdisciplinary development in the theatrical-choreographic creation itself, i.e., the collaboration of actors in the dramaturgy, the contribution of live musicians, the conceptualisation of symbolic and narrative images by media artists who created video-projected images to complete the overall dramaturgy, and the choreography around which everything simultaneously emerged, but Project Barca also explores the notion of multidisciplinarity in the presentation of its results. There are other artistic outcomes conceived and implemented by colleagues according to the needs and aims of each creator and his/her discipline, and in dialogue with Daniel’s vision. These artistic products are different in nature and have different authorships, but they are all inspired and motivated by the theme of Columbus' 1492 voyage and the implications of that trip.

Thus, the video-dance, film documentaries about the process, original musical compositions, gallery installations, academic papers, other performances including re-creations based on the theme that are being planned for the year of scholarship that is yet to come; all of these are independent and complementary parts of the investigation, attempts at materializing the issue of new architectures of memory and identity. In addition to the fact that there are several artistic disciplines involved, there are also doors to other fields of knowledge being opened.

The idea of historiography as both an academic and an artistic practice, for example, is also explored; academically since during the creation of the piece each one of the artists involved had to do individual research on the relationship between their personal ancestry and the history of the fifteenth century Iberian Peninsula, and artistically since it was necessary for the contemporary dancers to experience some of the early dances around the period working with a specialist in the field. We also had musicians specializing in Medieval and Eastern music who found ways to transfer the uneasy coexistence of three different religious cultures of the Iberian Peninsula at that period into a unique contemporary musical work. And because each dancer had to research their own ancestral roots in order to provide a living historical link with 1492 and a live example of its consequences, they were able to own the work in a very special way.
For example, the autobiographical poem of Ángel Zotes, one of the dancers, is spoken during a duet with another dancer, Sara Martín, on the issue of the colonization of bodies. She in turn engages him by speaking about her own ancestry, which is intimately linked to the 15th and 16th century conquest of the Americas. Ángel comes from a small town in Castilla and León, which was home to Elizabeth the Catholic, Queen of Spain, and Sara comes from the province of Madrid:

Ángel Zotes Ramos, de Laguna de Negrillos, León.  
Zotes, apellido tomado de un pueblo cercano por los judíos conversos. 
Ramos, apellido tomado de la naturaleza por los musulmanes conversos. 
Convertir, reconvertir, requeteconvertir y más reconversión. 
Todo se repite. 
Siembra de desconfianza entre vecinos y amigos. Mentiras impresas para la identidad y el orgullo. 
Lo único que crecen son muros. Y las pilas bautismales no descansan.

Translated into English this reads as follows:

Ángel Zotes Ramos, from Laguna de Negrillos, León.  
Zotes, name of a town taken as a surname by converted Jews. 
Ramos, term of nature taken as a surname by converted Muslims. 
Conversion. Reconversion. Re-reconversion... and more conversion. 
Everything repeats itself. 
Mistrust seeds among friends and neighbors. Lies printed on identity and pride. 
The only things that grow are walls. And the baptism polls are
always busy.

Fig. 3 Ángel Zotes and Sara Martín in *Barca: el otro lado* (Vic, 2012). Photo courtesy Eduard Crispi www.eduardcrispi.com

**HORIZONTAL IMPACT**

The social impact of a project like this is far-reaching. Some of the data on the individuals and institutions that have been involved in and who benefitted from the research on *Barca: el otro lado* can be seen below. It is necessary to remind the reader that this is just one of four major stage creations that have been produced within Project Barca thus far:

- More than 150 audience members who enjoyed the presentations.
- 32 dancers who took workshops in Barcelona during July/August 2012.
- Another 18 students who took classes with Daniel during his second stay in Barcelona during October 2012.
- 17 dancers involved in the October 2012 castings.
- A collaborating center that was our host, the professional dance school AREA and its correlation of students.
Other collaborating institutions are the Theatre Institute of Barcelona, IT Vic and Nau Ivanow.

Organizations interested in our future work: UAB, Instituto Cervantes, Institut Ramon Llull, and Festival BAD, NunArt, La Villaroel, Grec Festival, Mercat de les Flors, and a number of contemporary dance exhibition centers we are currently in dialogue with regarding current and future work.

The entire cast and crew of *Barca: el otro lado*. The artistic team is composed of 8 dancers, 4 musicians, one actress, three multimedia artists, two filmmakers and one lighting designer, all of whom have been actively involved in the creation of this work.

All of the above-mentioned participants received information, raised questions, made creative explorations and generated their own conclusions concerning the issues raised by the research, namely; historical memory, personal and cultural identity, encounters with the other and with the unknown as an opportunity for self-knowledge, and the notion of historicity seemingly determined at random, i.e., the miscalculations of Columbus, the political and religious preferences of Queen Isabel the Catholic, and the personal decision of each Muslim or Jew compelled to convert or emigrate. Many of these issues are directly and indirectly addressed in the work, through spoken text, movement actions, and song.

An interesting question emerged during our research on the music that raised the issue of authenticity within the context of history. How can we act, for example, when contemporary experimental music encounters Sephardic or Andalusí music? (“Andalusí” not translated as “Andalusian”, but referring to the Arabic dialect spoken and the Arabic music created during the medieval period in Al-Andalus). I experienced this dilemma when I was unexpectedly thrust into the role of singer while working on Project Barca.

In the process of learning an anonymous Sephardic song (collected by researcher Manel Forcano and musician Jordi Savall), I felt the challenge of trying to capture the medieval and oriental character of a song that was presented to me in a lyrical mode. The song is essentially a lamentation in Sephardic that speaks of the sorrow of having to leave one’s land following Ferdinand and Isabella’s edict. My challenge, in terms of vocal technique, was to sing it in what I felt would be a more grounded rendition. But how does one sing an Andalusian Jarcha from the 13th century, the lyrics of which are not totally transcribed or even translated? I proceeded to do my own research, first speaking to Moroccan friends settled in Barcelona and later to others in the Basque Country. I also wanted to get a better sense of what the correct singing pronunciation would be for a dialect that is no longer spoken. I can say that the results were quite different to what I had expected and to that recorded by Jordi Savall and the Hespérion XXI ensemble.
Finally, although each individual involved in the project has their own particular perspective on the impact of the research, they are not here to present. As one of their representatives, I feel privileged to share my personal perspective in the following paragraphs.

**LONG-TERM IMPACT**

Some time ago a Basque woman, born, bred, and schooled in Vitoria-Gasteiz with undergraduate and graduate degrees in Art History, chose to experience life for a short time in Paris and New York. Following this she moved to Barcelona with the intention of developing her acting and singing career. In pursuit of a broader approach to theatre studies and seeking to combine her practice and research in art, she enrolled in the postgraduate program in Performance Studies at the Institut del Teatre. Unable to financially sustain her two separate vocations there, and after a second graduate degree, she decided to leave academia. In August 2012 she encounters a polyhedral Professor who introduces her to the notion of PaR and two weeks later she embarks on a new journey as his Research Assistant. Within 6 months she finds herself in Helsinki delivering a joint paper with him on the impact of Practice-as-Research. This chance meeting results in a collaborative opportunity that clearly demonstrates the inherent potential of the project and the force of its impact.

Firstly, Project Barca is conceived, understood, and developed in a manner that gives me the opportunity to experience new approaches to conducting academic research. I also had numerous opportunities to be involved as a researcher/performer at many different levels; as assistant
to the director in dramaturgy, singer, actress, voice and Spanish diction coach, translator, and production coordinator. I was able to use many skills acquired in my professional training within the context of a single creative project, and in so doing concentrated on integrating these across borders rather than in a set of divergent practices, which was usually the case in the past.

Secondly, Project Barca has motivated me to develop a Practice-as-Research approach in my current thesis. However, since Spanish higher education legislation does not recognize PaR as a valid research mode per se for a doctoral thesis, I have a dilemma. To resolve it I need to generate a unique approach that best serves the direction of this thesis, which means stretching the limits of the existing structures of my institution and perhaps helping others who may share my predicament.

![Image](image.png)

Fig. 5 Joahn Volmar, Mar Perera Sara Martin, Ireneu Tranis, & Laura Calvet in *Barca: el otro lado* (Nau Ivanow, 2012). Photo courtesy Agata Fornós agatafornos@gmail.com

To conclude my observations on the long-term impact of Project Barca, Daniel's project has inspired, motivated and financially supported the beginning of my own doctoral work in Performance Studies with PaR as a viable option. I believe this in itself contributes to the recognition and future development of PaR, especially within the rich environment that UAB and IT can potentially offer.

**BIO**
Rakel Ezpeleta is a PhD candidate in Theatre and Performance Studies at Universitat Autònoma de Barcelona and Institut del Teatre. Born and raised in the Basque Country, she is a singer and actress with specialist training in Meisner technique and a Masters Degree in Art History. Ms. Ezpeleta coordinates the entire research for Project Barca in Spain and also performs in Barca-El otro lado and Here be dragons – Non plus ultra.

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ELECTROVOCAL PERFORMANCE AS/IN RESEARCH: NOTES FOR A PERFORMANCE

GRETCHEN JUDE

ABSTRACT

As both a vocalist and a computer musician, I find that, insofar as my music entails programming, my body is ignored while I am at the keyboard. In contrast, when vocalizing (which is rooted in the breath and the physical body) I literally rediscover my voice, which then grounds my artistic practice. Similarly, as a performance studies scholar, I find that my work as a performer moors my intellectual practice in the physical realm. Based on these experiential observations, this paper presentation will explore the problem of (dis)embodiment in human (vocal) interactions with digital technology by utilizing digital audio devices to problematize the increasingly sidelined position of the body in the expanding realms of technology, as well as providing a real-time experiment in performance-as-(artistic)-practice. The academic lecture will also be denaturalized and reframed as work of sonic art, highlighting the transformation of the voice as it travels between microphone and amplifier – a shift which is currently so normalized as to go unnoticed in both academic and artistic contexts. At the same time, this performance will in some sense be a collaboration between me and my technological medium of choice, namely the audio PA system and computer. These are tools shared by academics and artists (among others) – tools, which also remain invisible yet essential to the ways that scholars now research, write and share work.
Author's note: The following text performs best when treated as a script for real-time speaking aloud rather than as a written document for silent reading. Left-justified, plain font specifies text to be read aloud. Right-justified font should be read aloud by the performer while simultaneously playing as a prerecorded sound file. Sound files can be accessed at http://soundcloud.com/jude-gretchen/sets/electrovocal-performance-as-in/; the title of each recording is specified in the text by bold italic font. Nonverbal and/or extra-verbal instructions are also specified in italics.

[Appropriate introductory remarks, e.g., “Good afternoon, thank you for coming,” etc.] Today, I'd like to talk to you about talking. This fundamental human activity not only places us within contexts of meaning, it is also central in creating and maintaining social bonds. We spend a great deal of time talking, even if only to ourselves. So today, I’d like to consider what actually happens when we talk. What does talking require of us? And, of increasing importance, what is lost or gained, shifted or disrupted when audio technologies intervene in the space between my mouth and your ears?

When I speak, I begin with a breath. The muscles in my chest and belly contract to pull air into the tiny spaces of my lungs. As my chest muscles release, tiny membranes embedded deep in my throat can tighten; the combination of a continuous flow of air and changes in my muscular tension produces vibrations – small but complex vibrations – in the air as it escapes. These sonic vibrations gain resonance (meaning volume and form) as they pass through my body. And on their way out, I can consciously shape these vibrations further by moving my throat, mouth, tongue, teeth and nasal cavity.

One common way to shape the vibrations that emanate from my face is into words. Words are made of brief sounds called phonemes. In fact, every human language group (aside from sign languages) is comprised of phonemes. They are the building blocks of linguistic meaning.

**DUET 1**: repeat/hold specified phonemes/words when you hear them in the recorded text >>>>>
A phoneme is a basic unit of a language's phonology, which is combined with other phonemes to form meaningful units. The phoneme can be described as the smallest unit of sound employed to form meaningful contrasts between utterances. In this way, the difference in meaning between the English words Kill and Kiss is a result of the exchange of the phoneme /l/ for the phoneme /s/.

Two words that differ in meaning through a contrast of a single phoneme are called minimal pairs. For example, the opposition between 'p' and 'b' in English is not a salient distinction in some languages; in contrast, the uvular 'r' is not a phoneme in the world's standard Englishes, while a flipped 'r' also functions as a marker of extra-linguistic meaning, such as national identity.

When I speak to you, phonemes and other sounds come out of my mouth and the other parts of my face through the air towards you. Since the early 20th century, technology has allowed words and other sounds to be recorded directly as sound – physically inscribed or magnetically recorded into wax, vinyl and similar materials. Audio playback has revolutionized people’s conceptualizations of sound, irreversibly altering human sonic behavior around the world. However, whatever the source or modality, sound always depends on air.

It is not entirely accurate to say that sound comes through the air, since in actuality, sound is made of air. Sound waves are by definition organized patterns of vibration in the air molecules, or more technically speaking, alternating compressions and rarefactions of local air pressure. So in other words, in order to talk to you, I must systematically disturb the air that lies between us. I must, with my breath, form patterns of vibration in the air, which somehow reach you, wherever you are located. These interactions in oxygenated spaces and times also unavoidably reflect our various social, cultural and linguistic contexts, spaces that we simultaneously create even as they shape who we are.

In her article “Doing Things with Voices...” DUET 2: drink water, yawn, etc. Norie Neumark writes.
“Emerging from the body, voice is marked by that enculturated body. That is, embodied voices are always already mediated by culture: they are inherently modified by sex, gender, ethnicity, race, history and so on. Through its performance quality voice does not directly express or represent those cultural characteristics, it enacts them – it embodies them through its vocal actions.” (Neumark 2010, 97.)

I have many years of experience speaking and listening, in various contexts, but always with more or less this particular physical form. Based on these experiences of speaking and listening, on my past journeys and interactions, on my many thoughts, dreams, hopes, valuations, successes, failures, hates and loves, today I speak to you with the expectation that the movements of my belly, chest, lungs, larynx, throat, pharynx, mouth, tongue, teeth and lips are shaping the air I exhale into patterns that, since you know English, you will find meaningful, at least to some degree. But what actually happens once that air reaches you?

**DUET 3: extended exhalation into mic >>>>>**

According to Neumark.

“the performative voice is quintessentially paradoxical... [or] uncanny in Freud's sense of unheimlich or unhomely. It carries a trace of its 'home', the body of the speaker, but leaves that home to perform speaking. And if we consider the voice in digital media, it is even more uncanny, in that it has a second home – the realm of ones and zeros – yet must leave that home, and indeed the digital realm, to perform differently, to sound analogically.” (Neumark 2010, 97.)

We do not usually notice the pressure of the air that envelops our bodies, but in fact the air is always strongly exerting itself upon us. The weight of the atmosphere is a fundamental condition of human life. Tiny variations in air pressure cause vibrations that ripple through our bodies and our senses. These sound waves of different frequencies (what we sometimes call pitches) are most noticeably sensible in different regions of the body. Very low, or bass, frequencies may shake our internal organs. The pitch range of my voice, in contrast, is most easily sensed by your eardrums.
An eardrum, like the vocal folds, is a membrane. However, it most often functions not to vibrate the air, but rather, simply to wait, tightly stretched, to be vibrated. Thus the rapid changes in local air pressure that I have sent from my throat to you vibrate your eardrum. These vibrations are transformed by your eardrum and by the tiny fluid-filled spiral chamber, or cochlea, of your inner ear, into electrical impulses that then travel through your nervous system to your brain. Interestingly, your inner ear is what also keeps you oriented upright in space, since it provides you with a sense of balance.

*DUET 4: Make yourself comfortable. >>>>

*The microphone*, much like an eardrum, consists of a vibrating membrane, which is moved by the sound waves in the air. This movement is then transduced via electromagnetic or electrostatic induction into electrical signals. This electricity must undergo several more transformations before it can become the electricity that animates your brain. At the very least, the microphone’s audio signal must connect to other devices that amplify the signal and transform it back into sound waves.

There is one last, unavoidable component in the extended network of hardware that produces electronic sound: the loudspeaker. A speaker is nothing like the human vocal apparatus. Rather, a speaker most commonly uses magnets to convert an amplified electrical signal into movements that vibrate a paper cone. These vibrations (which oscillate at between 20 and 20,000 times per second) push the air molecules into sound patterns. With a PA or public address system, sounds that are naturally very quiet can easily be made very loud, even painfully so. A person speaking into such a system can also choose to use much less physical effort to produce sound with her body, relying on the electrified technology of the PA rather than physical technique to powerfully transmit her message. Of course, as most of us know from experience, PA systems are not infallible, or even ideal for every public speaking situation.

So far I have been making the argument that sound technology, like a human speaker, has a body of a sort, or at least an inescapable materiality. I constantly resist discourses that either romanticize or demonize machines. However, like the air, like language, like our bodies, the materials and tools that we use (as well as how we use them) shape us at the same time as we utilize them. So what does increasingly ubiquitous digital technology tell me about myself and
my body in relation to others? How do social structures mitigate those relations? What use is it to reflect upon the materiality of language, or of air?

According to Brandon LaBelle, >>>>

**DUET 5: Read in perfect unison. >>>>**

“The voice comes to us as an expressive signal announcing the presence of a body and an individual – it proceeds by echoing forward and away from the body while also granting that body a sense of individuation, marking vocality with a measurable paradox. The voice is that very core of an ontology that balances presence and absence, life and death, upon an unsteady and transformative axis. The voice comes to signify through a slippery and unforgettable semantics the movements of consciousness, desire, presence while also riveting language with bodily materiality.

The voice is sense and substance, mind and body, cohering in a flux of words that imparts more than singular impression or meaning. It carries words through a cavity that in turn resonates with many uncertainties, excesses, and impulses, making communication and vocality distinct yet interlocked categories.” (LaBelle 2010, 149.)

Yet, my voice, even before it leaves my body, is, in its cascade of vibrations, which disturb and rearrange my surroundings, never entirely mine. Just as I am never simply or separately, “I” alone.

**DUET 6: As call and response, in sequence >>>>**

“If,” as LaBelle posits, “language is already a technology, further mediatized by the advent of radio, television, and related broadcast operations, then literary mechanisms and strategies are appropriative interventions into such technology – they begin to function as forms of hacking that aim for the mechanics at work....

These predigital voicings hint at a displacement and ultimate networked condition of the human subject, rerouting the expressive self through an alterity that turns one’s own body into a speaking machine.” (LaBelle 2010, 161.)

“Whereas modernist notions of disembodiment led to a sense of fragmentation or rupture, the digital voice seems to find a new sense of agency (and pleasure) within networked conditions...

... producing sonic projects that generate provocative instances of the human body as process...
opening up a space through which we learn to inhabit our current relational and networked geographies by an auditory fissuring and extension of voicing.” (LaBelle 2010, 167.)

Of course, the metaphor of the network is primarily a spatial image, and one, which brings to mind plastic-wrapped cables, securely wiring the post-human voice to mass-produced machines under control that is tenuous at best. However, sound is not only a spatial but also a temporal phenomenon. Vibration and oscillation entail both a motion-in-stasis and an amount or duration of repetition. As Elin Diamond writes,

**DUET 7:** Simultaneous start and finish with **backwards** recording >>>>

“**Mimesis** then is impossibly double, simultaneously the stake and the shifting sands: order and potential disorder, reason and madness.”

**DUET 8:** Speaking louder while moving away from microphone as the voice **splits** >>>>>

“**Mimesis then** is impossibly double, simultaneously the stake and the shifting sands: order and potential disorder, reason and madness. As a concept, mimesis is indeterminate... and, by its own operations, loses its conceptual footing. On the one hand, it speaks to our desire for universality, coherence, unity, tradition, and on the other, it unravels that unity through improvisations, embodied rhythm, powerful instantiations of subjectivity, and what Plato most dreaded, impersonation, the latter involving outright mimicry. In imitating... the model, the mimos becomes another, is being an other....” (Diamond 1997)

**SOLO:** standing away from mic, speaking loudly enough to project >>>>>

Does my electronic voice, in pointing back to my body as its point of origin, call my own unitary subjectivity into question?

**DUET 9:** In unison, low voice close to microphone >>>>>

“The advent of digital technologies resituates the modernist understanding of embodiment, foreclosing routes toward ‘original’ voicing through intensifications of simulated, virtual presence and the language of coding. The conditions of the digital replace the fantasies of
primary beginnings with a dissolution of the original – though the fragmentation and doubling of analog technology may refer to a presumed notion of origin, to the ‘real’ voice, the digital ruptures such a link…. The digital voice may be heard not just as poetical revolution tied to subjectivity, but more as a signaling of the subject's current pluralization and post-human future." (LaBelle 2010, 145.)

Perhaps the digital voice, in calling into question the notion of a singular, authoritative speaking subject, can be taken as a reminder of our unavoidable and constant state of connection with Others of all kinds: other people in our various human communities, the animal-vegetable-mineral ecologies that sustain our material bodies, even our own other selves, remembered and envisioned, in the past and future.

It is also at this point that technical descriptions come full circle, sounding more and more like poetry. In Curtis Roads' groundbreaking 1996 book, *The Computer Music Tutorial*, he describes granular synthesis:

*DUET 10:* (freely, not in unison) extend words into song-like phrases, aiming to begin and end vocalization at the same time as the recording, but otherwise simply overlapping >>>>>

“Asynchronous granular synthesis…sprays sonic grains into cloud-like formations across the audio spectrum…. Time-varying combinations of clouds lead to dramatic effects such as evaporation, coalescence, and mutations created by crossfading overlapping clouds.” (Roads 1996, 184.)

*Just as light* energy can be viewed both in terms of wavelike properties and in terms of particulate properties..., so can sound. Granular synthesis builds up acoustic events from thousands of sound grains. A sound grain lasts a brief moment (typically 1 to 100 ms), which approaches the minimum perceivable event time for duration, frequency, and amplitude distinction. Granular representations are a useful way of viewing complex sound phenomena – as constellations of elementary units of energy, with each unit bounded in time and frequency... Such representations are common inside synthesis and signal-processing algorithms.” (Roads 1996, 168.)
In its voyage through the digital realm, the voice is rapidly transformed into discrete numerical values, subjected to multiple calculations, then resynthesized back out into the vibrating analog atmosphere, available once again to attentive ears. As Donna Haraway writes, “the sheer messiness of life – and of technology – seems our best hope for breaking the hold of the established disorder. The world is not finished, and reconfigured knowledges and technologies must be at the center of freedom projects... One cannot know in advance what something is, not even or maybe especially if that something comes from the belly of the monster.” (Haraway 2007, 135.)

In conclusion, I cannot say for certain whether digital processing entails pernicious disjunctures of organic audio phenomena, or whether human perception (either properly or wrongly) reconstitutes these miniscule, inconceivably rapid disjunctures into unitary experience – like the accumulations of floating water droplets that we speak of as clouds. But no matter what the meaning we ascribe to oscillating air molecules, the sounds of our voices are here, fleeting yet recurrent, in the space between us.

Thank you for listening. I hope you will feel free now to add your voices to this work-in-progress, with both questions and feedback.

BIO

Gretchen Jude is a performer and composer who works with digital and analog electronics, exploring the tensions and liminal spaces between human and machine. Gretchen spent eight years as a university English teacher in Tokyo, where she studied traditional Japanese music. In 2011, she earned an MFA in Electronic Music from Mills College (California); Gretchen is now enrolled in the doctoral program in Performance Studies at University of California, Davis. Current interests include presence and embodiment in electrovocal and computer music performance, site-responsive improvisation, graphic scores, and collaboration with dancers and visual artists.

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ABSTRACT

A live work-in-progress music and dance performance is presented as a basis for discussion on artistic research. It is a co-operative performance process bringing together musicians and dancers. The work is initiated by open tasks involving perception and movement qualities. It enhances behavioral culture and roles in a performing situation and gives means for movement initiated improvisation in music. The research is a continuation to Salosaari’s doctoral research on ballet (2001), which has shown how perceptual strategies and varying movement qualities have supported the dancer’s interpretational choices and co-authoring in dance making projects.
The aim of this research project is to support a performing artist’s agency in a co-authored performance process through enhancing body awareness with open use of movement qualities and concepts of performance analysis. The research is an application of the Multiple Embodiment theory created in the context of teaching classical ballet. In it the traditional ballet vocabulary is understood as a qualitatively open form, which the dancer can embody in multiple ways. By directing perception and using movement imagery as means for intending and experiencing the dance the dancer finds new performance solutions that “ring true” in his or her experience. The tradition becomes a rich source of available information that may surprise the performing person. (Salosaari 2001, 89.) Because the choices are connected to the performer’s values and past experiences of the tradition and are accompanied by “a feeling of truth”, the performer becomes an agent suggesting perhaps new performance ideas while communicating them in his or her emerging performance.

The tools used for movement analysis were initiated by Rudolf Laban. The particular analysis used here stems from the work of Preston-Dunlop & Sanchez-Colberg, who have continued Laban’s work in performing arts (Preston-Dunlop and Sanchez-Colberg 2002.). My initial exploration of performance possibilities in the studio have since developed into ballet improvisation and co-authored choreographic work based on ballet (Salosaari 2009; Salosaari 2007.).

APPLYING MULTIPLE EMBODIMENT TO MUSIC PERFORMANCE

Other art forms apart from dance are also embodied. In music the sound is initiated by the musician’s bodily movements. Recently I have become interested in if and how the same Multiple Embodiment tools might enhance playing an instrument and how performance analysis might initiate questions in and challenge the cultural codes and roles in a performing situation, as they can do in ballet.

The demo performances evolved in workshops with a dancer, a cellist and myself. In the particular performance in the CARPA Colloquium the image of movement flow in its different forms was the starting point for improvisation with dance movements and
movements creating sound from musical instruments (cello or symbols) or sometimes body percussion. In addition a Russian folk tune was introduced as a basis for improvisation. Listening to each other moving or playing was practiced in workshops by taking turns of performing without looking at each other. This turn taking, which sometimes overlapped, was taken over also to the actual performance.

RETHINKING THE PERFORMER – SPECTATOR RELATIONSHIP

Discussions with spectators in the early performance situations had led to questioning the relationship of performers and audience. In an earlier demo, a member of the audience had expressed the wish (which she was not realizing during performance) to sit next to the cellist touching her back and feeling the sound through her body. Thinking of this wish, I decided to rearrange the audience seats in the dance studio, placing them here and there facing or back-to-back, side-by-side alone or together with other seats in the centre of the studio. The audience approached the seats with some caution and I invited them in and assured them of “no danger”. The performers started from three different directions with their back towards the centre of the room where the seats were placed and the spectators were sitting facing different directions. The audience was not able to see all performers at once in the beginning. That was meant to emphasize partiality of perception also for the spectators as it was for the performers.

A performative act can be seen as a historical and tradition bound activity. That is very clear in my original research context, ballet, but also in musical performances. Tradition gives guidelines to performances and helps the audience “to understand”. Perhaps that is why I am fascinated by Victor Turner’s ideas of experience as a time process in which the person is living through a chain of events – as in a ritual, life experience or an artistic process. Experience to Turner means risky experimentation, trial, being exposed to danger. (Turner 1992.) In an artistic experience process this danger is often described as a leap into the unknown. Creativity means not knowing in advance, but seeing something that is exposed as a new possibility in the process.
When initiating the early work in ballet, embodying the dance in the studio was enough for me. Performing for an outside audience was not necessary, or perhaps felt too scary. However, Turner suggests that performance is a natural part of the process. That is how art communicates with the spectators and the artistic community and sometimes renews its cultural codes. For Turner, the process is incomplete unless it is, in some instances, tied to a performance, a creative retrospection in which activities and pieces of experience are given meanings. At the moment of performance the experiencing person, while living through the present, also looks back and anticipates the future. Cultural memories and new insights opened up by perception meet in the performer. While the process continues, the situation is again opened to new possibilities, which the next performance fixes and communicates.

I have been fortunate in having very experienced and explorative artists to question with. I want to thank Professor Leena Rouhiainen and cellist Joanna Rinne for their inspiring presence in rehearsals and demos. Together we questioned in the process with an open mind and shared experiences in demo performances. We performed in and out of our “comfort zones” changing the roles of dancer and musician, even singer. We risked and enjoyed meeting the audience at close range. I am grateful to the audiences for all comments and questions that further our work in forthcoming performances.

**BIO**

Doctor of Arts, Paula Salosaari, is a dance teacher at the Savonia University of Applied Sciences, Kuopio Finland. She is a visiting researcher at The Theatre Academy, Helsinki. Her present artistic research aims at supporting performing artists’ agency in co-authored performance processes through enhancing body awareness and open use of movement qualities.

**SOURCES**


