Artistic Research in Action

Proceedings of CARPA 2 - Colloquium on Artistic Research in Performing Arts

EDITOR ANNETTE ARLANDER

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Preface

ANNETTE ARLANDER

Artistic Research in Action or CARPA 2, the second colloquium on artistic research in performing arts, took place at Theatre Academy Helsinki 12ᵗʰ to 15ᵗʰ January 2011. This colloquium was the second in a series of biannual colloquia, aimed at addressing the problems and possibilities of artistic research, particularly those involving the performing arts. The purpose of these colloquia is to contribute to the development of research practices in the field of the performing arts and to foster their social, pedagogical and ecological connections. Within the scope of contemporary practices the term 'performing arts' is understood in a broad sense and encompasses a variety of creative practices.

The Performing Arts Research Centre at the Theatre Academy Helsinki called for artistic researchers at doctoral and post-doctoral levels to participate in and share artistic research in action. CARPA 2 strived to become a collective laboratory where participants were invited to share their research as it takes place and unfolds. An additional aim was to explore the borderline between artistic research and action research. As stated in the call, we suggested that an artistic researcher transforms his/her artistic medium into a medium of research; medium is understood as both the means and the object of reflection. "Artistic research can claim validity only through taking place in action." And the title and theme of the colloquium – artistic research in action – describes well what was taking place.

In the final feedback session of the first colloquium we were asked why there were so few workshops, and we could only reply that we invited all workshops proposed. For the second round we deliberately encouraged a wide variety of presentation formats. Alternatives like installation, experiment, workshop, performance, rehearsal, exercise, discussion, and test were suggested as presentation formats in the call. And that really had an effect. A plethora of workshops and demonstrations were presented during four active days. Except a pre-conference workshop led by Judith Marcuse (*Insights and Actions: A hands-on workshop that explores arts for social change methods in a variety of arts-disciplines and contexts*), the colloquium consisted of 22

sessions, most of them including a workshop or demonstration. Many of the workshops explored the possibilities of a collective laboratory. Discussions on the contact points between artistic research and action research, however, were perhaps not so prevalent. We could enjoy artistic research in action in a very literal sense, which is also reflected in the proceedings.

The proceedings are organized in the order of the program of the colloquium, with the exception of the two key note speakers' presentations that begin the compilation. To our great delight Lynette Hunter and Roddy Hunter are both contributing to these proceedings with a report of their experimental presentations. Lynette Hunter presents the thinking process leading to her talk in "A Logic of Participles: Practice, Process, Knowing and Being or Textuality of Arrest". Roddy Hunter describes the live action of recall he undertook here in "I *think* I now *know.*" All the contributions vary greatly in style and approach; they are published as they have been sent to us, with the exception of small changes in typography and layout for the sake of a fluent reading experience. However, the style of indicating references, sources or bibliography has been maintained in the form the contributors have used them. The variety of contributions exemplifies a broad range of approaches in artistic research, from formal papers to informal talks, from performance demonstrations to workshop reports. Unfortunately video or audio clips could be included as links only. For the full program of CARPA 2 see www.teak.fi/carpa; under 'history'. The abstracts of most presentations are available on the website, as well as biographical data of the presenters, including the key note speakers.

Thank you to all presenters and participants, welcome back to CARPA 3 in 2013. And many thanks to the organising committee of the second colloquium, professors Esa Kirkkopelto, Eeva Anttila and Soili Hämäläinen, research associates and doctoral students Mikael Eriksson, Tuija Kokkonen, Isto Turpeinen, Julius Elo and Annemari Untamala, research co-ordinator Annika Fredriksson as well as all doctoral students and staff of Theatre Academy who made the event run smoothly and enabled us to take part in and enjoy - artistic research in action. We wish you an exiting reading experience.

A Logic of Participles: Practice, Process, Knowing and Being or Textuality of Arrest — thinking done by Lynette Hunter for CARPA II January 2011

LYNETTE HUNTER

Practice as research as a political move to get more democratic access in aesthetics and art-making by explicitly articulating work from alongside, from outwith discourse, and making value for feelings and experiences that come from many diverse moments that are not said, not recognised in hegemonic systems.[1]

Going public with art-making is a political act that performs politically.

Practice as research focuses on the moment that the practice as making or rehearsal [ie installation[2]] decides to go public, when the process of making is arrested into performance.[3]

Arrest: a moment of decision, of temporarily generating knowledge from processes of knowing, of articulating value that has not been said within discourse – a moment of research that is kept as a practice by releasing the arrest into the process of performance.

Once the made-art is in the public it enables a range of social, cultural, political action relevant to diverse groups within a democracy, but only if it is put back into process as performance. Only as process as performance can the not-said keep getting recognised within public systems of discourse. Once the not-said ceases to be part of an engaging performative process it becomes said, fits in, and is on the way to cliché and the banal, to being co-opted by a simulacrum that denies diversity, becoming enough.

This textuality, this rhetoric of process, here of fitting, in itself is political and ensures that the made-art is working politically rather than simply being Political.

Putting made-art into process as performance is the work of practice as research [ie constellation[4]]: arrest/ fitting/ until as enough.[5]

Art as research in action also has to feel when the process of performance is becoming enough, performing until the process stabilises, recognising that moment of until as enough when the not- said is said, and undoing that

moment of arrest that makes the saying possible in the face of knowing the presence of many other not-saids unrecognised by systemic democracy.[6]

These are also the work of the maker-as-critic, of the participant-maker, critique as practice.[7]

Art as research in action is only possible if the not-said in made-art is engaged through strategies of criticism as practice, another element of practice as research.[8]

Art as research in action needs a critical practice as research that keeps in process within the public sphere the performance of made-art from diverse groups.[9]

Art as research in action is also critical practice as research: both have a rhetoric of performativity.[10]

1   Practice as research is a political move to distinguish the art-maker from the Artist + respond to increasingly dis-unified aesthetics. [i]

The art-maker works alongside hegemonic systems to materialise the 'not said', but also: introduces the not-said into the system and into public action through practice as research: by choices = research = arrest = art as research in action.

Practice as research brings the not-said into political recognition at particular moments, [ii] with strategies that are not transferable but a stance that defines what it does not only as a political action but as a practice that performs politically.

Art-making as a sustained embodied knowing, being in the moment: a practice [iii] draws from traditional knowledge, situated knowledge, enskilled knowledge, transmission often not recognised as valuable because it's in process.

Not all process is a practice.

Not all practice as making becomes articulated as practice as research.

Research as an articulation of knowing that is making / making that is knowing.

Practice as making is an aware and attentive rhetoric only articulated into public performance, into performativity, through practice as research: art-making as research in action.

2   Installation: [iv] practice as making – somewhat like-minded people, often with the same positionality, work collaboratively on making art, yet collaborative work means recognising the differences we make of others. Difference does not exist before we make it, and when we make it we change our self phenomenologically. There's a lot more to be said another time on practice as making.

3   Art-making as research in action engages makers and participants in a moment of
arrest in the art-making that yields made-art into public performance.

Made-art engages with a participant-maker until engagement slows and ceases
AND the participant-maker/critic has to undo the stasis by releasing the energy of
a different need, another not said. [v]

Need: [vi] enters the alongside through recognition of what cannot be said – until as
aporia.

Through awareness of life that cannot be lived without addressing that need,
through luck and happenstance of being among others also trying to address that
need.

Addressing the need by making difference.

4   Constellation: [vii] practice as research – central to installation is also the feeling
of 'when to stop' the process, the political choice taken so that made-art enters
public and sociocultural fitting/fit. Constellation happens at that moment of
arrest, when art-making goes into the public and engages people in their own
mode of changing things rather than simply being changed. Its political work:
- introduces the not-said
- arrests the dialectic to expose its contradictions to phenomenological
experience / feeling
- enables discussion across positionalities and positions
- feels the moment of co-optation, when the not-said is no longer being
addressed.

5   Practice of art-making as research – is a political action: it makes available to
a wide public modes of knowing that are not recognised within representative
political systems. [vii]

It has three elements (among others): arrest, fit and until ix all based on the work
of the art-maker as a participant-maker and research as an art-making practice.

Arrest: when made art enters the public domain it may be 1) unrecognised, or 2)
commodified, or 3) enter the process of fitting.

Fitting: generates 1) adrenalin rush of suddenness and suspense 'will this fit?'
and 2) endorphins of fullness 'ah yes it fits'. The movement between each are
the process of fitting that change the body/mind of the participant. [often called
'beauty']

Until as enough: the recognition that the process of fitting has become fit or Art,
is drifting toward cliché, toward the banal [not necessary but frequently happens].
The made-art sediments into enough, and on the way the participant-maker feels
the pull of the not-said, of need, and works to undo the stasis of the banal / the fit
of Art.

6   Practice as research not only makes the work of arrest, but also of fit, and of until
at the moment of enough. This is the work of the participant-maker. It is also the

work of the critic, and critical work has to do what it tells, it has to perform the process of making and knowing – the textuality of practice as research. [x]

Art-making in public action : critical work as a situated textuality. [xi]

7   A lot of the work involved in keeping art-making as a practice occurs precisely around the way it enters culture and society and how we can return to it, to art-making before it becomes locked down into the banal. This work is the work of the participant-critic and the critical work of the art-maker who is engaged in research. Not all art-making is research. Art-making becomes research when, by arresting its process, it makes possible ways of knowing that others may take up and pursue. And not all critical work is practice as research. Critical work becomes practice only when it sustains the process of fitting, and releases the stasis of Art in the face of need, of something that has not been said. [xii]

8   The 'required' critical mediation for art-making as a mode of knowing is often inappropriate. Practice as research can offer more appropriate rhetoric for knowing within increasingly dis-unified aesthetics. [xiii]

Currently art-making is separate from the critical work of the participant-maker, because 'criticism' is usually end-directed and uses mediation that builds end products. [xiv]

But the participant-critic is an art-maker focusing on process, who can only feel the moments of arrest, fitting, fit and until, if they are woven into practice. [xv]

9   Without the critical work of art-making as knowing in the public world, [xvi] i.e. If we disseminate made-art into public awareness as knowledge, then we act as if
- the public is a coherent community rather than diverse
- art-making is timeless universal knowledge rather than responsive to the moment
- art-making is about identity rather than being/becoming
-we make political art rather than making art politically.

10   Since critical dissemination is not recognised outside of end-directed media, practice as research needs different modes of critical dissemination. Needs its own journals with its own criteria for legitimation.

[Trauma of the humanities severance from the feeling/practice of reading

Crisis of the sciences reduction of experience from articulation] xvii

The critical work of practice as research can offer a different way of thinking that effects a difference between doing artwork politically and doing political artwork, by focusing on the rhetoric for the textuality of critical articulation. [xviii]

i   I would argue that the current wave of practice as research (I am aware of the range of 'practice-based research', 'research as practice', 'performance as research', 'art as research', that each have work to do. For the sake of this

Lynette Hunter: A Logic of Participles: Practice, Process, Knowing and Being or
Textuality of Arrest – thinking done by Lynette Hunter for CARPA II January 2011

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presentation I'm pulling them all under 'practice as research' or PAR, because the philosophical claims made here have an impact on all of them.) has come about partly as a political move to distinguish the art-maker from the Artist. The Artist is someone tied to the strings of representation and discourse, the images of the powerful, the symbolic world of the subject. The art-maker is a person recognising their own non-autonomous labour, working on often unarticulated needs and values from worlds alongside the hegemonic, from positionalities. The art-maker sets aside the hegemonic, works alongside it. [a] Nevertheless, the art-maker also takes political action by introducing the things made, the made-art, into the systemic, moving from the *installation* of the rehearsal process of art-making to the *constellation* of public performance in whatever media. [b] The action adds to political rhetoric by containing within itself its own strategies of an undoing practice, doing to undo, as the practice of constellation recognises different needs and impels different installations.

ii   Practice as research is a political process that unties art-making from the universalist/relational aesthetics of discourse. [c] It has to be valued in the moment of its being present and generates a dis-unified aesthetics that looks as untidy as did the human body to seventeenth century physiologists – yet may have its own biochemical pathways, may operate on patterns of electrical synapse at a molecular, atomic and sub-atomic level, and evidences an ever-changing ecology with its own fractal mathematics, its own butterfly effect. What works for one group at one spatiotemporal moment, may not work for others or indeed for the group at another moment, even while sociohistorical contexts provide particular sets of strategies with a limiting effect on how a group works, generating apparent similarities. But its engaged stance is consistent.

iii The 'practice' in practice as research recalls us to the work of art-making as a sustained, embodied knowing in any medium whatsoever. Practice is not 'just doing things' but something far more complex that calls on the various kinds of knowing about 'being in the moment' of making: from traditional knowledge, [d] to situated knowledge, [e] to enskilled knowledge, [f] to transmission. [g] Often the problem with practice is that its forms of mediation are not recognised as epistemologically valuable because they stress knowing rather than knowledge, process rather than product, for example dance or poetry. And a dance or a poem is not necessarily a practice either in its making or in its public action. That the potter makes a bowl and someone uses it does not mean it has a practice in the public world of action. Yet if the potter's knowing is articulated in the use of the bowl by participants, it becomes appreciated. The person who has the bowl engages with it so that it becomes part of the way they live and it becomes a practice for them. [h] A practice is an aware and attentive rhetoric that can only be articulated if the critical work is also a practice. The critical work has to do what it tells; it has to perform the process of making and knowing. It has a rhetorical stance, particularly an engaged stance, a performativity. [i] I would argue not only a practice of art-making but a practice of criticism that gives substance to both parts of the term practice as research.

iv   Art-making itself is changing conventional ways of thinking about art, not
        only introducing new art objects into culture but also introducing new ways of
        thinking about the processes involved in making art. In the alongside work of
        'installation' that contributes to dis-unified aesthetics, the key element is the
        making of difference. Installation here carries the signifying weight of the activity
        of art-making in process, not merely the 'setting up' of made-art in a space. In
        installation somewhat like-minded people, often with the same positionality,
        work collaboratively on making art, yet collaborative work means recognising the
        differences we make of others. [j] Difference does not exist before we make it, and
        when we make it we change our self phenomenologically.

        We experience the difference that we have made by a change in our body (body/
        mind). 'affect' isn't something that happens to us, but something we do to
        ourselves when we feel the 'until' of différance, the radical aporia of the not self
        and not said. The process of making difference, of affect, releases the energy of
        change. Feeling change in our self leads to the process of valuing the difference we
        have made and often to recognising our changed body as something that has not
        yet been said. [k] This entire process is wrapped up in art-making, and combines
        various ways of knowing with the crafts of various media. Central to installation
        is also the feeling of 'when to stop' the process, the political choice made so that
        made-art enters the public and sociocultural fit.

v   This political process of art-making as research in action gathers together at the
        moment of arrest the split between the producer and consumer, rendering it as an
        engagement among makers and participants, so that each gives more attention to
        the other. The art-maker and critic can be hosted in the same person. The maker
        arrests the process of rehearsal, of installation, to include other participants,
        enters the public world through performance and become a participant-maker.
        The participant-maker, or critic, engages in the public performance and is
        continuously alert to the moment of *until* when the process of engagement slows
        and ceases. It is the critic who then has to undo that stasis, not to leave the pieces
        all over the floor but to release the energy of a different need.

vi   Constellation happens at that moment of arrest, when art-making goes into the
        public and engages people in their own mode of changing things rather than
        simply being changed. [l] Yet in the public system the participants are highly
        diverse, [a] dis-unified sociocultural group that can engage in discussion across
        positions and positionalities. The art-maker's arrest introduces things not
        yet said into sociocultural fit so the possibility of this discussion is in itself a
        political process that rarely happens elsewhere. The arrest of constellation also
        arrests the dialectical contradictions of capitalist society. Benjamin suggested
        that a dialectical image arrests the tension of sociocultural contradiction in a
        performative moment [m] that lets the public feel the agony of remembering what
        they have to forget so they can exist within the exploitation of capitalism. And that
        this will, as Brecht wanted, change them and engender the need to change society.
        Constellation involves keeping the process of remembering going, keeping the
        discussion of the not yet said alive, but it also involves feeling when the discussion
        is slowing down, the language becoming cliché, the movement grinding to a

halt. This drift toward the made-art as being 'enough', lodged into fit as Art, has to be undone by the critic / art-maker as critic. Recognition of that moment of 'until', halted in enough, generates the activity of undoing the cliché of Art. Again the process is collaborative, and often deconstructive in the sense of probing assumptive logics that may have outlived their appropriateness.

In the rehearsal of art-making, installation performs the moment of an alternative, a not-said. Constellation, which involves a public audience, re-performs that moment as both contradiction and alternative while taking a step into discourse.

vii   Need is an energy release that enters the alongside world of art-makers through recognition of what cannot be said, through awareness of life that cannot be lived without addressing that need, and through the luck and happenstance of being among others also trying to address that need.

viii   The practice of art-making as research is a political action that makes available to a wide public modes of knowing that are not recognised within representative political systems. There are three elements to this research I'd like to touch on: arrest, fit and until. [n] All are concerned with how the art-maker articulates within public performance – and that articulation I am calling the work of art as research in action, i.e. the work of the participant-critic. This presentation argues that to sustain the process-based activity of art-making in the commodity-laden world of Art, critical work also needs to be an art practice. In other words just as art-making involves people in its alongside work in an engaged rhetoric, so should the critical work of art-making as research involve public participants.

xi   At the moment of arrest the made-art enters a public domain and may simply be unrecognised, or may slip immediately into commodity, but most often it goes through a process of *fitting* in. 'Fitting' is the experience of all participants in the public performance. Fitting generates the adrenalin rush of suddenness and suspense and the endorphins of fullness that change our body chemistry in the experience of beauty. Fitting is a process because only in the movement of that combination of 'will this fit?' and 'ah yes it fits' do the participants engage actively in the re-making of the systemic structures around them, however subtle those changes be. Yet the art-maker's critical work also involves strategies for recognising when the moment of arrest that generates that process of fitting, has gone. This often happens when other need is present and to be addressed. Again, by 'need' I'm indicating a way of life, or elements in it, that are central to people's lives, are not recognised as valuable in hegemonic systems and therefore not seen, heard, accepted, are repressed, even violently suppressed, at times leading to death. But whether people die or live, if they have need they cannot live the value that gives them a reason for living.

x   The work of a participant-maker is the work of the art-maker as critic, the critic with a practice. It is vital for art-making as research in action. We can make art in various ways to value different ways of life: with communities to value common ground, with collectives to value common aims, and in collaboration to work across different values and aims but with the same positionality or set toward

hegemonic systems. But to then make this public, to put it into sociocultural discourse that usually does not even recognise it, we have to have that critical skill to know when/where it's appropriate. One sign is that it continues to be both effective and affective, as long as it continues to generate disagreement.

xi   I'm using 'critical work' in a different way than is usual. It's here labouring to signify a larger and more political sense of art-making in action. As such, part of what I call critical work also involves strategies for when to stop the process of art-making so action can be taken. This is the moment of 'arrest'. Art-makers have to choose to arrest the moment of process if they want their made-art to enter the public world. That choice is a political action, taken to participate in sociocultural events. It's also a piece of research, critical work responding to particular events and stresses, often an informed feeling born of years of experience.

xii   A lot of the work involved in keeping art-making as a practice occurs precisely around the way it enters culture and society and how we can return to it to art-making before it becomes locked down into the banal. This work is the work of the critic and the critical work of the art-maker who is engaged in research. Not all art-making is research. Art-making becomes research when by arresting its process it makes possible knowledge that others may take up and pursue. And not all critical work is practice as research. Critical work becomes practice only when it releases the stasis of Art in the face of need, of something that has not been said. By the way, this does not exclude art of the modern period.

xiii   The contention of this presentation is that the 'required' discourse for art-making as a mode of knowing is often inappropriate, p and that Art / Practice / Performance as research is at a disciplinary moment when it could be offering more appropriate mediations for knowing that would also respond to the increasingly dis-unified aesthetics of our diverse local-global interactions.

xiv   Currently we tend to separate the art-making from the critical dissemination. This is partly because critical dissemination is what legitimates practice as research and we go along with the requirement to produce, for example, an essay, because this critical dissemination is only recognised as research because it produces and 'end-product'. Currently we are in an inevitable drift toward the kind of practice that can produce an end-product if we do not change expectations. I believe practice as research is getting to the point where it is embedded enough into the institution that we can insist on differing ways of articulating. Pragmatically this will mean building peer-reviewed journals and publications in print/digital form that we accept as critically valid research. We are not going to change other people's publications, we need our own. If you pick up a mathematics journal, does it look valid? It looks alien. But people have to trust the discipline. And if we don't do it soon we'll get stuck in an institutionalised form of presentation that is not only not going to help practice as research but is also not going to help the work art-making as research in action does in a world of increasingly dis-unified aesthetics.

xv   The moment it moves into cultural fit, generating satisfaction and pleasure and a sense of validation, it's at that moment that it's open to cultural co-optation.

At times it retains the ability to keep generating disagreement, to keep fitting and releasing the adrenalin / endorphin rush of beauty. But all too often it drifts toward cliché, to enough. The work of the critic is to recognise not only the moment of arrest, but also when the co-optation is happening, when the need of the not-said is no longer being addressed, the moment of enough at the edge of stasis. To enable this critical work we have to work on critical dissemination as a practice. How do we turn critical practice into an embodied knowing responsive to the moment, an engaged rhetorical stance? *Politically it's vital because the process of arrest and fitting is a moment of critical attention, the work of research, that introduces the not-said, and in that arrest exposes the contradictions of a moment of dialectic to feeling, enables discussion across positionalities, prompts the recognition of co-optation, and generates the energy to respond to need – to make art that values life not said.*

xvi   This presentation has not been so concerned to talk about art-making and installation but about when the made-art and art-maker enter the public domain through arrest, when made-art turns into political action. The critical work of art-making as knowing in the public world has to sustain the process of engaging around made-art politically. If we continue to allow culturally approved genres to define what we do in the critical dissemination of art-making as knowing, then we act as if the people we address are a coherent community, and inclusive, i.e. not diverse and politically exclusionary
- as if the art-making is not knowing so much as knowledge (universal), i.e. not responsive to the moment
- as if the art-making is about identity rather than being/becoming
- as if we make political art rather than making art politically.

xvii   In the humanities as a disciplinary area there is considerable training in practice, for example the practice of reading. Yet there is little attempt to remain alert to this skill as an engaged practice: readers who are also critics usually have some grasp of a least an area of practice, but most readers do not take responsibility for their reading strategies, like most of us do not take responsibility for our choice of computer software. The humanities in general work with words and sometimes also with images as the primary material. They also use words as their form of mediation, and as long as those words are in a generically acceptable mode – e.g. the essay – then we accept them as 'knowledge'. Knowledge-validating genres are usually non-fictional because of the way society retains an association between knowledge and end-products, 'things that are the case'. Novels for example are interpretive and whether generic or so-called non-generic are held to be individually based, therefore not the case, not univocal, not collectivities and so on. Humanities' disciplines understand this, and have devised ways of seeking authority for interpretations in the form of footnotes, indices, bibliographies, appendices.

Literature prior to the eighteenth century is paid for according to the patron's feeling, and the critical revolution of Dryden, Pope, Coleridge, and others can be taken as an attempt to untie its value from those with the most power by other people moving into empowered positions. They developed the genre of the

essay as a revolutionary act much as those involved with the legitimation of the humanities in the sixteenth and seventeenth centuries turned to the history of language and those after them turned to linguistic statistics. Humanities' work is a creative practice of criticism that includes engagement with reading, with critical strategies and with written skills. Because it is a critical practice it is always changing, always in need of renewed legitimation for its claim that the practice of feeling from engaged reading is performed in its practice of criticism. People in the humanities both do and do not want to acknowledge this. That engaged feeling is usually the reason for study, yet the criticism that turns it into public action has become the institutional legitimation of that feeling, something that cannot enact the feeling itself. The humanities, as it becomes ever institutionalised within legitimating techniques that do not perform the practice of its criticism, is increasingly traumatised by what it has to accept to deny.

Oddly enough, I'd argue that the sciences are in a better place. There the question of how to legitimate the practice of criticism is completely masked because the laboratory medium of sustained embodied practice in the sciences does not use everyday language. Yet to be legitimated the science has to be written down. The scientific paper is however not science. The scientific paper intends to let anyone, anywhere, get access to the natural world in the way the experimenter did. The experiment is supposed to be not only replicable but also duplicatable, but anyone who has ever practised science knows that this rarely happens exactly. Most scientists recognise that the practice and the report are different, and do not value the report in the same way as the humanities value critical writing. Many humanities scholars are heard to bewail the fact that they have no time to 'read'. Yet if a scientist did not make the time to run a lab, they'd be out of a job. In effect, most scientists do not even think of the performance of the lab report. It's a second-order textuality, a code, a necessary structure not a material medium. And it's this that gives science its illusion of neutrality that implies not only that science is not political, but also that you cannot do science politically.

There is a growing crisis in science that brings it closer to issues in PAR, but as it were, from the opposite direction. PAR has a central problem with how to legitimate its practice yet also how to develop an attitude toward the practice of criticism that allows process and embodied knowing to be recognised as valuable, as political. Science on the other hand has a central problem in that its critical practices ARE legitimating but only if they stay the same. Many scientists realise the reductiveness of this situation. For example, there is a study – one among many – of a contemporary molecular biologist who came to understand the dynamics of a bacterium by following its dancing movement, and engaging in the dance. While his lab colleagues were quite prepared to accept this as a rationale, to disseminate the findings more widely he has to encapsulate them into a mathematical language that severs many of the experiential / phenomenological aspects of the knowing. At least science, like art-making, is often collaborative, as opposed to the humanities, which by virtue of the library - that collection of virtual bodies from the past - can pretend to work in isolation.

The generic exploration of articulation in PAR has sharpened the trauma of the humanities and the crisis in the sciences, and it retains the potential to offer different approaches to knowledge and knowing to all disciplinary fields. It is on the edge of an epistemological revolution that focuses on how the knowing happens, when it is needed as knowledge for political action, and when that moment is past. It offers a different way of thinking about critical practice that effects a difference between doing artwork politically and doing political artwork, by focusing on the textuality of critical articulation. I find it extraordinary that much recent work on performance studies for example doesn't look at criticism as a practice, especially given the practice base. The program I have developed at UC Davis has a specific remit to look also at the critical, research, dissemination part of practice as research, because it is here that art-making turns into public action.]

xviii   I realise that this is complex and unobtainable in a strict sense. But there is no reason why the critical component shouldn't be treated as a practice in itself, open to process within diverse populations and enabling of political discussion across positionalities. The art-making of critical work is in its infancy, but we can learn from the art-making we do a lot about how to contribute to the dis-unified aesthetics of the western world today.

The project may sound too large and possibly too difficult. But this is why there is the pragmatic: our own journals and our own ways of validating modes of knowing. History tells us for example of the introduction of visuals to statistics, of the introduction of symbols into mathematics. We need a place for the dancing biologist. If we cannot help him legitimate his knowledge within a wider public who else can? And if we cannot legitimate his, how can we value our own?

Notes

a   I think here for example of Eve Kosofsky Sedgwick's understanding of 'beside' as a place where we live in, respond to and value everyday needs, *Touching Feeling: Affect, Pedagogy, Performativity* (Duke UP, 2002), introduction; it's non-hierarchical version of Emmanuel Levinas' 'elsewhere', *Otherwise than Being: Beyond Essence,* trans A. Lingis (Pittsburg: Duquesne UP, 1998), 159-60, and the translator's introduction, xli-xlii.

b   L. Hunter, 'Installation and Constellation', in ed Bryan Reynolds, *Performance Studies: KeyWords, Concepts, and Theories* (New York: Palgrave, 2011).

c   The back to back dependence of universal and relativist is anxiously worried over by philosophers such as Lorraine Code, for example in chapter 8 of *Rhetorical Spaces in Gendered locations* (London: Routledge, 1995); 'relational aesthetics' is clearly trying to break the inextricable connection between the two, but so far has managed to theorise strategies that work within the assumptive logic of liberal nation states – work best for a slightly larger pool of relatively empowered people

but has no interest in what might happen if working outside that system of power; the 'relational' as 'interactive', theorised by Bahktin ,is closer to the rhetoric of situated knowledge.

d   Indigenous and aboriginal knowledge; also often familial knowledge.

e   Donna Haraway, 'Situated Knowledges: The science question in feminism and the privilege of partial perspective', *Feminist Studies* 14:3 (1988).

f   For example a range of craft knowledges, often tacitly learned, from dance to cooking to building software. See Alan Janik, 'Tacit knowledge, rule-following and learning' in eds B. Goranzon, B. and M. Florin, *Artificial intelligence, culture and language: On education and work* (London: Springer-Verlag, 1990).

g   Judy Halebsky, *Transformation, Transmission, Translation: Japanese Noh in West Coast arts practice* (unpublished Doctoral Dissertation, University of California Davis, 2009).

h   A 'textuality', Lynette Hunter, *Critiques of Knowing* (London: Routledge, 1999) see chapters five and six.

i   This is a 'performativity' that does something different to Judith Butler's notion of performativity as identities constructed iteratively through complex citational practices (*Bodies that Matter: on the discursive limits of 'sex'* (London: Routledge. 1993)), and is closer to, but still different from, Diana Taylor's sense of the 'perfomatic' that mediates between hegemonic discourse and hegemonic agency (*The Archive and the Repertoire: Performing Cultural Memory in the Americas* (Duke University Press: London, 2003)). For a short critique of the latter, see L. Hunter 'Performatics: making a noun out of an adjective', *On Performatics: Performance Research*, 13:2 (2008), 7.

j   Lynette Hunter, 'Globalisation and Installation: Ilya Noé's 'Deerwalk', (submitted to *Art and the Public Sphere*, forthcoming 2012).

k   This is current research for me, forthcoming in a research project at the Institut für Theaterwissenschaft at the Frei Universität, Berlin, 2012.

l   Lynette Hunter, 'Engaging Politics: Keith Hennessy's radical devised dance theatre', in eds P. Lichtenfels, J. Rouse, *Performance, Politics and Activism: Scales of Production* (Palgrave Macmillan, for publication 2012).

m   Elin Diamond, *Unmaking Mimesis: Essays on feminism and theater* (London: Routledge, 1997), pp.146-7.

n   Lynette Hunter, *Disunified Aesthetics* (McGill-Queens Press, forthcoming 2012).

p   Della Pollock, 'Performative Writing' in eds Peggy Phelan and Jill Lane, *The Ends of Performance* (New York, New York University Press,1998).

I think I now know
Roddy Hunter

I think I now know; what do I know?

It seemed like a good idea at the time, sitting at home writing and thinking I'll call it 'I *think* I now *know*'. Looking at it here today I now think 'what a ridiculous title'. It's ridiculous because it potentially suggests I'll talk a lot about epistemology, which I am not really going to do. '*Thinking*' and '*knowing*' immediately sound like epistemological concerns. Given my practice has mainly concerned the art of action, you might expect a greater interest in embodied aesthetics and phenomenology, etc. 'I *think* I now *know*' is actually about how twenty years of arts practice allows sufficient time for a significant enough degree of reflection to occur. I now *think* I might *just* have a sense of why I do what I do. But then whenever I return to look at 'it' (the work, the practice) once again and then reflect again I realise that I *don't* 'know' again and once more 'it' unravels. This is because of course reflection and knowledge exist and correlate in permanent mutual evolution in relationship to context. It is, in this sense, '*becoming*'. It is important though also when talking about 'research' specifically to talk also about how research is formulated especially in a strategic (institutional) sense. So to some extent although Robert Filliou said 'research is not the privilege of people who know - on the contrary , it is the domain of people who do not know'- (which I think is very important), it seems unfortunate and potentially ironic that whenever undertaking any kind of research in an academic institution you have to either '*know*' or '*know what you don't know*' which can lead to Donald Rumsfeld-esque territory of dealing with '*known knowns*' and '*known unknowns*', etc.

   I am an artist, educator and writer born in Glasgow, Scotland in 1970 and active in the field of the art of action since 1989. I have organized and participated in artists' meetings internationally since 1994. I taught at Dartington College of Arts from 1998 to 2007 and am currently Head of Fine Arts at York St. John University, England. In this talk I will hope to present a retrospective view of where passages of my artistic *practice*

could or should (and equally could not or should not) be conceived as *research*. This talk then largely concerns how forms of practice correlate or otherwise with modes of research. I hope to give a sense of how both work and practice can *unfold* whether over the course of an action, body of work or lifetime. Firstly, I will talk about my own 'position of engagement' in the field of practice to give you a sense of my own background and why (I think) I do what I do. I will also briefly introduce a few conceptual, philosophical theoretical references (comprising Jacques Rancière, Pierre Bourdieu, Mikhail Bakhtin and Augusto Boal) that might be helpful in establishing a critical framework through which I can discuss, share and present examples of my practice over the past twenty years. This will lead to a second part where I will discuss a body of work particularly significant to my practice entitled *'Civil Twilight'*. in the hope that you can help me understand which of such could or should (and equally could not or should not) be conceived as *research.* I will then conclude by reflecting upon a recent work, *'The Heritage of Militarism, The Militarism of Heritage'* which I now realise shares much, however consciously or otherwise, with recurring practice-based research strategies.

Part I: Position of Engagement

'You Bet We've Got Something Against You'.

The moment I decided that I was going to become a performance artist was probably the moment when a vinyl compilation album called *'You Bet We've Got Something Against You'* released by Cathexis Recordings, Glasgow released in 1986 came into my possession. Cathexis Recordings was an independent record label run by Robert H. King covering industrial, electronic, avant-garde and experimental music. King was also a graphic designer and in designing the cover of *'You Bet We've Got Something Against You'* saw fit to feature an image of Gunter Brus lying on the ground during one of his 'aktions' surrounded by razor blades, scissors, knives, forks and six inch nails (some of which were protruding from his mouth). The combination of this image with the music on the album (e.g. Sonic Youth, Mark Stewart and The Maffia, 93 Current 93) was dynamite in my hands. I never knew the image was the work of Gunter Brus at the time but that image was burned into my mind nonetheless.

In terms of my personal background, then, 'my position of engagement' was formed in the late 1980s - early 1990s largely according to: (post) industrial culture and the economic and ideological situation of the 1980s; 'perestroika' (economic restructuring) 'here' as well as 'there', ideological binaries, geo-political dualities; a personal fascination with East-Central Europe (I remember asking my mother what communism was, because I heard about it on television); thinking it sufficient to be contrary, deliberately liking whatever anyone else did not like: experimental music, fashion, art — but actually for me performance *art* was even cooler than industrial *music* and so thinking about bands like Throbbing Gristle formed by action and mail artists like Genesis P-Orridge and Cosey Fanni Tutti was perfect; the idea of *Gesamtkunstwerk*: Laibach, Einsturzende Neubauten, and then the more and more obscure the better.

I used to make T-shirts from album artwork of bands I liked who would be too obscure to have their own T-shirts made and sold. It didn't stop there: I expect you may be aware of Alastair MacLennan - an important and pioneering Scots-Irish artist renowned for his durational *actuations* of up to 144 hours continuous duration - I remember making an t-shirt of a photographic print from his 'Human Sheep' series and then being very excited when I was 19 years old to see him doing a three day continuous performance in the Third Eye Centre , Glasgow and I wore my T-shirt as if I was going to a gig. Industrial culture had many 'forms of visibility' in aesthetic terms and I saw all of them as integrated, interrelated and part of the same attitude. This was my understanding and lived cultural experience of aesthetics and it determined my identity.

So what does it mean, this notion of 'aesthetics'? I think it is helpful to consider Jacques Rancière's view that "… aesthetics, which denotes neither art theory in general nor a theory that would consign art to its effects on sensibility […] refers to a specific regime for identifying and reflecting on the arts: a mode of articulation between ways of doing and making, their corresponding forms of visibility, and possible ways of thinking about their relationships."- *Question*: can we consider '*research*' to be such *'a mode of articulation between ways of doing and making, their corresponding forms of visibility, and possible ways of thinking about their relationships?'* Would that be sufficient or accurate? As my chief concern today is - as I said earlier - to discuss how forms of practice correlate or otherwise

with modes of research, let's continue with Rancière to explore what we might consider to be '*practice*':

> "*It is on the basis of this primary aesthetics that it is possible to raise the question of 'aesthetic practices' as I understand them, that is forms of visibility that disclose artistic practices, the place they occupy, what they 'do' or 'make' from the standpoint of what is common to the community. Artistic practices are 'ways of doing and making' that intervene in the general distribution of ways of doing and making as well as in the relationships they maintain to modes of being and forms of visibility.*"⁻

I believe too that there may well be a relationship between that which Rancière terms 'forms of visibility' and that which Pierre Bourdieu terms 'forms of capital', however, as explained here by Brigit Fowler.

> "*For Bourdieu, artists and other agents possess certain capitals, of which there are four basic types: first, economic capital - stocks and shares but also the surplus present in very high salaries - second, social capital - the network or influential patrons that you can use to support your actions; third, cultural capital - including the knowledge of the artistic field and its history, which in turn serves to distinguish the naïve painter from the professional, and including also scholarly capital of a formal type (a postgraduate degree, the award of a Rome visiting scholarship etc.); finally, symbolic capital: your reputation or honour, as an artist who is loyal to fellow-artists and so on.*"

We know that this is a lot to do with 'research' in strategic and institutional terms. This is especially the case if we think about forms of currency, knowledge economies, digital economies, etc. We all - artists, researchers, whoever otherwise - operate in networks through which these forms of capital flow, however much we believe we may live in the same world as everyone else but differently because as artists we believe apprehend the world differently.

My practice and career developed through my participation in the international performance art network - mainly in the 1990s - and especially through coming into contact with non-anglophone artistic and intellectual culture. This network became the context through which I accumulated symbolic and social capital which would be the equivalent experience I needed to gain entry to an MA programme in 1996 with

no undergraduate degree which I then transformed further into economic capital through gaining a full-time teaching position in 1998, aged twenty-seven. I didn't do this intentionally (I don't think), I was driven by a philosophical engagement in principles of performance art practice that was quasi-religious in its fervour, frankly. There was — and remains — an immense desire for *praxis*.

Position of Engagement: Network Practice 1990s/2000s

I'd now like to show you a timed series of some fragments of images from performances, of which I will attempt to recall any details from memory here and now. [*Start slide show; stand opposite screen; describe actions from memory.*]

"This is a performance in Glasgow in 1994 called '*Blind Tim*'. It was connected to a piece of music by a group called P'o."

"This is a performance in Plymouth last January at the Marina Abramovic event. I have a bell on the ground. I knelt on the ground. I rang the bell really, really loud and it actually shattered into three pieces and flew in different parts of the room and one of the spectators at the side, the bell of the cup just missed her head. [sic]"

"This is in Los Angeles on Pico Boulevard where I walked up and down the boulevard each day for about three or four days over evening and morning and I did it at the times of sunset and sunrise in Iraq because the Gulf War was going on at the time."

"This is in Barcelona where I did a action around how I met street children - I'll talk about this later - street children who were sniffing glue, so I was sniffing glue in the Museum and warning people about the situation there."

"This is a performance in Cardiff a couple of years ago where I am wearing a coat that I found in the street. I went through a period of time where I would find clothes in the street and I would put them on and wear them in performances. I got a really ill, bad cold after doing that."

"This is called 'Five Hours Behind, Two Hours Ahead'. Two hours ahead: Helsinki, ironically; five hours behind: Chicoutimi, Québec. No one was at home."

"Lublin, Poland. Two, three years ago. A performance called 'Let There Be No Ill Omen' in which I am carrying pieces of a broken plate that my wife had when she was two or three years old. I was opening a bottle of wine over dinner and it fell and smashed the plate, she was very upset."

"This image is from an exhibition around a project I did called 'Civil Twilight' where – it's quite difficult to see - but I am standing in a chalk circle. The idea with the chalk circle I believe comes from Azerbaijan where if a shaman draws a circle around your feet you can't step out until he comes to erase it."

"This is me walking around a square, Victory Square in Minsk, Belarus where I walked around for periods of sunset and sunrise in this 'Civil Twilight' performance. These are students and this woman was a journalist who some people falsely alleged was from the secret police."

"This is a 36 hour performance in Toronto in the late 1990s called 'Statement of Matter' where I had just very few materials and a white line and I had an animal head on the white line and everything I did to the head, I did to my head."

"This is in Dartington Gallery. I am trying not to look at a map of the world while I have elastoplast over my eyes. Something is in my ears - I can't remember what it was - but it's me talking about something then repeating it out loud."

"This is in Odzaci in Serbia - there is another map of the world. I am very interested in how we depict the world and relate to the world. In this performance I smashed a glass of milk off a rock and then licked the milk from between the shards of broken glass."

"This is Glasgow, the Fruitmarket; 1994 or earlier, architecture festival called 'Winterschool'. This is a very long space where Julie Bacon, Ross Birrell and I did a week long durational performance. That's the M8 motorway projected on my back."

"This is Budapest, 1995. Behind me there's television footage of an aeroplane crash in Romania on a plane that I was on the previous flight of; the next one out from Manchester crashed."

"This is Cork, Ireland. A durational piece that I did which was an homage to Alexander Trocchi, the Scottish junkie and 'beat' writer. I was very interested in how there's a relationship between looking in a mirror in the morning and thinking about what happened yesterday, and so there is a reflection of myself and my present consciousness of myself."

"This is in Transylvania, in the Carpathian mountains around the wonderful St. Ann volcanic lake. This is a chapel and I can remember in this performance ending up with me throwing coins into the chapel."

"This piece I don't want to talk about."
[Silence]

"This is Shymkent in Kazakhstan. Again it's a use of the chalk circle but this time my head is in the chalk circle - which was an action that came out of that - suggesting a 'halo'. I also would fill my mouth with milk and then let the milk come out my mouth so the milk filled the 'halo'."

"This is Lithuania, Vilnius in Lithuania. This is a 12 hour performance where I was locked into the sculpture courtyard which was empty of the Centre for Contemporary Art. Simple performance where I moved a bundle of walking sticks and gloves around."

"This is Bangkok, Thailand, sometime. This is an action from a series called 'Relief From Memory' where I was attempting to 'undo' every action that I had done already."

"This is Singapore; long performance called 'Toward an Action in an Other's Body' which was live and mediated video relay where I tried to keep my hand in the air for as long as I could and of course I couldn't but the video projection of me on the other side of the room did it perfectly."

"This is Heroes' Square in Budapest, part of the 'Civil Twilight' series, and this was performed at the time of Hungary joining the EU. So I did a performance for three days walking around the square on the days when Hungary became part of the EU."

"This is in Sfântu Gheorghe or, in Hungarian, Sepsiszentgyörgy in Transylvania around the time of Romanian elections and this board was an official board with lots of images of candidates on it and I took a mirror and reflected their gaze back onto themselves."
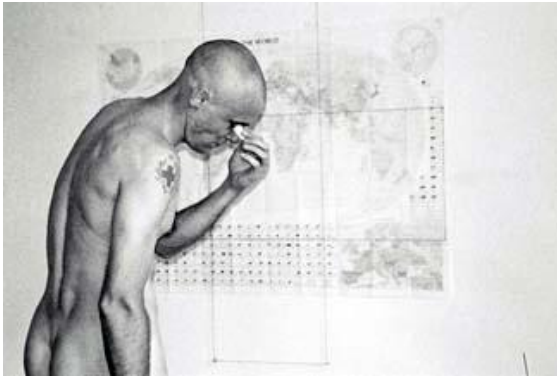
"This is back in Serbia with the action with the world. I spent many, many years putting elastoplasts over my eyes during actions and that was the last time I did it and that was me taking it off and looking at the world."

Mikhail Bakhtin says "[…] two worlds confront each other, two worlds which have absolutely no communication with each other and are mutually impervious: the world of culture and the world of life." _ Moreover:

"It is only the once-occurrent event of Being [*soznanie*] in the process of actualisation that can constitute this unique unity [the world of culture and the world of life]; all that which is theoretical must be determined as a constituent moment in the once-occurrent event of Being, although no longer, of course, in theoretical or aesthetic terms."

I talked earlier about a sense of 'praxis' and we can think about 'praxis' in many different ways. I think what Bakhtin is talking about here is a sense of 'praxis' where of course theoretical and aesthetic terms are very important but only when brought into a 'unity' with the 'world of life'. The 'world of culture' could be the foot which has *the shoe on* and the 'world of life' could be the bare foot which actually *touches the ground*. The sense of 'praxis' I so much desired is present - *in a certain sense* - here and it is a sense which is very important to a proper methodological understanding of performance art. 'Praxis' as an integration or synthesis of theory and practice, yes, but more than this an integration or philosophical and social, cultural actualities. And so yes, this could be 'praxis' in the Marxist sense.

I would argue too that Bakhtin's desire for what he also terms 'answerability' between these 'worlds of culture and life' (that otherwise find themselves in confrontation) - that is to say *praxis* - has something further in common with Augusto Boal's concept of *metaxis*, which he describes as "the participation of one world in another" and yet asks: "What has the world of perfect ideas to do with the imperfect world of real things? Is there movement from one to the other? If so, how does it take

place?"- That could also be research, couldn't it? Boal's concept inspired my thinking around how I was attempting to make (aesthetic, ethical and political) sense of the notion of 'worlds' as interpreted throughout my actions of the 1990s in particular as I was co-incidentally travelling around our physical world, or across the globe. There is after all a difference between 'the world' and 'the globe' and Henri Lefebvre in particular has written of the difference between *'le mondial'* and *'le global'*-. Although our conception of globalisation probably wasn't present culturally at the time Lefebvre was writing in the 1970s I think his work still helps us think usefully about our philosophical relationships we have to 'the world' and current ideas around globalisation. 'Globalisation' in this respect is a current mythology of 'the world'. My understanding of 'worlds' as 'consciousnesses', where - as Bakhtin again has pointed out - *non-coincidence* entailed *aesthetic* experience and *co-incidence* implied ethical experience, began to emerge. An example can be found in a performance, entitled 'Meeting Mataxis', I presented at Galleria QQ, Kraków, Poland in 1999. This work is fairly typical of my work of this period in aesthetic terms but was one of the few I did at that time that was 'timed' to be of a duration for an invited audience to be present throughout. Much more typical has been - what has been termed - durational performances taking place in non-gallery or auditoria spaces. This work in social space accumulatively resulted in what I *definitely regard as a practice-as-research* project in which I engaged from 2000-2006 entitled 'Civil Twilight'.

Practice as Research or Research as Practice: 'Civil Twilight'

Since 2000, I sought to develop means of critical arts practice capable of addressing the interrelated production of civic space, temporal experience and ideological knowledge. This work debated the extent to which authorities of state [through whichever agency] construct civic space as means of encouraging desires peculiar and amenable to their political and economic interests. Essential to this enquiry is the discovery of revised roles and strategies of art practice that recognise and respond to the complexities of civic practices, beyond previous considerations of 'public art.' I favoured performance art chiefly in this respect due to its potential to respond spontaneously to changing contexts and because of its temporal as well as spatial qualities in practice. This provides credible means of commenting on civic

architectural practice through public sharing of experience of inhabiting and consuming civic space. Walking continuously in and around civic squares, mostly, encouraging discursive encounters with members of the public over the times of sunset and sunrise is a typical feature of performances in the series *'Civil Twilight'*. The project centred investigation on civic squares and spaces of Sfîntu Gheorghe, Sheffield, Dundee, London, Minsk, Timisoara, Nové Zámky, Barcelona, Belfast, Los Angeles, Tel Aviv, Budapest and Beijing. The term *'Civil Twilight'* refers to periods of dawn and dusk before and after which ordinary outdoor activities require artificial illumination to continue. I also chose this as the title of the project to connote poetically the twilight of belief in 'civil society'.

Since a performance in Iaşi, Romania [*'3 Actions Recurring'*, 'Periferic 4' Biennale, 2000], where I walked around the perimeter of a circular room, I was interested to repeat this using a civic monument as an axis. I was also increasingly occupied by issues of 'visibility' in relation to performance and with a desire to interrogate what was required to make art. I also increasingly believed that I could no longer shun the accessibility provided by common verbal communication in my work. [In addition, I had also developed by this time a practice in what is called 'durational' performance over extended time-periods. From these explorations, I became most interested in spaces of natural liminal light transition such as sunset and sunrise. I also had a specific interest in place and location and as such sought to determine precise co-ordinates and times for sunset and sunrise at particular sites of future performance]. These strands were drawn together into what is recognizable as the first model of 'Civil Twilight' although that title had not yet arrived.

I was invited, again fortuitously, to participate in an event of street works in London organized by Jon Fawcett. My thought naturally turned to Trafalgar Square. I walked for the first time in the disciplined regime manner, which was to typify *'Civil Twilight'* works. Curious as to whether the deliberateness of my walking could manifest a recognizable momentum amidst the aesthetic landscape of monumental imperialism. My thoughts at this time relied upon understanding the relationship between the spatial politics of verticality and the process of ascribing ideological value. My thoughts on this were influenced helpfully through discussions with, and seeing performances of, Stuart Brisley.

Following the important experiment and experience in Trafalgar Square I decided to formalize the inquiry to focus upon repeating the same strategy to act upon squares in different cities and thus call the work *'Civil Twilight'*. [The

title is also a 'found text' insofar as I first learnt of it as an astronomical term from U.S. Naval Observatory Sun and Moon Data I used to consult to establish exact times of sunset and sunrise] All these strands came into explicit focus in *'Civil Twilight (I): The Impossibility of Immortality'*, which occurred in Victory Square, Minsk at the invitation of Denis Romanovski and Viktor Petrov of the 'Navinki Festival', which represents one of the very few public international meetings of contemporary artists in Belarus. Victory Square is a small but extremely formalized site of civic practice in this Stalinist socio-cultural context of which there is much to say. Meeting and talking with mostly young Belarusian people was an experience, which rewarded the works endeavour and ambition. A particular incident involved repeat visits from particular group of students, who on the final walk at morning *'Civil Twilight'* on the third day brought a rug, which they laid at the base of the Victory obelisk to share a breakfast of vodka, bread and cheese with me in a gesture to critique the orthodox civic function of the square. Unfortunately, during our breakfast one of these friends had her bicycle stolen and so we had reason to enlist the assistance of Belarusian police, who had in any case, been present throughout each walk. They have been present during each walk, wary perhaps of the consideration of the work as an unofficial political demonstration. Political demonstrations are ruthlessly suppressed on a regular basis in Belarus.

'Civil Twilight (II)' followed *'Civil Twilight'* in Minsk during a same period of time and was very important in the early evolution of my understanding about the project. It was called *'The Failure of Plaça de Catalunya'* in reference to the social segregation effected by the division of the space to three concentric circles. It was about how the outer circles were less well lit than the inner circle, which appeared frequented mostly by Catalan families even at night whilst non-white citizens gathered in the poorly lit areas of the outer circles. I sensed a great tension between individuals of different ethnic groups and social classes. I shared encounters with people throughout the square and heard their impressions of each other. My own prejudices were challenged in the course of making the work. Perhaps of particular significance was my encounter with children, whom I believe from North African descent, and despite a few hours shelter elsewhere at night were essentially living in the square. They would sniff glue at night to distract themselves from their situation and also to suppress their hunger. Although commonplace this situation struck me as obscene and I though it necessary to eliminate this problem in the nearby cultural institution of the CCCB who were hosting the Performance

Art Festival 'eBent o2' of which the work was a part. An already antagonistic relationship with the institution resulted in a 'report performance' occurring as an intervention in a museum corridor. I made a cross-shape from two yellow metal tape measures and dispersed oranges across the floor of the space. I walked around the cross in circles explaining to the mostly white Catalan, festival going audience that I had been walking in the Plaça de Catalunya for the previous days and wished to deliver a warning from the square to the cultural institution. I explained that there was a 'world of culture' and a 'world of life' (these are Mikhail Bakhtin's terms). I removed one of my shoes, took off my sock and filled it with the same glue that the children on the square would abuse. Then I read all the words around 'urbanismo' in my English-Spanish pocket dictionary whilst inhaling glue from the sock and shouting each word lauder in tern. An attraction here was to critique means and manners usually considered appropriate. This was, amongst other things, a critique of artistic virtuosity in the museum. The remainder of the performance was disorienting, aggressive and culminating in my shouting 'Fuck the government! Fuck the museum!' repeatedly. The action was simultaneously translated to Spanish and Catalan. I gave the oranges to children who were present, as I had with the children in the square and told them "For life you need strength.

Having spent time in Budapest infrequently since 1995, I found myself spending extended periods of my regular life in Budapest, in Hungary as a whole. So, I had long considered the culmination of 'Civil Twilight' in Hôsök tere (Heroes' Square) to also mark in a sense a present culmination of in my own life. As Hungary was due to complete an interregnum period between Soviet influence and European Union membership 'Civil Twilight' occurring in Heroes Square seemed a more and more appropriate idea. Added that the date of European Union accession would also be the traditional date of 'International Workers' Day', which had been celebrated in the square many times, this seemed further a pivotal opportunity and time. More over again is the importance that the performance deliberately and explicitly occurred without invitation or sanction by any institution. In this sense, the performance recalled the uncorrupted spirit and motivation of my earliest street works in Glasgow. I suppose that there may have been a degree of cynicism in my refusal to participate in the common activity of the celebrations in the city that night of 1 May. This was most likely underlined by the fact that I had almost no discursive encounter of any significance or mutual understanding. It transpired as a mostly difficult and solitary experience but for once in my

practice as an artist I do considered value in assuming that position of witness perhaps just for once. I also knew that barring the temptation of Tian'anmen square this would be the last action in the series '*Civil Twilight 2000- 2004*'. The work's focus on the discourse of heroism was adopted to intend critique of the political false consciousness that surrounds mythologies of freedom as described by nebulous state driven networks whether European Union, the Soviet Union, European Monarchies, imperial powers and bourgeois liberal democracy. The performance in Heroes' Square was completed on my return to Dartington College of Arts. I had travelled from an EU country to a non-EU country, but by the time I left Hungary it was also an EU country, so I felt obliged to report on the events, experiences, views, ideas and perceptions I had encountered whilst at the new edge of 'Fortress Europe'.

CURRENT CONSIDERATIONS:
THE HERITAGE OF MILITARISM / THE MILITARISM OF HERITAGE'

I said at the beginning that discussion of 'Civil Twilight' would lead me to discuss a more recent work of 2010 entitled *The Heritage of Militarism / The Militarism of Heritage'* which I now realise shares much, however consciously or otherwise, with recurring practice-based research strategies throughout my practice. Interestingly this work happened in the city of York, where I live, which can be unusual when compared to the frequency of times we find ourselves working in cities other than our own. York is a medieval, walled city and I decided to walk the walls of the city continuously in full British army camouflage while carrying a large white flag. The work took place on a Saturday which while busy with tourist visitors in any case was made busier by the coincidence of one of the horse racing meetings for which the city is well known. The walk took place from 8am until dusk to coincide with the opening and closing of the walls and - by symbolic extension, the city. Parts of the walls are missing so I had to walk through the city centre too. In the evening, I presented a 'report performance' which essentially happened directly after I had come off the wall after 12 hours of walking into a basement space where an audience was waiting. I wrote in advance off the work:

> *"From here on in, the frontiers of the state pass to the interior of the cities"-*
> *"Where once the opening of the city gates announced the alternating progression*
> *of days and nights, now we awaken to the opening of shutters and televisions"*

For what purposes have and do we build or preserve enclosures? The medieval fortification of the city walls that have once provided defence against external forces and regulation of internal dwellers – now rendered obsolete by the acceleration of technology and a collapsing of time-space relationships – now provide a new economy of militarism heritage tourism which retains the importance of the city's possession of a façade. The conjunction of the militarism of heritage and the heritage of militarism becomes more evident still in the views from the city walls where we see examples of industry, commerce, recreation and housing which represent the landscape of our current socio-capital ideologies. *'The Heritage of Militarism / The Militarism of Heritage'* will comprise a continuous walk on the walls spanning the opening and closing of the gates. A 'report action' revealing what was learnt will follow in the evening. This later action was generated during the walk, largely from text I generated in response to experiences and exchanges throughout the day. The resultant text was as follows.

To do this action in Derry, what would that mean?
To do this action in Gaza, what would that mean?
To do this action in Berlin, what would that mean?
To do this action in York, what would that mean?

Jambo!
Sijambo!
Habari?
Mzuri
We treated the Indians better than they treated their own.

Townhouses within York's city walls
Space you can make your own
I can't believe we're in the city

A reading from Isaiah
They ascribed to Jehovah's honour and his praise in the isles they declare
A girl with black eyes, drinking looking scared

The Germans who saluted and laughed at me.
The Libyans who took their photo with me, believing me to be 'the guard'.
The young men, race-goers from Leicester who wanted to know what my

*'statement' was, and who talked about the problems in Leicester with the English
Defence League.*

*The couple from Suffolk who thought that a 'peace walk' for its own sake was a
good idea because although people say you can't change anything, you could if
everybody played their part.*

The incessant taking of photographs.

*'12th century York was home to one of the largest Jewish communities in England
and was a centre for Jewish studies. The most shameful day in York's history
came in 1190 when most of York's Jews were forced to take their own lives at
Clifford's Tower. A Jewish community continued to live in York until 1290 when
all Jews were expelled from England by order of King Edward I.'*

'Is it a flag of peace or a flag of surrender?'
'How do you see it?'
'This action is very offensive to the British serviceman [...]
'Afghanistan is the new Northern Ireland'
'Plenty of people found that offensive'
'I've seen the good side of Afghanistan, I've given out medicines [...]

*'As a political statement, I understand what you are doing, however, it's a flag of
surrender and the British serviceman never surrenders.'*

A girl with black eyes, drinking looking scared
A girl with black eyes, drinking looking scared

So, now, having shared and reflected upon this work I need to ask '*what* do
I *now know?*' In terms of understanding 'research', I feel closer to under-
standing what in this work I regard as having the quality of research and that
which I don't. What do I mean by 'quality of research', however? I mean of
course, ideally, a quality associated with Filiou's notion that whenever "we
are turning our attention to something that we do not know - we are doing
research."- A degree of reflection is necessary to understand what we know or
have learnt too and that upon reflection understanding unravels once more.
The work I find most difficult to quantify or - even refuse to - discuss may be
that which is most likely closest to this 'quality of research' in its elemental

form. This certainly does represent for me Rancière's "mode of articulation between ways of doing and making, their corresponding forms of visibility, and possible ways of thinking about their relationships." The experiential quality of first-person research I have engaged with in making these works according to the extraordinarily idiosyncratic methodology we call performance art seems to fulfil the temporal quality of Rancière's assertion well. Ironically, perhaps, the work here perhaps most obviously thought of as 'research' in more orthodox terms methodologically might be 'Civil Twilight'. In this work the research questions were being consciously formulated in advance or concurrently with the work itself. It seemed then that the outcome of this research would be viable, coherent hypothetical questions that an equally hypothetical research project could then go on to be *about*. In the later stages of this work - in Budapest for example - I was learning less and less as the work had probably become more of a *known quantity*. 'The Heritage of Militarism / The Militarism of Heritage' seems a more useful model of research insofar as it was able to explicitly draw upon known methodology applied to an uncertain or unknown context. The methodology was in this sense the question then. This in itself is research. If approached in an orthodox institutional context, one would still have to demonstrate the 'contribution' to broader 'knowledge' this research would fulfil, if indeed it did at all. This would require 'research questions' and a 'body of material' both of which would have to be developed and understood separately over time. It is through a context of reflection that these questions and material interact to converge as research.

I *think* this is what I now *know*.

<div align="right">Roddy Hunter
York and Helsinki
December 2010 - May 2011</div>

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Photographs

by Julie Bacon, Anke Bangma, Jon Blud, Judit Bodor, Roger Bourke, Paul Couillard, Natalie Perreault, Vassya Vassileva, Nathan Walker and others.

With thanks to Annette Arlander for asking the questions that led to a conclusion.

Notes

1   Patrick 2010, 44.

2   Rancière 2004, 10.

3   Rancière 2004, 13.

4   Fowler 1999, 2.

5   Bakhtin 1993, 2.

6   Bakhtin 1993, 2.

7   Michael Gardner, in his review of Bakhtin's 'Toward a Philosophy of the Act' (entitled Of Woodsheds, Politics and Cultural Theory), writes:
"As is often the case with a complex and seminal thinker, the legacy of Bakhtin has, in recent years, been subject to an intensely politicised struggle between two opposing camps. [Some] seek to appropriate Bakhtin's ideas for a radical cultural politics, whereas [others] strenuously resist this appropriation and defend a much more conservative and "humanist" reading of Bakhtin. […] I would argue that Bakhtin's approach is largely compatible with the critique of idealism and the concept of "praxis" found in the early Marx. […] For Marx, idealism could only be overcome by ending human self-alienation, by transforming the "realm of necessity" into the "realm of freedom." Communism, as Marx understood it, thereby subordinated the blind compulsion of external, ill-fathomed forces to conscious human control. Likewise, Bakhtin suggests that the abstract and self-referential world of pure theoretical cognition is antithetical to lived experience and the historicity of Being…

Gardiner, Michael. "Of Woodsheds, Politics and Cultural Theory" Bulletin [electronic journal] Canadian Society for Hermeneutics and Postmodern Thought (1995), Vol. 10, http://www.ualberta.ca/~di/csh/csh10/Bakhtin.html (accessed January 13, 2011).

8   Boal 2000, 7.

9   Wider and dedicated discussion of this can be found in Lefebvre, Henri 2009. *State, Space, World*, ed. Neil Brenner and Stuart Elden, University of Minnesota Press, Minneapolis and London.

10   See entry for 'aesthetic' in 'A Glossary of Key Terms' in Bakhtin, M. M. 1994. *The Bakhtin Reader*, ed. Pam Morris, Arnold, London, 245-26

11   Virilio 1991, 9.

12   Virilio 1991, 14.

13   Filliou 1995, 82.

14   Rancière 2004, 10.

Breath as a Medium for Awareness and expression

Leena Rouhiainen & Helka-Maria Kinnunen

We have come to work with breathing through different routes via different frameworks in the field of the performing arts. Helka-Maria is an actor and scriptwriter, who investigates breath, voice, dialogue and other holistic methods as means of adding and releasing our state of presence and activity in creative practice. (Gergen 2009; Lakoff & Johnson 1999; Linklater 2006; Nair 2007; Richardson 2000.) In turn, Leena is a dancer and dance-maker, who investigates how the release of body tension enhances breathing and supports dancers' decision-making and processing of expressive tasks. (Mannila 2009; Lowen & Lowen 1975; Reich 1961.)

Our presentation was a workshop around breathing. It both introduced exercises that focus on bodily awareness, the release of bodily tension and creative images. The practice of the breath was experimented:

> *- As a means of developing consciousness*
> *- As means of developing awareness*
> *- As means of developing connectedness*

We questioned how our consciousness changes, or if it changes, during the exercises, and how the exercises affected our sensing, thinking and communicating. The purpose of the workshop was to test our assumptions and gain feedback from the exercises with a focus on the expressive and creative challenges of the actor and dancer. The aim of the presentation was also to ignite discussion on

> *- the challenges and possibilities of instructed exercises*
> *- the experiences breathing and the exercises foster*
> *- the significance these exercises and experiences entail for the performing artist*
> *- the significance these exercises and experiences entail for the participating group*

Our preliminary dialogue with a number of heuristic references was presented in ppt-format as an introduction to the practice.

TEATTERIKORKEAKOULU
TEATERHÖGSKOLAN
THEATRE ACADEMY HELSINKI

Breath as a Medium for Awareness and Expression

Artistic Research in Action
Colloquium on Artistic Research in Performing Arts
Theatre Academy Helsinki
13th January 2011

2

Workshop

excercise

discussion

by

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3

Theatre Academy Helsinki/ H-MKinnunen / LRouhiainen

Perception and action, sensory and motor processes are fundamentally inseparable in lived cognition.

4

In perceptually guided action the perceiver both produces as well as is modulated by environmental events. Local situations constantly change as the result of the perceiver's activity. Therefore perceptually guided action is action in a perceiver-dependent world.

Note: In this presentation we take perception to generally include interoception, proprioception and exteroception.

5

Becoming more perceptive, aware or mindful is a process in which what was opaque, affective, pre-reflective eventually becomes part of shared, inter-subjective knowledge.

Note: There are many ways of supporting increased perceptiveness and awareness, we are interested in how breathing can do so.

6

Steps to support becoming aware are

1) suspending habitual thought and judgment
2) conversion of attention from exterior to interior
3) receptivity towards experience: quality of attention passes from looking for to letting come.

7

This process involves changes of attention and might feel unfamiliar and unnatural and manifest as the noticing of resistance, of difficulties operating them and typically require indirect strategies for them to be brought into effect.

8

In our perception of our practicing there is a vital difference to be observed between what   is "natural" and what is "familiar".

9

Techniques supporting mindfulness commonly direct attention at kinaesthetic and proprioceptive sensations.

In bringing attention to breathing we are brought to the centre of our selves; the lived body.

The lived body means the first person experience of our ongoing bodily processes.

10

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In the Sanskrit Tradition breath acts as a fundamental source to form the basis of various practices like medicine, martial arts and performance, and is central to Indian philosophical thinking.

11

Theatre Academy Helsinki/ H-MKinnunen / LRouhiainen

To the extent the practice passes from the level of beginner to a greater mastery, mindful awareness can co-exist in a completely natural way with action in a fully worldly situation.

A performer needs a fluid connectedness between awareness of internal and external events.

12

To achieve that potency, the actor's voice must be rooted in neuro-physiological pathways of the body that are trained to pick up and transmit impulses of emotion, imagination, psyche, and intellect.

The actor must develop a body that sees, hears, feels, and speaks. The actor's brain must be his or her body.

13

In the process of becoming aware, there is waiting. What is attended to is pre-reflective and even pre-conscious and might not be immediately available other than as a potential.

14

This time of relative "emptiness" allows something first to take form, a provisional zone of silence from which to set off with a new relation to the reality of the lived.

15

Because of intentional control we have over breathing and its immediate shifts in response to emotion, breathing is based in existence more than any other physiological function.

16

The dynamics of the human cognition operate in time. Cognition restores a past time into a present by using memory as a tool. Here past time can be re-cognised and carried to the future in the kinetic modalities of present time.

17

The voice, the body, communicates the inner world of the psyche to the outer world of attentive observers both on the stage and in life.

The neuro-scientist Antonio Damasio reminds us that the word *psyche* originally meant `breath and blood´.

18

Healthy breathing is a total body action; all muscles of the body are involved to some degree. If we *breathe* freely and fully, then we *feel* freely and fully.

19

To free the voice is to free the person, and each person is indivisibly mind and body. Since physical processes generate the sound of the voice, the inner muscles must be free to receive the sensitive impulses from the brain that create speech.

20

The natural voice is most perceptibly blocked and distorted by physical tension: it suffers equally from emotional blocks, intellectual blocks, aural blocks and psychological blocks. Physical awareness and relaxation are the first steps in the work to be done on the voice.

21

Physiologically,

respiration stands at the very threshold of
the ecstatic and visceral, the voluntary and
involuntary.

The meditator finds that he/she "is breathed"
as much as the breather. Watching the breath
come in and go out for minutes or hours, one is
saturated by the presence of a natural power
that outruns the "I".

22

An event

is the smallest unit of time
that is taking place in time. It is also
the smallest unit of knowledge or sense
of being. In other words, cognition
of the sense of being is the result of the
process of a series of occurrences of
body, language and thoughts
        in the present time.

23

Life and consciousness,
specifically the self aspect
of consciousness,
are indelibly interwoven.

24

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25

Re(de)fining Action:
From Yoga Postures to Physical Scores
Maria Kapsali

Introduction

The theme of the second CARPA conference was ʻArtistic Research in Ac-
tion' and the call for papers specifically mentioned that ʻartistic research can
claim validity only through taking place in action'. This paper presents and
discusses a workshop, which employed the practice of yoga postures in order
to address the concept of action in performance and provide the performer
with a working method for developing actions for physical scores. The theme
as well as the activities of the workshop derived from a PhD in Performance
Practice which explored the use of yoga in actor training and theatre mak-
ing. This paper will first present the notion of action as it is practiced and
understood in a particular style of yoga, as well as in certain actor training
approaches which informed the research. I well then outline the specific
questions the workshop aimed to address and the particular activities that
took place in it. I will conclude with some thoughts on the role of the work-
shop as a form of dissemination of practice-based research.

Action in Yoga[1]

Contemporary forms of yoga feature a number of schools and approaches.
Although the poses that comprise the syllabus of each style are the same,
each school features distinct differences in the way these poses are taught
and the order in which they are practiced. For my PhD research I decided to
draw from one particular school of yoga, so that the pedagogical side of the
research acquired a certain degree of consistency and coherence. I chose
the style of Iyengar Yoga because I am a qualified instructor of this approach
and also because I believe that its underlying principles can be particularly
useful to the actor.

Iyengar Yoga is characterized by attention to orthoperformance, i.e. there is a 'right' and 'wrong' way to execute the poses. Nevertheless, the criteria for what counts as right or wrong are not based on a preconceived aesthetic model, as is the case with some dance forms, but rather derive from the body's anatomical and physiological structure. For example, the correct position of the feet in any single posture is determined by their relation to the knees and the hips. As such, emphasis on orthoperformance results in attention to the precise placement of the body on the floor and the detailed organization of the different body parts and their relation to each other. This has produced an intricate vocabulary, which not only addresses the body in its minutest detail, but also expresses an array of extra-daily, non-habitual *actions*.

In an article that examines the use of martial arts in theatre devising theatre maker and scholar, Daniel Mroz, differentiates between 'movement' and 'action'. According to Mroz 'movement' transports 'the body through space', whereas 'an action is a rotation, contraction, expansion accomplished by the body…that produces two opposite force vectors'.[2] Although Mroz refers to Tai Chi, his description could also apply to Iyengar Yoga. An action in Iyengar Yoga aims to establish a relationship between two or more body parts which are expected to work in a very precise manner and often in opposition to each other. For example, in most standing positions the crown of the head should extend up whereas the tailbone should drop down. Furthermore, the establishment of opposing vectors thematizes the space. Although an action does not move the body along a spatial trajectory, it still happens in relation to the surrounding environment and gravity. In pose Downward Dog (Figure 1) for example, the practitioner will be asked to 'press the heels into the floor' and 'extend the spine to the ceiling'. Finally, another characteristic of action is that it is often transmitted in expressive language and animated voice. In the previous example, for instance, the practitioner may not simply be asked to press down the heels, but to 'drill the heels into the floor'.

Actions therefore are communicated from teacher to student through a set of detailed, precise and vivid instructions. The aim is to enable the student not only to acquire the shape of a particular pose, but to embody the pose in a dynamic and integrated manner. In other words, the instructions intend to keep the practitioner present and prevent one from doing the poses in a mechanical way. The importance of actions in the pedagogy of Iyengar Yoga is further exemplified by the fact that the student's level is determined by

one's ability to execute certain actions, which become progressively more thorough. As the practitioner advances, one not only attempts more demanding positions, but also continues to practice positions from the beginner's syllabus in a more detailed manner. For example, a beginner in Downward Dog (Figure 1) will be asked to press the palms into the floor. A more advanced practitioner will be further invited to 'keep the inner elbows facing each other' and 'turn the upper arms from in to out'. The actions that take place in Iyengar Yoga are thus characterized by: a precise and intricate use of language; attention to the relationship between the practitioner's body and the surrounding space; a progression from gross actions, i.e. actions that involve the extremities and are part of one's daily repertoire of movements, such as 'step the feet apart', to subtle actions that engage smaller parts of the body and belong to the extra-daily domain, for example 'lift the inner ankles'. As the above description makes clear, action is an important aspect of Iyengar Yoga and was thus equally significant in my attempt to use yoga for theatrical purposes. In fact, as this workshop aimed to show, action was treated as a 'bridge' between the practice of yoga and the application of such practice in training and rehearsal.

Action in Actor Training

It is well known that action holds a very significant place in theatrical endeavour. In the first 'manual' of Western theatre, Aristotle distinguished between narrative and action and placed theatre in the latter category.[3] In specific relation to the actor's process, action has concerned renowned theatre trainers such as Stanislavski and Grotowski. Stanislavski considered action to be the backbone of the actor's work on a role and particularly in the latter part of his career he concentrated on developing a working method, whereby the actor could develop a sequence of physical actions. Vasily Toporkov, who worked closely with Stanislavski during this period, attests that 'one of Stanislavski's greatest discoveries' was 'the transference of the actor's attention from the search for feelings inside himself to the fulfillment of the stage task which actively influences his partners'.[4] In Stanislavski's approach, therefore, action was considered 'the chief element of the [actor's] art' and was expected to be 'genuine, organic, productive [and] expedient'.[5]

Grotowski, who in some respects can be regarded as a successor of Stanislavski's later work, also approached action as the basic component of the actor's process. However, unlike Stanislavski who sought to establish a 'character' on stage, Grotowski understood action as a medium of the actor's rather than the character's expression. He sought ways that would enable the actor to achieve 'the total act which must engage [the actor's] psychophysical resources, from the most instinctive to the most rational'.[6] Grotowski's aim therefore was 'to 'reach a point where the actor, released from his daily resistances, profoundly reveals himself through a gesture'.[7] Despite the differences that underlie their work, it is evident that both men approached acting as something the actor *does* on stage. Furthermore, they both stressed that such activity should not be mechanical and they emphasized that the actor should be fully present and involved in the physical actions that comprise one's performance score.

In view of the important place that action holds in Iyengar Yoga on one hand and in certain actor training/acting approaches on the other, one of the aims of my doctoral research was to examine whether the actions that take place in Iyengar Yoga practice could be rendered useful/compatible/relevant to the actions that the actor is expected to generate either on stage or in the rehearsal room. From a pedagogical point of view my assumption was that practice of Iyengar Yoga could enable the actor to acquire an embodied understanding of what an action is and what it consists of. In other words, I hypothesized that the precision, accuracy, depth and organicity with which Iyengar Yoga approaches the postures can inform the way in which an actor approaches a character and/or text and creates a physical score. Iyengar Yoga, therefore, could inculcate a certain attitude towards one's body and physicality that could be transferred into the creative process.

In addition to the above, my intention was to examine whether Iyengar Yoga could inform the actor's process in a more immediate way. Could for example the 'actions' that take place in a posture be extrapolated and used directly in one's work with a piece of text or theatrical character? If for example, a particular pose features an intense stretch of the arms sideways, could this very action comprise the starting point of the actor's exploration of a character or a piece of text? During my doctoral research, I approached these questions in a number of ways and in relation to different dramaturgies. The current workshop aimed to present one version of the approach I developed.

Outline of the Workshop

Prior to the beginning of the workshop I asked the participants to bring a piece of text they wanted to explore.[8] Since the aim of the workshop was to present a working method for developing physical actions for performance, my impression was that a piece of text could offer the participants a reference point in relation to which they could explore further the actions that derived from the yoga class. In other words, I assumed that the images, metaphors and linguistic characteristics that are present in a piece of text may inform and furnish an abstract action with intention and meaning.[9] For example, if someone chose to work with the action of 'extending the crown of the head to the ceiling', a piece of text could provide a fictional situation in which such an action takes place, a purpose for such an action to happen and a quality with which such an action may occur. The text the participants brought with them, as well as the texts I offered to those that did not have a piece of text ready, featured a number of styles. For example, one participant worked with a short text by Luce Irigaray entitled *Between East and West*, whereas I brought one extract from Beckett's *Rockaby*, a monologue from Euripides' *Medea* and a short piece from Italo Calvino's *The Invisible Cities*.

   The session had a simple structure and was divided in the following stages: yoga class- movement improvisation- reading of text- movement improvisation- round discussion. The participants were actively involved throughout the workshop, as my aim was not only to present a specific approach but actually allow them to gain an experience of it. The first part of the workshop consisted of basic yoga poses, so that the yoga session was accessible to all the participants regardless of their movement background and physical condition. Furthermore, my aim was to include poses that would allow the participants to experience certain actions in a number of configurations. As such, the class had a number of focal points, which were highlighted both by the poses I chose to include as well as the instructions I chose to give. At the end of the yoga session, I isolated one of these focal points and asked the participants to explore it further in movement improvisation. Specifically, I asked them to explore the action of 'lengthening the waist'. I quickly went through the different poses we had already done that aimed to produce such an effect and I also mentioned the different verbal instructions they had received that related to this action, for example 'open the sides of the body' and 'create space between the lower ribcage and the pelvis' (see Figure 1 and 2 for two different poses that enable the stretching of the sides of the torso).

Figure 1: Downward Dog   Figure 2: Child's Position

The participants then explored this action in free movement in the space independently of the yoga poses. During the movement improvisation I also prompted them with further questions. The aim of these questions was to guide the participants' process and also bring their attention to certain aspects of the improvisation. I first asked them to observe the way the yoga-derived action affected their movement and overall structure. What movement qualities does the specific action generate? What is the relationship between their overall movement and the specific action? Has their movement/action acquired a particular pace or rhythm? I then asked them to observe the way their movement affected their relationship to the space. Does the action of lengthening the waist move them into the space either vertically or horizontally? I also invited them to engage their imagination and asked them if their movement produced any images and/or gave rise to certain associations. Finally, I invited them to keep an awareness of the rest of the group. Did their movement relate to someone else's movement or did they develop a collective rhythm as a group? Was their movement affected by other people's movement? Did they see any similarities between their own movement and other people's bearing in mind that everyone was exploring the same theme?

After this initial movement exploration, I asked them to read the text with which they decided to work. I then invited them to choose an action they experienced in the yoga class and felt that somehow it was relevant to their text. I asked the participants to engage with the text in the following two ways. One approach was to use the yoga-derived action as a tool to explore the text further. As such, the participants could use the specific action as a starting point to physically explore the characters that feature in the text. For example, the action of 'pressing the feet into the floor' could be used as a starting point for developing the character of Medea, particularly the body and movement of the character. The action could also be used in a less figurative manner,

and rather be employed in order to explore the stylistic and linguistic aspects of a text. In this case, the action would not be used to embody a character or a situation that the text described and/or conveyed. The action would actually translate the text in physical and spatial terms. For example, a particular action might capture the texture or tone of the language, but not directly correspond to or describe the actual words.

The second way in which the participants could develop a relationship between action and text was to keep the text 'at the back of their head'. This kind of engagement with the text also aimed to offer an alternative in case some participants had not found any immediate connection between the actions we explored in the yoga and the text they chose to work with. I, therefore, asked the people who preferred this second version to choose any one action, explore it in the space and at the end of the exploration go back to their text, read it again and observe whether their engagement with the specific action had affected their approach towards or understanding of the text. My assumption was that if the participants began the movement improvisation whilst keeping some memory, image, sensation of the text they had just read, the exploration of the specific action in movement improvisation might enable them to look at the text in a different way or perceive images and meanings in the text they did not notice in their first reading. In that case, the movement improvisation and the particular action that featured in it would act as a means of exploring the text in a physical and spatial manner.

The short duration of the workshop meant that the actions and texts the participants explored could not lead towards the creation of a piece of theatre. For this reason, the workshop did not address any questions of composition and did not examine the relationship between these actions and the performance piece the participants could have created, had we more time. However, I did explain to the group, that these actions could be used as both a tool of exploration as well as elements of composition. In other words, these actions could be employed as vehicles to explore a piece of text (in the various ways I outlined above) and as such may not feature in the final score. However, depending on the aesthetic, style, and genre of the piece, these actions could also be used as part of the actor's score and thus be visible to an audience. For example an action may be used to explore a sentence form Calvino's text. The performer by psychophysically engaging with this action may come up with images that relate to the text, may gain a better understanding of the spatial dimension of the text, or she might even execute the chosen action

in order to explore the phonetic and vocal qualities of the text and her voice. She thus may come up with a score that has little to do with the action that initiated the exploration. Another possibility is that the performer may think that the specific action has an interesting quality, shape, dynamic and/or that it conveys a particular image or an idea. As such, she may decide to keep this action in her final score.

The workshop finished with a short discussion where the participants asked me questions about the background of the research and other way(s) in which yoga could be applied in performance making. One question that was particularly relevant to the subject matter was about the differences between the actions, movements and positions that take place in yoga and are recognized as ʿyogaʾ, and similar actions that occur in one's daily movement. What is it that makes a specific action ʿyogaʾ? The question is of interest, because it foregrounds an important aspect of the yoga curricula that are currently practiced around the world and also relates to one of the pedagogical aims of the working method I presented.

According to scholar Gudrun Buehnemann, the different postures that comprise modern yoga syllabi cannot be traced to a pre-modern written tradition.[10] Building on Buehnemann's work, historian Brian Singleton further argues that contemporary forms of yoga postures bear significant resemblances to nineteenth century gymnastics, which were very popular in Europe and proved equally successful in India during that time.[11] A full exposition of the genealogy of the yoga positions is outside the remit of this essay. However, it is worth mentioning that if Buehnemann and Singleton are right, then it means that certain positions are called yoga not because they belong in such a tradition, but rather because they are approached in a certain manner. The action of lengthening the sides of the waist, for example, does indeed occur in a number of daily movements as well as training regimes which are not yoga. The element that turns this particular stretch into ʿyogaʾ is rather an ability to undertake this action in a particular manner and according to a particular pedagogy and ideology. It could be argued, therefore, that what renders a certain action ʿyogaʾ is not the external form of the pose, but an overall approach towards the body and its movement.[12]

As a result, the value of using a discipline such as yoga in training and rehearsal lies in the potential of these forms to act as a point of reference that can be eventually shared by the whole group. To begin with, every member of a group will arguably have a completely different experience of how length-

ening the waist feels like, but they can all identify the particular shapes and the particular way in which they are asked to lengthen their waist when they practice specific yoga postures. In this manner, the practice of yoga can endow the group with a shared vocabulary, similar kinaesthetic experiences and embodied points of reference. From a pedagogical perspective, therefore, the practice of yoga, and indeed any psychophysical discipline, can promote the group's coherence and thus contribute towards the aesthetic and stylistic integrity of the artistic product.

The Workshop Format as a Means of Research Dissemination

As I have already mentioned, the aim of this workshop was to present a particular aspect of my doctoral research. Since my research has been primarily conducted through practice, the practical and participatory nature of a workshop appears as an ideal mode of dissemination. On the other hand, it could be also argued that the brevity of the workshop format inevitably imposes certain restrictions on the way the research material can be presented. For practice based research this can prove particularly problematic. Practice-based research supposedly produces knowledge that is embodied and situated. Specifically in the field of actor training, such knowledge, i.e. the knowledge that the actor trainer intends to transmit to the trainee and the knowledge the professional actor embodies, is considered to be the result of a long process, whereby certain skills are being gradually developed and acquired. Quite clearly the workshop format cannot duplicate the slow and accumulative progress of a training situation, and neither can it fully reproduce the original working/training method. There is a danger therefore that the dissemination of a research product through a workshop might lead to a simplification and/or misrepresentation of the research.

For the aforementioned reasons, it is imperative that a workshop outlines clearly the outcomes it wants to achieve. More specifically, it is important to stress that the particular workshop discussed here did not aim to teach yoga to the participants. Neither did it intend to enable the participants to develop a short piece of performance. The aim was to present an approach that combined the practice of yoga and the creation of physical scores, which the participants could then use in their own work. As such, the workshop may have enabled those participants who were already practicing yoga to approach their engagement with the discipline from an additional point of view and perhaps

draw connections between their yoga and artistic practice. Furthermore, the workshop may have facilitated those participants that perhaps practice another discipline, to revisit it and examine it in the way this workshop employed the practice of yoga. This workshop, therefore, rendered possible the dissemination of a piece of research, but it did not claim to transmit or teach a form of training. Nevertheless, it may have triggered/informed/inspired the participants' engagement with their own practice and enabled them to acquire a new perspective on (the concept of) action.

Notes

1   In yoga the notion of action is important not only in psychophysical but also philosophical terms. Because this paper is concerned with the application of yoga postures in a theatrical context it does not engage with the philosophical aspect. For more information see, Miller, 1998: 76-7.

2   Mroz, 2009, 162

3   Aristotle, 2008, 10.

4   Toporkov, 1979, 58.

5   ———, 1979, 215.

6   Grotowski, 1991, 177.

7   ———, 1991, 98.

8   I made it clear that the participants could bring any piece of text they found interesting and not necessarily a play.

9   Improvisation could also offer the context and justification for the action that was each time explored. For example, I could have asked the participants to chose an action and then invite them to explore this action in relation to different themes, for instance a fight, a walk in the part etc. However, because the participants came from various backgrounds, I did not know whether they would be familiar with improvising. For this reason, I thought that working with a piece of text would offer more possibilities and accommodate a number of interests and backgrounds.

10   Buehnemann, 2007a: 22.

11   Singleton, 2010, 3-5.

12   There are of course certain positions, such as seating with crossed legs, which are considered to be quintessentially 'yogic'.

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Participation as Medium of Research
Kjell Yngve Petersen & Karin Sondergaard

This paper reports on performance-based research methods (Leavy, 2008), which were presented at a workshop at CARPA2 2011[23]. The method derives from formalised techniques of performing arts practice and situates analytic experientiality (Fludernik, 2009). The suggested mode of engagement is designed to develop an enhanced capacity towards generating and analysing experiential situations. The method also seek to bridge between the exploratory procedures of artistic practice and the demands for rigor in research inquiries, devising a method of staging experientiality in a way that can both accommodate the demands of artistic and research investigations.

The method has specific relevance when analysing or generating complex experiential situations, where the experience can only be accessed by actual participation, and which has experiential qualities only accessible by actual engagement. In this way, the method is a framework that can be applied and adapted to various knowledge enterprises that need to unpack experiential qualities that are situation specific and partly generated by the investigator in the process of investigation. This includes subjects of study that are embedded in experiential situation, and can only be experienced, interpreted and communicated from an experiential position and while the experience is unfolding; from within the moment of being experienced.

The CARPA2 workshop: Participation as Medium of Research

The colloquium gathered researchers from across performing arts to present and discuss performance-based research strategies. In the workshop the participants explored the system from within an actual staged experience, investigating qualities of lightness and darkness as qualitative aspects of light-zones (Madsen, 2004). The team of participants is guided through a process. First they are asked to explore a set of four different light-zone settings. This allows the participants to develop an individual relation to the concept of light-zones and their spatial sensibilities to the sensation of light.

The workshop space had four different light designs, constructed as four separate areas that could be investigated one by one.

    The four light-zone areas were:

> • *A square light-zone with sharp edges, 2x2 meters.*
> • *A round light-zone with sharp edges, 2 meters diameter.*
> • *A round light-zone with diffuse edges, 2 meters diameter.*
> • *Cluster of 6 small round light-zones with diffuse edges, each ½ meter in diameter.*

    The participants were asked to form groups and investigate each of the light-settings, systematically and iteratively approaching the settings with teams of roles.
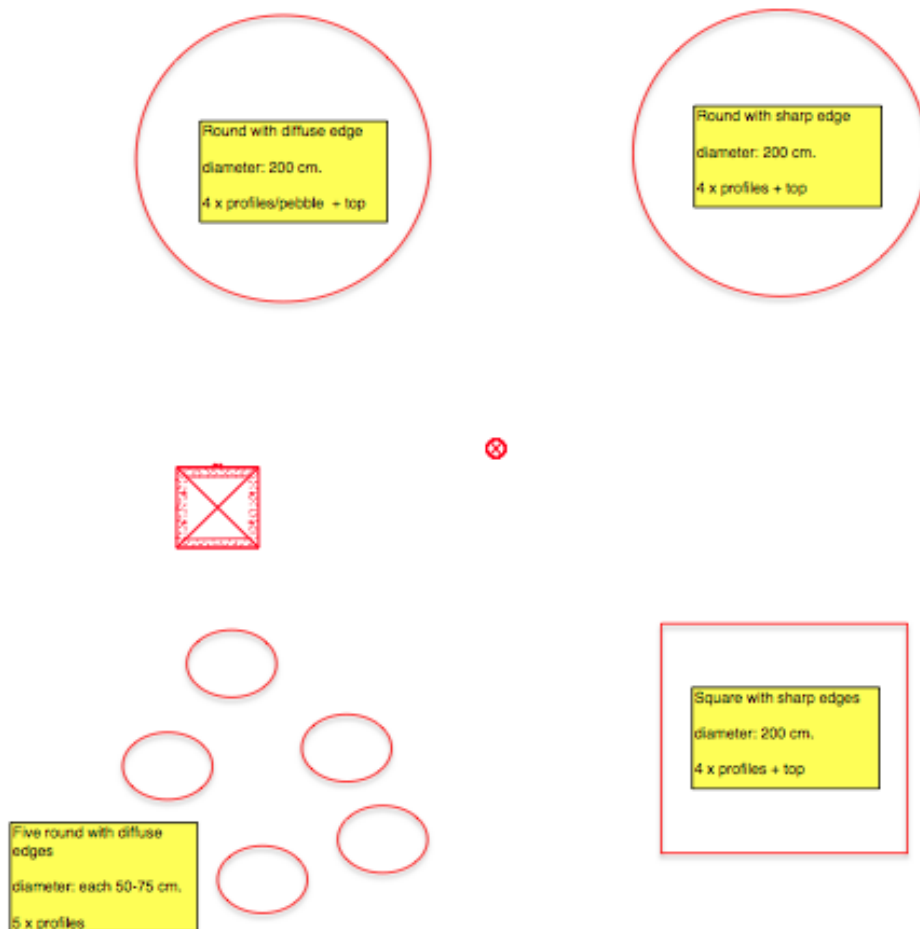
In the second part of the workshop at the colloquium, the participants explored how the developed analytic capacity could purposefully be used outside the context of the theatrical staging, in the analysis of real-world locations with very complex lightness and darkness formations. They were asked to investigate a large hallway space and a narrow area with changing cabinets, which both had very complex composites of daylight and artificial light from a variety of sources and reflective surfaces. The sensibilities gained through the exercises guided the investigations, and the method of using analytic teams produced collections of images and texts.

The investigation uses a procedure of gradually preparing a team of investigators towards an enhanced state of analytic capacity towards light, and through this staged performance method enable the generation of experiential evidence. The research investigated the experience of light in complex everyday environments from within the activity of performing the experience. These experiential accounts can be re-enacted by other people in their particular contexts following a similar procedure of engagement.

The system of methods contribute to a broader inquiry within artistic creation, bridging between explorative performance practice and other contexts of research, and may also be applied within other fields of study, such as interaction design, architecture and social studies, enabling the staging of research on experiential accounts.

Staging experience of light with performance-based methods

The sensation of light as a spatial form is inherently difficult and complex to grasp. The performance method stages participatory engagement as experiential evidence, and uses a simple choreographic instruction to stage a collective of analytic behaviour. The interest is here to evoke experiential account on the sensation of light, investigating how the sensation of light evolves from the process of lived experience and through specified procedures formalise these sensations into evidence.

The experiential method in the light investigations stage analytic collective operations, which enhance the participant's capacity to qualify and articulate the sensation of light. Systematic experiential investigations are staged for a team of researchers, using methods that correlate between the sensed, the experienced, and the observed. The staging procedures allow for analysis through conversation from different perspectives into the same

experiential moment, and develop an enhanced sensibility towards lighting as architectural shapes, evolved from experiential activities and formed into experiential accounts.

The experiential evidence is generated from these analytic events, where groups of participants are enabled to negotiate their mutual observation as relational operations, in situations that explicitly stage how the different roles and observer positions are structured relationally. The method enables a formal externalisation of otherwise private and individual experiences into a collective investigation qualified within a cooperative structure of relational operations.

The developed strategic method enables a structure of engagement by which a group can share a first person experience and explore this same experience from different positions as a comparative qualitative investigation. This method operates with a selection of observer roles and is specific in the way it situates a collective of investigators in different roles of observation within the same explorative engagement.

The triangular set of observer positions:

1. *The first participant observes from a position inside the experience of a performative engagement, wherefrom the light zone is explored and the participant speaks from her first-person experience.*

2. *The second participant observes from a position outside the light zone in continuous discussion with the first, — a referent position as external observer who interviews, reflects on and registers the first-person experience.*

3. *The third participant observes from an outside position and uses a camera to frame and document the first-person experience likewise from an external position.*

Together, the three positions maintain each other in a triangularity of performative engagement in an organised performance situation and generate a shared mode of presence similar to that of the performer's extra-daily state.

The team repeatedly change roles to make sure that each person rotates through all roles several times. The participants synthesise their experience of all three observer positions, and attain a capacity for overviewing the totality of the situation and the relational operations that qualifies it.

The evidence is here a method for a specific staged experience position. The rules and structures of engagement, like a score of a happening, is the basis on which the evidence is produced. The engagement following these instructions then generates an experiential event, the extra-daily situation wherein the experiential evidence evolves. The imagery, texts and memories of the experience then further is used to produce reflective reports, a material evidence in the form imagery, text and reflection, which then can be re-evaluated by re-enacting similar events. The evidence, emerging as sensations in the moment of exploration, are embodied in the particular refined use of the camera as a grabber of qualified view, and the text as a qualified articulation from a deep conversation.

The method of staged experientiality

We propose a transfer of expert practices from performing arts to a broader field of inquiry, using the capacities of formalised performer technique both to analyse and to design experiential qualities. The developed method of staged experientiality proposes an approach to multi-sensory and multi-modal communication of knowledge in research and in creative practice which stages experiential situations, where participation is the medium of knowledge generation and transfer.

The proposed method of staged experientiality builds on previous research in enabling participation as an analytic medium of research. Further, the insights in expert practices of performance arts derive from the authors' position as professional performance practitioners, and their long-standing engagement in formalisation and transfer of knowledge within the field.

The use of staging techniques and expert practices of the performer is formed into research methods that facilitate knowledge transfer as systems of engagement. The suggested mode of engagement is designed to develop an enhanced capacity towards generating and analysing experiential situations. The methods also seek to bridge between the exploratory procedures of artistic practice and the demands for rigor in research inquiries, devising a method of staging experientiality in a way that can both accommodate the demands of artistic and research investigations.

As a consequence of the experiential knowledge format, the method demands an advanced involvement by the artist/researcher in a process of systematic improvisation, in which the individual participant develops her

own personal experiential account of the situation under investigation. The method has specific relevance when analysing or generating complex experiential situations, where the experience can only be accessed by actual participation, and which has experiential qualities only accessible by actual engagement.

In this way, the method is a framework that can be applied and adapted to various knowledge enterprises that need to unpack experiential qualities that are situation specific and partly generated by the investigator in the process. Subjects of study that are embedded in experiential situation, and can only be experienced, interpreted and communicated from an experiential position and while the experience is unfolding; from the moment of being experienced.

The method is developed from techniques of expert performer practice (Melrose, 2005a & 2005b). The performer, in her practice, engages in emergent situations that are embedded in a complex of cultural contexts, and the performer therefore develops specific capacities for negotiating experiential qualities as they evolve. The performer technique is viewed as prototypical for the participatory engagement that enables the artist/researcher to articulate from an experiential account within a staged situation.

Self-reflectivity as systems of communication

Barilla (2007) explains from the insight of the expert performer of psychophysical training practice, how the performer's embodiment of technique is a condition of simultaneously being aware of the inner sensations, the outer relations and the performer's presence in the event. He argues that this condition constitutes a heightened state of attention, where the "practitioner's attention is directed simultaneously outward with the external eye, and inward … with the "inner eye"" (Barilla, 2007, p. 56).

The individual performer develops and adjusts the techniques into her personalised configuration of pre-expressive capacities to support her unique expert practice. Each individual performer's practice is, in this way, designed to support a particular understanding of and relation to the introvert reference of the actor, the extrovert activity of the actor, and her relationship to the environment as a habitat for social relations.

The performer's self-referential and self-reflective techniques are thought of as operations of ʹobservationʹ within a system of communication activities.

The specific modalities of the expert performer promote a self-reflective state, by which the performer is enabled to observe her own observations. In this thinking, the performer is navigating within different orders of observation, which is situating her in self-reflective modes of observation. This mode of engagement is suggested to be used to stage situations of research, where the self-reflective engagement enables experiential processes as the medium of the research.

Performance-based Methods and Emergent Methods

The suggested method of investigation is situated in a larger context of methods that use approaches of staged experiential situations to enable the emergence of appropriate methods and theories. Methods are techniques for gathering evidence, and exist in order to structure research inquiry. Changing contexts, approaches and theories open for new ways of posing questions and demand new formats of methods. The suggested method of staged experientiality could be defined as a performance-based emergent method, which combines creative and analytic operations within the same activity of performing experiential situations. The use of performance-based research methods can contribute to the understanding and communication of tacit knowledge, where the evidence gained is individual and experiential.

The suggested method of staged experientiality shares approaches with the larger area of Emergent Methods (Hesse-Biber & Leavy, 2008) and methods of Situational Analysis (Clarke, 2005), where situations are identified or constructed to set a context for the emergent analytic inquiry. Emergent Methods are often innovative approaches, which seeks to grasp possible theoretical and methodological frameworks in new fields of inquiry. Hesse-Biber and Leavy (2008, p. V) frames the concept of Emergent Methods in this way:

> *Emergent methods arise as a means of accessing answers to complex research questions and revealing subjugated knowledge. These research techniques are particularly useful for discovering knowledge that lies hidden, that is, difficult to tap into because it has not been part of the dominant culture or discourse. Because they are techniques or tools, they can be applied to different methodologies and in different disciplines, making them highly pertinent to a range of researchers.*

The enhanced reflectivity towards the investigator's own capacities relates to the approaches of Action Research methods, and the focus on emergent theorisation through the confrontation with concrete situated experience relates to Grounded Theory methods.

In the suggested method of staged experientiality, the observation, analysis and articulations happen simultaneously, and the participants progressively develop theoretical concepts, methods of engagement, and qualities of action and sensation. Contexts and discourses evolve through the research process and are mutually generative. The performative engagement produces a flow of experiential evidence, gained in a critical process of engagement, and structured by a combined procedure of several emergent methods.

Experiential evidence

The research participants gain an experience of the situated experiential structure and have the opportunity to reflect on their own engagement in generating that experience. This is an observer position that enables reflection on artistic processes while engaged in that same process.

The experience of the staged situation can be viewed as a form of evidence, in this case experiential evidence, which facilitates both a critical account on the experience qualities, and, as an enhanced tacit knowledge, forms the basis for further inquiries. This is similar to how knowledge traditionally is transferred in expert performer practice. The community of expert performers shares a history of experiential accounts and insight, and thus they are able to engage in further research on the basis of a shared tacit knowledge. The suggestion is that the proposed formal procedures could enable non-expert performers to utilise similar strategies to produce experiential accounts within their contexts.

The person specific nature of the evidence "relies on the acceptance that outcomes can be interpreted as connections between the specific and the specific" (Sullivan, 2010, p. 54), rather than inferred from the specific to the general. The researchers qualify their experiences with personal statements rather than referring to generalised categories that suggest commonalities across incidents.

In cases where the knowledge is embedded in experiential situations, the transfer of knowledge is linked to the generation of a mode of knowing. To situate the conditions for the exploration and transfer of particular experi-

ential knowledge, a particular knowledge context is staged. The suggested method of staged experientiality is a framework that guides the communication of knowledge, staging situations for the reception and interpretation of experiential evidence.

EXPERIENTIALITY AND NARRATIVATION AS EVIDENCE

The experiential process could be said to evolve as a narrative, as an emergent account of the participatory engagement as the participant narrates the process of experiencing the participation over time. The narratologist Monika Fludernik (2009) suggests a post-structuralist conversational narrative, based on situations of communication, where the narrator is also the protagonist, the author and the first-person experiencer.

To address these momentary, individual and emergent situations, Fludernik reconstitutes narrativity on the basis of what she terms 'experientiality', human embodiness in the world, based on real-life experience in the process of narrativation, consequently suggesting "narrativity as mediated human experientiality" (1996, p. 36). She takes a starting point in the assumption that we narrate our life, that "we may ... conceive of each of our lives as a journey constituted by narration" (2009, p. 1). She suggests that the flow of events we encounter in everyday life appears as experience through activities of narration.

The concept of experientiality places the narration in the human experiencer, and "reflects a cognitive schema of embodiness that relates to human existence and human concerns" (1996, p. 13), and approaches conversations and interactions of everyday life as events, where "actions, intentions and feelings are all part of the human experience which is reported and, at the same time, evaluated in narratives" (2009, p. 109). The suggested method of staged experientiality engages the research participant with all her faculties and capacities in the complex negotiation of her narrativation, and the narration within participation emerges from the navigation in the experiencing process.

The change from reporting from a first person experience, to reporting from a conversational experience while it unfolds, is, following Fludernik (1996, pp. 344-345), that "the narrator does not see the story ... [she] produces the story ... [which] is therefore the result of selection and not the result of perception". The narrativation generated in the activity of conver-

sation is a process of experiential and creative selection, rather than receptional constructs of perception. The participant is consciously responsible for her own choices and experiences while performatively engaging in the conversational process.

The research method of staged experientiality discussed in this paper enables an observer position that is neither subjective nor objective, not fixed in either domain but evolving in the flow of performative engagement as an experiential, analytic and contextualising emergent position. The observer position exists and is staged as a potentiality in the underlying fabric of systematic methods and procedures. The suggestion is, that the performative engagement in the realisation of the staged research events produces an emergent form of personalised evidence as experiential narrativation.

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Photo credits

All photographs used in the illustrations are produced by the participants in the research events.

(There are no photographs in this version of the paper due to copyright restriction)

Keywords

Participation as medium of research; Performance-based emergent method; Staging experientiality;

Narrativation as evidence.

Authors' biographies

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Karin Søndergaard was educated in the performing arts practice and in parallel achieved a scholarly grade within Theatre and Performance Studies. She holds an MPhil in Art and New Media and a PhD in Integrative Arts focused on participation in installation art. She has been continuously engaged in developing, designing and producing public events/exhibitions and performance events, often in cross over genres and involving the site and the visitors as part of the design of the event. At the Architecture School's Lighting Laboratory she researches in experiential models of daylight analysis and design, and develops on strategies towards the integration of the experience of light as aesthetic and social elements in architecture. Her research explores participatory involvement as an enhanced position of self-reflective and performative engagement, which redefines the lived habitat from the position of experiential narrativation.

Kjell Yngve Petersen, Ph.D.

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Kjell Yngve Petersen is trained as actor and theatre director, and has produced theatre, opera, performance art, installations arts and media arts since the early 1980's. Research interests include in the composition and design of intermedial performances and participatory installations, with special interest in real-time generative situations and mixed online/offline environments in which the audience takes part in performing the artwork. The research has specific focus on the development of new compositional model that integrate telemedia technology, and utilises emergent and performance-based methods to explore new performance forms and expressions. The research engages with telepresence and tele-ecologies, and involves design of acoustic and visual interface ecologies.

Per Zetterfalk and Lars Norén, photo Per Zetterfalk

Artistic research on Lars Norén

Per Zetterfalk

The title of my dissertation is *Inter esse. The creative subject, Norén and Reality* (2008). At its centre is the artistic formation and, as an extension, the scientific formation. The purpose of the work is to reflect on the way from ambition to creation, to capture what about this process is unique.

I have chosen two objects for my research: First, the internationally acclaimed Swedish playwright Lars Norén's direction of a new work for the theatre, his own play *Kyla (Chill)*. Second, Swedish Television (SVT), in collaboration with the two Swedish media companies Jarowskij and Troja, as together they produce their largest-ever stake in the field of entertainment, the TV series *Riket (The Kingdom)*. According to the producers, it was a new format in a new genre: The Reality drama. It is likely that neither Norén nor a production of Reality (short for Reality TV) has ever been subject to a study of this kind.

The creative process

The formation, that is, the creative process, is one sort of an object of knowledge and the form, that is, the creation, is another. Even if the result is critical to the comprehension of the process that preceded it, it is not the aim of my analysis. My focus rather is the originator's way to the finished work.

Artistic processes continuously bring new issues to the fore. For this reason, insights in the new field of artistic research are invaluable. From my perspective, this new field of research has its main focus in praxis-based, problem-solving reflection. It is about creating an awareness of the extremely inaccessible modes of artistic choice, the choice between intuition, intention, chance, tradition and also the different frameworks that different institutions – from TV to theatres – provide.

Concerning the creative process, I partly focus on beginning and end, and partly on the transformation from chaos to order. In this way I am actually able to focus on the way something unexpected occurs, on the emergent, and it is a decisive aspect of the process to which I devote a special interest.

The question of what constitutes creativity is often raised, but I set out
to frame it in my own way: not only with the help of two processes, but also
within myself. What is the difference between being a subject, doing some-
thing oneself, and observing? In this research I assume both positions, in a
double role. I am a registering and documenting researcher as well as a film-
maker. I want to elucidate the creative process in both theatre and Reality. I
also want to demonstrate how I with my own artistic methods and processes
have in some respects reached farther than I would otherwise have been able.

The work is structured by a principle of three: First, a documentation of
the creative processes; Second, a documentary film on Norén, *Norén's drama*
(2007); Third, a dissertation which unites everything into a synthesis. This
is central for the body of work and relates to all the other processes. In so
doing it also follows the formation closely, and everything I have done comes
together in a form that belongs to a scientific tradition.

Above all I compare my empirical material with a reference to my own
model – the dramatic model. The central axis consists of the creative subject,
the process and the work. The secondary axis, going sideways, consists of
what foremost characterizes the dramatic tradition: the roles and the story.

Finally, the dissertation itself is divided into three parts: The beginning,
the empiric part and the conclusion.

The contribution

This result of research is meant to be a contribution to science in several
ways:

First, my work acts as a purveyor of insights into and understanding of two
major, exclusive and very different creative processes: two meetings between
scriptwriting and directing in two genres of the dramatic tradition.

Second, it is about two extremely established contemporary phenomena:
Norén and the SVT together constitute somewhat of a counterpoint, which
make it possible to compare a creative process within the art of theatre to one
within TV/entertainment. For me this is not about a simple division between
high and low culture, something similar comparisons tend to become. If my
examples take divergent paths then they are all the more interesting; they
capture a landscape within modern drama that has both width and scope.

Third, my work creates a field of tension between the creative process and
the analysis via my own production. *Norén's drama* is both a tool of interpreta-

tion in the study of Norén and an intensifying of the overall research result. With the film I try to chisel out the unutterable creative subject and in so doing I attempt to widen a limit within science. While the dissertation is built upon comprehension, the film displaces the content and enriches the whole.

Fourth, my dissertation aims to bring together aspects, categories and literature in a new way. Since there exists no overview of earlier writings on the subject, this study has demanded a mapping.

So-called "artistic research" takes hold institutionally in Sweden just as I become the first PhD student at the University College of Film, Radio, Television and Theatre. I therefore had, during my time of research, few other examples with which to relate. When I started I had no obvious models and beforehand was given no questions with which to work. The criteria were vague and there was no agreement about what was considered a valuable result.

To me, "artistic research", the commonly used but rather vague term for the field, means a meeting between artistic and scientific processes. I find it necessary not to treat these two processes as each other's opposites. Instead, dialogue is required. So far examples of artistic research have, at least in Sweden, been in short supply. Since the purpose of artistic research has been unclear, or at least partly so, the criteria have grown parallel to the results.

My aim therefore is to test and motivate new ways into artistic and scientific results, which bring about a discussion of the process, the work and criteria for the meeting place between knowledge objects (playwriting-directing, Reality-drama, theatre-TV, art-entertainment, theatre-documentary, creation-analysis, text-film) that *Inter esse* attempts to create.

Inter esse and *Norén's drama* stand by themselves. They also complement each other and together form a whole. Although the argument is meant to be assimilated without watching the film, it would not have been possible for me to write the dissertation without this practical work, which engages the senses. For the result, the discussion about quality is crucial. It motivates an examination of the formation – from film to text and from text to film: one that, not the least of which, is itself about an interplay between the two.

The beginning

In the first part of the thesis, the beginning, I present the subject, purpose, questions and method of the dissertation.

In the meeting between art and science there exists a question about knowledge in its widest sense. It raises a series of epistemologically tricky questions about goal, methods, results and criteria. The field is difficult to focus and as a result many people are challenged by the proposition. Judging from the uttered statements in the art and science communities one can detect a mutual longing for a meeting between art and science "in the exploration and solving of the eternal questions of existence", according to the music scientist Henrik Karlsson, who has written a report on the subject. At the same time there is "an unspoken critique that art and science seem to have such difficulties to speak the same language and that the limits between the disciplines are so hard to move […] for the science community itself." (Karlsson 2002, 35)

On the surface this question is about the search for truth and formalia. Loosely put, science fears watered-down reflection, while art fears one that is in any way limited – by rules, procedures, conformity, and so on. Representatives of the art community also fear that its forms of expression will be diluted by explicit reflection.

Most discussions so far are built upon a common premise: a dialectic relation between the traditions, an assumption that they in their nature should be uniform and incompatible. Rather they are heterogeneous and divided. On a deeper level, and this is important, the positions are about power in the field.

Art and science have not been as separate as is often said. One can see the two paradigms as parallel methods in a changing relationship. Art has been studied in the aesthetic sciences and within the subject aesthetics. Generally, though, internationally, it is primarily the results that have been in focus, not the process.

Within science it is important that what is claimed is true or at least probable. In the beginning of a dissertation, traditionally, one puts forward a problem: one or more questions, one or more statements. In art there is, contrary to science, a lot that remains unspoken. There, the specific point of view often plays a decisive role. Each thought has a form. Even the most uniquely articulated written text therefore is a figure of thought. What cannot be understood in any other way is sometimes called the ineffable, and this also relates to the development of human knowledge.

The word "method" means "a way to follow". To search along a way one needs a map. For the field in which I am moving there has not been any obvious one. The discipline is diffuse and there is a lack of known paths. To search forward without a map means you have to draw one along the way.

My goal is versatile. This demands a more open beginning, and I study the creative process with a wide-angle lens, in the same way that an explorer on a new continent might work. The way winds.

Chill by Lars Norén

Lars Norén (1944–) is one of the most prominent artists in Sweden today. He made his debut as a poet in 1963 and has since that time been consistently topical, producing work in a variety of genres. Since his theatre debut in 1973 he has published approximately 70 plays. These have been performed on stages all over the world and are among the most produced plays in Europe by a living dramatist.

Norén's characters speak with one another frankly and without censor. The exact tone in the lines is characteristic of his artistic power. In his plays, side by side with the naturalism, the poetic language of images is an important element and in the middle of the 1990's the author takes a step out into society towards a sociological theatre.

Today, Norén directs both his own and others' plays. He himself has said that he can go on as an author in his directing, but that he foremost is an author. With this study I hope to shed light on the author's process indirectly, through the directing, through the way Norén captures the tone in what isn't said and how his view on the text relates to the physical language of the actors.

The play *Chill* revolves around four young men in their twenties, their relationships with one another. It is a study in youth violence, sick ideologies and impotence that is loosely based on a real story: a much-recognized murder case in Sweden.

His goal with *Chill* is to examine the language of males, the group and the power struggle between group and individual. He is convinced that an inability to express oneself causes violence, and his goal is to articulate this in-articulated wrath: a language that's poor, that doesn't express what the body can express. "I wanted to portray a rash outburst of powerlessness and violence."

The play itself was not finished when initial rehearsals began and as a result became more of a basis for something, a kind of search instrument. The intention was for the actors to participate, to have an influence on the script. This method, to write in collaboration with the ensemble, was new to Norén.

Norén's artistic process

My description of the process is about his work with the actors, and how the text is developed parallel to the direction. How Norén chooses the actors, explains to them what he is searching for and begins his work; then, how the working climate and the creation grow.

In many ways his directing process is reminiscent of his writing process, and it is interesting how he concentrates on the interplay between text and the language of the actors' bodies. He seems compelled by a physical performance and speaks about invisible, spatial "strings" that connect the actors. The slightest breath or glance has an impact on all of them, he claims. He removes a line and simultaneously comments on the action: "The step says more."

My analysis illuminates Norén's body of work and how it is stamped by his long experience of psychoanalysis. To him the creative process consists of growing insights, while the finished works represent stages of knowledge. *Chill*, therefore, can be regarded as part of an on-going spiral of knowledge.

His choices of working methods are interesting; they hint at what he is searching for. I connect the method to the subject, the violence, and how this is connected to his creative process in general, his unwillingness to put a full stop, and his striving for perfection, in his writing.

I then observe how he in part uses actors as writing material. He often calls himself a "cannibal of reality" and searches for a naturalistic way to evolve, one that is trustworthy, one with a tone that is reminiscent of reality. There arises a conflict within the double role of author/director. Both to himself, what the matter actually is that he tries to control with the play, and to the actors as professional and private persons, what the character actually is that they are playing. The production did not become what Norén thought it would. The process of directing actually reduced the process of writing.

My analysis attempts to demonstrate how Norén's comments about "exactness" in the work with *Chill* are connected to the writer's block he is about to be struck by. Norén's development can be compared to Beckett's, to the way Beckett moved towards the end post of realism in minimalistic and precisely choreographed, sometimes wordless tableaus: the room of death. Finally, I reflect, in a personal and speculative way, on Norén's limits with *Chill*, on where they sit.

The making of Norén's drama

I describe my position as a researcher thoroughly: both in the context of my developing relationship with Norén and the ensemble and in how I myself work as a filmmaker, how I work with the technique, and so on. This description contains both the rehearsals and the afterplay up to and including my second interview with Norén.

My position is part of the analysis as well, in the sense that not only do I reason about the influence of me, myself and my camera but also about the 69 hours of film documentation – the result of my own work and representative therefore of some of the conditions under which a filmmaker is working.

Further to this, I describe in a particular chapter how I undertook the making of my 60-minute film *Norén's drama,* which is about Norén's creative process. With the film I was able to both observe and manifest an experience of the process of creating meaning.

Norén's drama approaches – via the experiences through which Norén enacts his concrete work as a director – the author, ultimately the person himself, behind the expression. It is a filmic essay on the creative subject seen through a process. I describe what was hard to tell in the film, and also my discussion with Norén about the film.

Read more about and watch clips from the artistic research project at http://www.memoriaproduktion.se/International/Noréns_Drama.html.

Sources

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Excerpts from the Artistic Process of Artificial Body Voices

Åsa Unander-Scharin & Carl Unander-Scharin

Artificial Body Voices is a scenic complex that explores the human desire to transform our bodies and connect to technology. Through stimulation rather than simulation this project will invite the audience to an artistic experiment connecting choreography, robotics, music, electro acoustics, vocal art, video and computer animation. This complex of bodies and voices will be developed in a process divided into a series of workshops, where the contributors share and transform the artistic material into new formats and combinations. In between the workshops the team re-cycles the material by enfolding and unfolding the material through our bodies, voices and computers.

Artistic team
Choreography: Åsa Unander-Scharin
Music & electroacoustics: Carl Unander-Scharin, Klas B. Wahl (remix)
Video & computer animations: Epì - Mark Viktov, Lene Juhl
Dancers: Lisa Hennix, Moa Autio, Robot-swan-dance and 15 young dancer students
Light design: Maria Ros
Re-charged body-voice-technologies developed in previous collaborative projects at Luleå University of technology, Mälardalen University, University College of Opera/ Royal Institute of Technology
Scen- och sinnesproduktion in co-production with Dans i Nord/ Danspoolen
Financial supported by the Swedish Arts Grants Committee, the Swedish Arts Council, Culture Contact North and EU

Workshops
Year 2010
W1 - Concept meeting, Copenhagen, January
W2 - Concept development & material exchange, Stockholm, May

W3 - Video dance recordings, Copenhagen, Aug
W4 - Material exchange & concept development, Skype, Dec

Year 2011
W5 - Material exchange & concept development, Copenhagen, Jan
W6 - Material exchange and concept development, Skype, March
W7 - Music material exchanges, Stockholm April
W8 - Choreography development with dancers, Piteå/Sthlm, April/May
W9 - Material exchange & concept development, Reactor hall/KTH, May
W10 - Material exchange and concept development, Skype, June
W11- Material exchange and concept development, Copenhagen, Aug
W12 - Choreography development with dancers, Piteå, Sept/Oct
W13 - Exchange of components, Stockholm, Oct
W14 - Excerpt performance Dance museum, Stockholm Oct 2011
W15 - Excerpts from the complex performed at Dance museum, Stockholm, Oct
W16 – Residence and premiere, Dans i nord/ Studio Acusticum, Piteå Nov

Artificial Body Voices will be premiered at Studio Acusticum in Piteå in November 2011. This first version will be developed in a residence at Dans i nord, and one of the scenes will be created in collaboration with fifteen young dance students, from the Swedish Ballet School in Piteå. In the creation of new versions of *Artficial Body Voices*, novel scenes will be added to the complex. In addition to the scenic complex, *Artificial Body Voices* constitutes the laboratory of choreographic material and concepts in Åsa Unander-Scharin's artistic research project producing and exploring multi-stable bodies and shifting corporealities. The project also constitutes the laboratory for vocal material in Carl Unander-Scharin´s PhD project "Tenor techniques and Singing Technologies", hosted by the University college of Opera in Stockholm/ Royal institute of Technology. Connected to links to video excerpts the following text will introduce and discuss six body-voice-technologies that will be recharged with new material in *Artificial Body Voices*. First Åsa Unander-Scharin's description of three dancing technologies: *the robot swan* and two interactive scenes in the *charged room*, and later Carl Unander-Scharin's description of three singing technologies: *the singing interactive tree, the MIDI-Harp, The Throat III.*

Dancing technologies

Choreography is a field where corporealities are at play. Corporeality does not simply depend on the materiality of the body, but rather on the imagination that stimulates the sensations. Choreography and digital technology create a space for experimentation where new corporealities can be produced and explored in multiple ways. From time immemorial we have imagined, in our in myths, hybrid creatures of human, animal and machine body parts merged together. With the development of automobiles, aeroplanes and technological aids in the wake of industrialisation, the powers of the human body were changed and transformed. Today computers, digital technology, artificial intelligence, robotics, gene manipulation, cloning, prostheses and implants, generate new forms of life and concepts. The technological development challenges, expands and transforms our image of the human and the body. Digital technologies allow for novel kinds of dancing bodies to come into being.

Robocygne
    Choreography and movement recording: Åsa Unander-Scharin
    Music: Pjotr Tjajkovskij (from Swan lake)
    Remixed by: Carl Unander-Scharin
    Robotic swan and programming: Lars Asplund (prof.) and Alexander Larsson
    Robot production: Mälardalen University
    Photographer: Elias Lindén

   Robocygne is a trembling black robot swan, which sometimes moves smoothly and gently, sometimes in a dramatic and fiery manner to Tchaikovsky´s

majestic music (Video 1. http://www.operamecatronica.com). This birdlike body vibrates with electronic life and has the unattainable dream of dancing as prima ballerina on a grand stage. The music is a re-modelling of Roth-bart's theme from the Swan Lake where both the ocean and the orchestra have been caressed and yet at the same time smacked by music technology. In 2008 Mälardalen University invited me to conceptualize a robot project, and I suggested the idea of a dancing swan. Compared to my previous dancing robots where I have been writing the movements in a script code I in this project wanted to physically move the body parts by hand. The movement of the swan is developed through a process where the choreographer in four recordings physically moved the body parts of the swan. The movement program interface is therefore developed so that it records the joint movements of the skeleton. To choreograph the movements the choreographer manipulated the robot body parts one by one to the music. The custom-made computer program connected to the swan "recalls" the movement pattern and then plays it as a dance program. In the first recording the neck and beak was captured and in the second recording the right wing movements were captured while the neck and beak performed the movement of the first recording. Then the left wing was recorded and lastly the leg that moves the body up and down back and forth. In the *Artificial Body Voices* complex this robot swan will be digitally cloned into a corps de ballet and interact live with human dance.

The following two scenes are performed in what we have come to call *the charged room*. When working out the interactive technology of the charged room we wanted to connect the performers' movements to a computer that processes rhythms and dynamics of a play-backed voice reading texts. The rhythms and dynamics of the voice are at the same time circled back to the performers' performance of choreographed gestures and movements – in these two cases gestures and poses generated from William Blake's (1757-1827) illuminated books (2000). To create his books of compound text and image, Blake invented a printing-machine with which he could print his handwritten texts and pictures. After printing, he coloured the pages by hand. We transformed this idea into an interactive area where the connections among bodies and words work in several directions.

To explore the singular corporeal experiences found in Blake's metaphorical poems and images, the performers in those passages become human-machine subjects transformed, deconstructed and elaborated by the rhythms and dynamics of a virtual voice reading his texts. The interactive area could

be described as charged room divided into folds of potential words, rhythms and movements, distributed all over the stage. **Beyond the notion of technology as a tool for command and control we in the charged room use it as a way to acquire new rhythms and discover new kinetic possibilities in a non-hierarchic connection of body, movement and text.**

The interactive area charged with possible words and movement creates a situation where a continuous and reversible transformation of audible and bodily rhythms can occur. The situation constitutes a flow of rhythm from the performance of the choreography to the performance of the text, where neither is fixed but rather in constant exchange. In the charged room the spatial position of the performer points to various intersections of choreography and text. The lines of choreography intersect with lines of words so that the boundaries of the body and the voice become blurred. Rather than emphasizing the digital outcome of the interaction, this charged room aim to unfold new rhythms in the dancers' performance of choreographed gestures.

The sensory device in the charged room scenes consists of a digital camera hanging from the ceiling "seeing" the body moving underneath. The camera is connected to a computer programme where the video signals are transformed into MIDI-messages. MIDI is a standardized format allowing different computer applications "talking" to each other. In our Max/MSP-application, the programme is configured to extract objects in the video image – the colour, brightness and size of chosen objects differentiated from the background. Several objects can be traced at the same time and their position is determined in relation to chosen kinds of "hot-zones". The hot-zones are demarcated and grouped by dividing lines, drawn by the user. The object and the hot-zones can interact in three different ways; the zone sees the appearance of a new object, the zone sees an "old" object move or the zone sees the object disappear. The MIDI-messages then can be programmed to have an influence on qualities and events in the playback voice, music and sound, or even video and computer animations.

Technology can't perceive or experience human bodies as such, as distinguished from a background or non-human bodies. It has no experience of human bodies as different from non-humans if the colours are the same. For the computer our bodies are of the same kind as non-human bodies – we are all objects. What we easily perceive as one body, the programme may register as several bodies if the colours of the body parts are different. The

programme is not able to read the body as one if we haven't calibrated the sensitivity so that all the actual nuances are grouped into one defined object.

The technological definition of the body as one object is constituted of a great number of nearby pixels in the image. There must be a human to make this grouping. The digital camera captures the visual world as a fragmented multiplicity of pixels, each of the same value. The computer can't tell the object from the background if they are of the same colour. When some spot on the floor suddenly reflects the light in the same colour as the dancer, the spot and the dancer become the same object from the programme's point of view. To make the programme see humans as separated from the environment we have to define the difference as a difference in colour or brightness. The contrast between the depicted colour of the body (or costume) and the floor had to be as sharp as possible to make the interface work. For example, when a dazzling light falls from above, the colour of the body, seen from the camera, becomes almost white, and the programme can't separate the body from the floor. From the computer's point of view the *object body* has disappeared, even though the dancer's body is still there. For the computer the dancer's body has become another body – when the reflected colour is changed. When developing and rehearsing the interactive scenes the performers had to be aware of the *object body* perspective of the technology which meant that they had to hear their spatial position in the responding computer processed voice rather than thinking of it as a certain spot on the floor.

Rintrah Roars
from *Tanke, mönster och tomrum,* Moderna dansteatern, Stockholm 2001
Choreography : Åsa Unander-Scharin
Dancers: Charlotta Ruth and Sandra Medina
Text: William Blake (The Argument, from *The Marriage of Heaven and Hell*)
Recorded voice: Charlotta Ruth
Software & Interaction design: Mateusz Herczka, Carl & Åsa Unander-Scharin
Photographer: Anders Roth

In this scene two dancers, one at the time, interact with a digitalized version of Charlotta Ruth's voice reading William Blake's text *The Argument* from *The Marriage of Heaven and Hell*. The dancers' movements are choreographed from a text, and consist of a series of gestures and bodily expressions derived from Blake's words and phrases (Video 2. http://www.electronic-opera.com/node/767)

Rintrah Roars, and shakes his fires in the burden´d air:

Hungry clods swag on the deep.

Once meek, and in a perilous path

The just man kept his course along

The vale of death

Roses are planted where thorns grow

And on the barren heath

Sing the honey bees.

Then the perilous path was planted,

And a river and a spring

On every cliff and tomb;

And on the bleached bones

Red clay brought forth:

Till the villain left the path of ease

To walk in perilous paths, and drive

The just man into barren climes.

Now the streaking serpent walks

In mild humility

And the just man rages in the wilds

Where lions roam.

When Charlotta Ruth as part of the performance performs the first lines of the poem in the charged room the machine voice slowly starts to move her body, air; air, air, the burdened air (Video 3. http://www.electronic-opera.com/node/767). The words float into her torso to become meandering motions transmitted into the limbs. She then searches around the room to be

captured by other words: *burden´d, fires* and *shakes.* The further back she moves, the more chopped and stuttering the voice becomes; *shakes, shake, sha-sha-sh-sh-sh-sh.* The crystallizing of the text into pieces of words is transformed into a similar mincing of her movements and in the back of the stage the shivering voice makes her whole body tremble. Close to the audience the words become longer phrases and for a while her body stays in a loop saying: *shakes his fires, shakes his fires.* She decides to move up stage left and in that corner the first words of the poem *R-R-R-Rintrah-roars* moves her body and the stuttering movements of the voice spread through her limbs. From this position she continues her shaky "reading" of the entire phrase by moving sideways across the room. Charlotta moves out of the interactive area inviting Sandra Medina to perform *Now the streaking serpent walks in mild humility* in the charged room.

Tiny text fragments in the back

I dreamt a dream, what can it mean? And that I was a maiden queen? But my rose turned away with jealousy, and his thorns were my only delight

Entire words and phrases close to the audience

In this scene the position of the dancers' *object body* seen from the computer is directly connected to each word of the voice. Her spatial position could be described as a needle pointing to each word or even letter of the text. By moving through space she opens "windows" of the text and when she stops, the voice continuously repeats the word – or phoneme – over and over again. To the left, seen from the audience, she opens a window reading the first word the text, and to the right the last word is heard. If she moves continuously from the left to the right, a linear reading of the entire charged text can be performed by the voice. On the depth axis, her position defines the length of the loop. Close to the audience the loops consist of several words each, while in the back she opens smaller and smaller windows looping single words, parts of words or just one phoneme. In the back, at the edge of the camera eye, also the sounds of the silences in between the words can be looped.

The scene was worked out so that dancers moved back and forth through their texts, jumped between the words and read the poem in a non-linear way

— as decomposed *object words.* This fragmentized reading of Blake's poem was mirrored in the dancers' immediate shifts between gestures connected to different words. When the machine reads entire words and phrases, the dancer performs the gestures in "normal speaking" rhythms. In other positions, the gestures and words are minced into grains of sound and motion so that the semantic understanding of them crumbles away. I wanted her body to connect to the sounds of the voice on a micro-level — a level where the rhythms of the voice and the body intermingle in a mutual body-space interface.

Man has no body distinct from his soul
    from *The Crystal Ca*binet, Piteå Chamber Opera 2008
    Choreography: Åsa Unander-Scharin
    Blake's Assistant: Jan Vesala (dancer/interactor)
    Text: William Blake
    Recorded voice: John Erik Eleby
    Software & Interaction design: Mateusz Herczka, Carl & Åsa Unander-Scharin and Nesa Nenad Popov
    Video design and animation: Lene Juuhl & Mark Viktov
    Photographer: Staffan Nygren

With his left foot centre stage the dancer, Jan Vesala, slowly rotates down to the floor where he suddenly extends his gaze and hand to the ceiling to grasp the next word. A rectangular floor-surface lights up, defining the interactive area (Video 4. http://www.electronic-opera.com/node/768). In a drawn

out movement the hand seems to pull the voice down to the floor, where he, by taking hand steps, word by word, moves towards the audience. Using the body as a ruler and his limbs as a pair of compasses, the dancer moves across the rectangle, like a geometrician measuring the world. Throughout the solo the voice follows his movements, and on the wall behind him Blake's critical portrait of Isaac Newton measuring his universe, piles up, dissolves and disappears. In the computer the video artists, Lene Juhl and Mark Viktov, made the image of Newton's body and universe elastic and stretchable. Absorbed in thoughts Master Blake sits on his stool in the front corner. At the beginning of this scene, the dancer seems to control the virtual voice but throughout the solo the relation become more and more ambivalent. Gradually the dancer abandons control of his body, letting it float around, shaped by the fluctuating density heard in the varying velocity of the virtual voice. Suddenly he awakes to become Blake's assistant. He gets a sight of his employer and advances across the space to grasp the word in the left front corner. Blake parallels The Assistant's movements and again they seem to control the voice together. Blake falls back to his stool, and by degrees the voice seems to absorb the dancer so that his body cracks, undermined by the extremely slow pronunciation of the words. The sound of the steps of the commission coming down the stairs interrupts the session. Blake and his assistant hasten to get prepared to meet them.

In the computer program, the recorded voice reading Blake's text intertwines with one of the crystal sounds that were especially developed for this opera by the composer. The degree of convolution as well as the velocity of the played back voice and the crystal sound depends on the dancer's spatial position underneath the camera serving as a sensor. When he moves close to the audience, the words can be heard clearly. Further back, the voice begins to slow down, and at the back of the stage the reading become so drawn out that the words become impossible to perceive. The voice turns into a dark rumble so that the words fall apart like a wall cracking in slow motion. To stage The Assistant's process of reading and learning Blake's poem, we designed an elastic space where the fluctuating velocity of the sound makes the words of voice come easily in the front, while in the back they are almost impossible to draw out from the machine. The idea was to make the air, through which the dancer moved, seem transparent in the front – sluggish, heavy and almost impassable in the back. The interaction concept was to create a space where the density seems to differ in various places – a fluctuating density heard in

the variation of voice's velocity and seen in the dancer's movements. To follow the performer's continuous motion across the room, the technology was programmed to register the body's position in a two-dimensional area where the width and depth constitute the x- and y-axes of a co-ordinate system. While the dancer's in-depth movements influenced the pitch and velocity of the virtual voice, his sideways movements had an effect on the crystal sound.

The human part of the interaction consists of a choreographed series of movements performed by the dancer, Jan Vesala, who at the same time lets his performance of them be affected by the transformations of voice following his movements. The series of movements were developed by the dancer from a movement score of body poses that I chose from Blake's images. To shape his moves across the floor I drew a motion map, which also defined the approximate time for each transition and stay. The motion map with given times was also followed by the video artists when they made the digital deformations of Blake's Newton image projected behind the dancer. When Vesala throughout this solo transforms his body from pose to pose, I wanted his

body to move like a computer programme morphing between pictures. At the same time his moves make the voice morph between the words in a similar way. When reaching each body pose he was asked to accentuate the pose as if bumping in slow motion – like in a room of a continuously shifting gravity. The physical feeling of how to bump into each body pose, he captured from the voice, while moving.
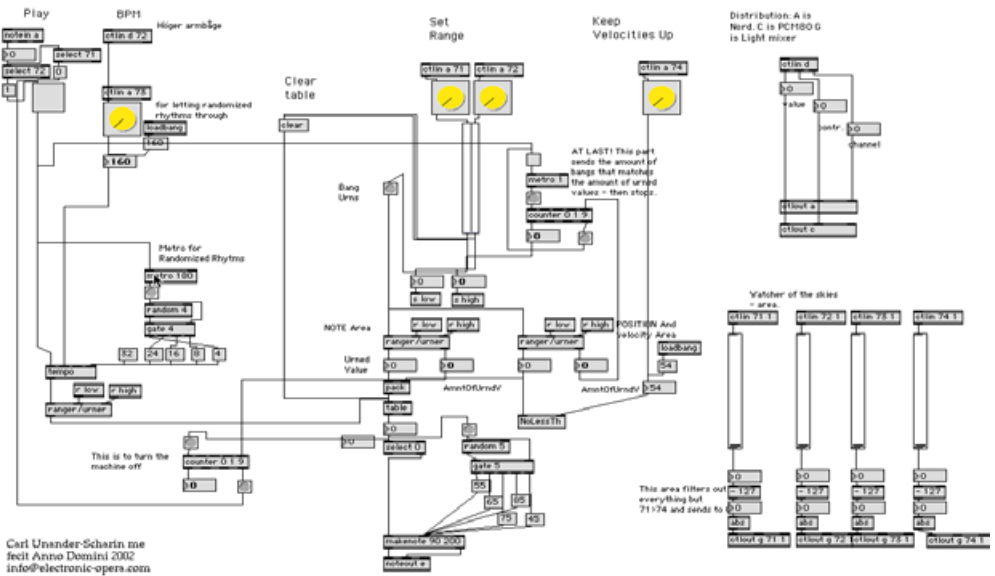
The charged room provides a space of enfolded poetry and movement where the smallest elements of the pre-recorded voice and the choreo-graphed gestures constitute a multiplicity of folds within folds. This body/movement/space/technology interface makes the potential of a folding and unfolding of movement and rhythm where neither the performance of the text or the choreography is fixed but rather in constant exchange. Due to the performer's spatial position underneath the camera, the body points to various intersections of choreography and text. At each point the lines of the words and the lines of the choreography also intersect in the dancer's body. This folding across lines creates an uncertainty between body, voice and space. The interactive potential constitutes a prism that continuously crystal-lizes new rhythms in the voice and in the body due to the light reflected from the performer. As an effect, the interaction produces continuously varying scenic subjects of fluctuating body, voice, space and technology connections.

Rather than regarding the elaborations of the digital voice as a final outcome of interaction, we wanted to develop a situation where the movements and rhythms of the voice and of the bodies mutually influence and interfere with each other. In the *Artificial Body Voice* complex this movement sensory room will be charged with novel bodies, voices, sounds, text, gestures, movement and interaction rules.

Singing technologies

How can a deepened understanding on vocal expression inform the creation of new vocal art and be explored in the artistic use of music technology? The aim of my research is to shed light on affinities between various technical and technological concepts involved in the operatic art — and, if possible, to identify and discuss a new concept - Vocopoesis. To do this, I am building a corpus of previous and current works and previous and current practices. When compiling these in a portfolio, patterns and critical incidents appear. In Artificial Body Voices three singing technologies are utilized, in which voices are re-contextualized to reach out for extensions of the vocal art.

Ombra maì fu - the singing interactive tree
    Idea and intonation: Åsa and Carl Unander-Scharin
    Construction of the copper tree, and technician: Petra Kiiskinen
    Aria: Georg Friederich Handel (from Xerxes, 1738)
    Remix, song, electronics, programming: Carl Unander-Scharin
    Idea- and electronics consulting: Magnus Lundin
    Light design: Anders Larsson

This sensual tree, built of copper, reacts on the closeness of the audience. When the audience approach, the tree performs the Largo by Handel with its trembling loudspeaker-leafs. In this aria, Xerxes gives voice to his love for a tree that allows him to seek refuge in its shadow (Video 5. www.opera-mecatronica.com).

Through the stem of the copper-tree, wires are led from the base to brass-leaves that tremble by the sound waves. Two sensors are placed on the stem, and through the computers and circuit cards placed in the root system they transform the movements of the audience to music, wind and light. The voice of the singer is captured within this object and the closeness of the audience will influence and change the character of the voice itself.

The aria by Handel is a well-known piece of music, however, this way of performing it and interacting with it, is un-known to most. Roland Barthes writes about the idea of the "shock of detachment", giving the spectator the possibility to experience hidden meanings of objects, thus trespassing the "obstacle of the obvious". The obvious connotation of this aria is challenged when it is locked-in inside this work of art, and the spectator will experience a recontextualization of operatic components.

The meaning of the voice – which in the traditional operatic aria is basically to convey the text and the music, is now extended to also conveying meaning regarding the vocal art in itself. Barthes argues that objects have meanings that can be grouped in "existential" and "technological" connotations, and that the existential connotations cannot be reconstituted. But with interactive technology, these connotations can be challenged in a new way, thus letting us glimpse a new angle of the vocal art itself. Barthes argues that "We can say that there is in the object some sort of struggle between the activity of its function and the inactivity of its signification". Here this struggle is formulated between the activity of the audience, and the inactivity of the artefact, voiced by the interactive vocal art.

The MIDI-Harp

>Idea, programming, electronics, music and voice: Carl Unander-Scharin
>Sensory intonation: Carl and Åsa Unander-Scharin
>Text: Walt Whitman (from I sing the Body Electric!, 1855)
>Construction of the MIDI-Harp: Stefan Knudsen (Den Anden Opera, Copenhagen)

The MIDI-Harp or Vocal Chorder is a specially constructed instrument consisting of nine wires running from ceiling to floor (Video 6. www.opera-mecatronica.com).The work and the instrument were constructed when Carl was Artist in Residence at Den Anden Opera in Copenhagen, during March 2004. Carl had a vision of an interactive interface that would allow him to create accompaniment with the body, to make it possible for an opera singer to step outside the prevalent hierarchic structure of the operatic art. The singer/ interactor plays the vocal harp by stretching, pulling, leaning on and manipulating the wires which in turn both controls the accompaniment and the blue pyramid floating on a black wall outside the installation. The MIDI-Harp/ Vocal Chorder has been developed in several different versions, where audience and performers can play the instrument in various ways.

In *Artificial Body Voices* the MIDI-Harp will be convolving vocal material with rhythms and soundscapes, played both by spectators and dancers/ singers. When the movements of the humans are transformed to movements of 3D objects and to transformations of vocal material, the vocopoesis may be searched within the transubstantiation of the voice/ body/ technology triangle.

The Throat III
> Idea, music and voice: Carl Unander-Scharin
> Programming and construction of Throat I and II: Carl Unander-Scharin
> Programming and construction of Throat III: Ludvig Elblaus
> Aria: Orlando Gibbons: The Silver Swan

The Throat is a wearable interactive vocal interface that to date has seen three generations (Video 7. http://www.electronic-opera.com/node/769). The former versions, Throat I and Throat II, were integrated in *Hybrid* and in *The Sleeping Clinic* respectively, and were programmed in Max/MSP 4.1. The Throat III will be used in both *Artificial Body Voices*, and in *The Elephant Man*, and is programmed in SuperCollider and Arduino.

When singing with and through The Throat, the singer creates accompaniment to her/his voice by utilizing the vocal sounds themselves. The voice is captured by a microphone, and transmitted to a computer. The singer is wearing a glove, with which gestures and combinations are similarly forwarded to the computer, thereby controlling the sound-processing environment. Utilizing a modular system with custom-built sound processing capacities (including FFT, instantaneous choir, pitch shift and vocoding) multitudes of soundscapes are possible. Apart from expanding and enriching the musical and vocal expressivity, The Throat also offers a means to discuss and problematize the inherent hierarchical structure of traditional operatic art. The director, the composer/ conductor normally controls most of the musical parameters of the performance (apart from the actual singing). When utilizing The Throat, the singer will become an active co-creator of vocal art. The vocal art created may signify something else than singing as we are used to experience it, when the vocal material is processed real-time by the singers´ hands. One of the challenges when creating new vocal art, is to

find means of creating art that do not necessarily signify traditional singing formats. When the singer is transforming his/ her own voice with gestural movements, a utopic function of the voice is possible.

Concluding remarks

Often we think of digital technology as apparatus' and devices mediating already existing ideas and material. But digital technologies and programming also evolve novel artistic material and thinking - bodies, voices, sounds and composition structures that challenge, change and shift the presumed conditions of the art forms. Computers and technologies in music and dance transform the ways in which rhythm, movements and sounds are generated, produced, performed and experienced. When using technology to recontextualize established and supposedly well-known artistic practices like "opera" and "ballet", new concepts of art and technologies arise and evolve.

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Video 2. "Rintrah Roars" original text gestures http://www.electronic-opera.com/node/767

Video 3. "Rintrah Roars" interactive scene from *Tanke, mönster och tomrum.*

http://www.electronic-opera.com/node/767

Video 4. "Man has no Body Distinct from his Soul", interactive scene from *The Crystal Cabinet.*

http://www.electronic-opera.com/node/768

Video 5. *Ombra Mai Fu* www.operamecatronica.com

Video 6. *The MIDI-Harp* www.operamecatronica.com

Video 7. *The Throat v III* http://www.electronic-opera.com/node/769

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Cecilia Roos & Katarina Elam & Anna Petronella Fredlund: Perspectives in co-operation,
Dance, Artistic Research and the Humanities

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Perspectives in co-operation,
Dance, Artistic Research and the Humanities

Cecilia Roos & Katarina Elam &
Anna Petronella Fredlund

Helsingfors 13ᵗʰ January.

My name is CR and I'm a professor in Interpretation and head of the institution for dance at The University of Dance and Circus in Stockholm. I'll be starting this presentation by giving the *background* and the *purpose* for our research project, what we've done so far, the methods that we are using and questions that have been raised. Then I'll present my part and perspective in the project, thoughts, possibilities and problems, and after that Katarina and Anna Petronella will present their perspectives

I presented the project on the last Carpa conference by that time we just had received funding from the Swedish research council. The project has now been running for one year and we're at the moment starting to gather all material that we have, which is a lot. We have been presenting the project a couple of times; at Kedja, at the Nordic master in Dance, at the conference "Faces of the mask" at the Dramatic institute in Stockholm and we will present it in Zurich in april at the conference Modes of Collaboration between the Arts and Sciences.

The title of the research project is *"From movement through reflection-becoming: The dancer and the creative process"* and it will run over a three year period . The starting point is my practise based investigtion in my work as a dancer in the creation *now she knows* by the Norwegian choreographer ICJ.

This project is aiming for an approach, an understanding and a conceptualisation about the artistic process through the dancer's perspective. This will be realized from inside the process by me but also from the outside through my co-researchers Katarina Elam PhD in aesthetics, Anna Petronella Fredlund senior lecturer in philosophy and Cecilia Sjöholm, professor at Södertörns högskola, Institution for culture and communication and it will be documented in a film by the filmmaker Maud Nycander. Maud and Ce-

cilia Sjöholm cannot attend here today. Our different perspectives will not be deadlocked; they contain interaction between a pre-reflected and a reflected action; a widened focus. The artistic and creative process of dance will be questioned through a practical and theoretical perspective that intertwines and the realization of the research will constantly evolve from that process.

Our idea is that we through this double motion, and through a continuous dialogue, will be able to formulate conceptions about embodied knowledge and creativity. The result of the research will be presented through the performance, through a film and some sort of publication that will be produced together. None of us are working fulltime with it, it differs between 25-50%.

During this first year we've tried different working methods, which has resulted in a more mutual process than we aimed for. We meet more regularly, at the moment once a week, we have started to move together, trying parts of choreographies and discussing texts. But our starting point was that you watched my rehearsals and we had discussions connected to that. Soon we realized that the discussions needed more of a structure, they became pretentious because everything we said got an unmotivated meaning because it didn´t relate to a specific question. Too vague. Instead we started to build a structure for our meetings that allows a constant change. From the beginning we had the idea of using methods that evolve from the process so this has become a realisation of that. So now we are splitting the seminaries between us which in practise means to take responsibility for choosing a text and preparing questions around its subject. We've had texts of Arendt, Merleau-Ponty, Sklar, Foster, Sheet Johnson Jose Gil, Katarina Elam, of me, Shaun Gallagher, Ravn, Foucault, Anna Petronella, Cecilia Sjöholm. We've read and discussed out of our different perspectives. This has been going on parallel with that they have watched my rehearsals as a dancer with Ina Cristel and rehearsals that I've had at the Royal Swedish Opera as a rehearsal director.

But a total change of our process came in April 2010 when we decided to start every seminar in our bodies. For me it had been extremely unsatisfying to sit passive, trying to be active with a text. I could not relate that to the research project. So now we're always starting with me giving a pilates/yoga inspired class and then we work with a movement material, at the moment two different parts from Ina's piece.

The solo I showed in the beginning came out from an improvisation where Ina gave me a task to move backwards, with the hair in front of my face, making signs with the hands not possible to identify but looking as if they were

a language. Out from the impro this phrase was built and now it's all set. So I taught my colleagues the phrase and since then we've been trying it in different ways. With music, in silence, with me describing, in slow motion, in real time standing in front of each other. And of course afterwards always discussing differences in how they experience the different ways of doing it. We never look at each other doing the material, the focus is on the *experience of doing and not showing* which is an important difference. To enter inside and experience one's own body in motion. Doing and not proving. The same as we do with the texts when we discuss our individual experiences of what we have read.

The question that immediately comes up is if it's possible to formulate something together from that experience? The difficulty in that lies in how the individual perspective can take place so it doesn't become to general.

I give you one example: Before Christmas we started to rehearse another part. I showed first, and asked my co-researchers to write a reflection of what they had seen; then I started to teach them the material. In the end of the rehearsal I asked them to write a reflection about how they experienced to do the material in relation to how they had experienced watching it. To conceptualize and articulate in how they experienced the difference between seeing something or doing it. We haven't reached so far in our discussions of that yet but one result is that the process is so much more together now.

For the nearest future they will attend rehearsals that I have with Cirkus Cirkör, Cullbergbaletten and a dance performance that I will interpret simultaneously in real time in words for blind teenagers. In May I'm touring with Ina C in Germany, later this year to Mexico. I need to mention that it's not Ina's choreography that we are researching. It's the experience of the process from our different perspectives. We will also continue to read together but the most challenging now will be to start producing material more related to the research. And what that will look like.

The dialogue that springs out from our dancing and the text seminars is the over-all method that we use. In the dialogue our common language is shaped but there our differences also become obvious. We have very different backgrounds, so it has taken time to find the way for dialogue. We will never be able to totally share concepts fully out and that is not the goal. Now things really starts to happen, we are circulating around certain themes, some of them has nothing or very little to do with the research that we started with. I'll give some examples:

*In the rehearsal process, are there methods that can be defined without me
describing them for you? How?*

How would I describe my methods?

How do you experience them in relation to how I experience them?

Again the question of experiencing, both from the seeing and the doing.
To give legitimacy to the doing, which goes back to one of the issues for the
project, namely, to formulate conceptions about embodied knowledge and
creativity. That's why it's so important for me that we dance together. Because
the things you thought you knew about a material change or deviate when you
're doing it. *That slide is one of our concerns, but how does it happen and what's
in it?*

The dancer always starts her process by analysing the movement material,
idea or situation. She does that with her inner and outer gaze. These perspec-
tives do not explain the movement, they rather make the investigation more
complex. The outer gaze has a calculating rationality an intention, the inner
carries memories, experiences, will and creativity. Between these perspec-
tives, a conscious and an intuitive, the dancer oscillates. Between them a gap
or a space is created, where these perspectives meet and merge. This gap is in
constantly changing shape due to the process, and a continuous exploration
of the possibilities is necessary.

Indications or suggestions that one immediately *tries*, *formulates*, *articulates*
just to start to *reformulate*. In this process the dancer is making the choices
that are necessary for her interpretation of the task or the movement. Memo-
rizing, organizing just to be able to change direction. She's outside of it alter-
natively talking through it. A doubling where the distance and the nearness
are the fundamental conditions. Manipulating with the time between thought
and action, intention and impulse, allowing the present, the past and the
future exist parallel (or alongside). A widened moment.

Seeing, looking and the gaze are important matters for me when I describe
the dancers process. In our discussions around my texts my co-researchers
have specially asked me if I prefer being in my intellect instead of my experi-
ence or emotion when I describe my dancing. I think that has to do with my
mission to discuss dancing as a conscious act and not a state of mind as a re-
action towards my history. The dance that articulates the unfinished thought

or idea. Where you get after trying the material in so many ways so you finally can reach the un-reflected sphere. Like a movement back.

So through our different perspectives I can see both possibilities and problems. The paradox is that as soon I try to define a problem it turns out to be a possibility and vice versa. Even here I find this gap, slide or space.

Let me just mention three problems that I've met that doesn't have to do with you:

> *My age versus my dancing, the body is not responding like it used to. It takes longer between thought and action. The calibration of the energy necessary for a specific movement doesn't work.*

> *I've a hard time reflecting the harder I try the less I feel, I have no contact with the creative moment as I wished*

> *I miss the relation with the choreographer. I used to assist her so we always had that dialogue. But now our perspectives on the process are different because I'm a dancer.*

To mention them as problem is maybe not right because it really says something about what it is to be a dancer. About virtuosity, reflection, relation and dialogue.

In our discussions the distance is always present, the gap. It's like we're all are watching it and each other, sliding in and out never at the same place at the same time. It's not a distance to fear, it's fruitful. I experience it as if we're all navigating to our outer fields just to be able to find *perspectives* on and *conceptualization* of the artistic process in this case through the example of dance. That our individual processes together can create ideas that are possible to gather. For what is the artistic process more than individual solutions and articulations. I want to discuss it beyond the obvious terms innovative, communicating, interpretative. I'm convinced that there are other ways that does not fixate the language but leads to vital and constant dislocations. I hope these will appear in the friction between our perspectives.

# Dialogues between art, medicine and research
Kaisu Koski

In this text I discuss different kinds of interactions between art and science, manifesting in my practice as art that talks about, and to, biomedical science, and as art employed in academic research. For several years now, my media- and performance art practice has explored questions related to medical science, focusing especially on the doctor-patient relationship, different kinds of medical images and medication usage. This text creates dialogues between findings made through my practice and the three keynote presentations in the CARPA 2 colloquium. I specifically address the parallels between artistic and (other) academic research practices, and the issues arisen from my former doctoral trajectory and current postdoctoral research project.

On artists' knowledge

One traditional parameter for successful research is the extent it generates and communicates knowledge. However, art practitioners are not often used to set knowledge production as a goal for their work, nor to specify types of knowledge involved in their practice. In the academic research context there nevertheless appears a need to define what artistic research delivers, in which ways, and to whom. As the artistic research community defends art as a legitimate academic discipline, it seems to struggle with these questions.

Instead of addressing the uniqueness of artistic knowledge production and communication, I here discuss artistic research practices, as they resemble other academic practices. As a practicing artist-researcher I experience, for instance, a great similarity between the making process of an artwork and an academic publication. In the academic domain, writing, often accompanied with still images, is the standard way of conveying and storing knowledge. The discussion thus takes place through and between written publications. However, communication through text is a core skill for many artistic practitioners, such as poets and playwrights, as well. Similarly, whereas the figurative dimension is often brought up as a characteristic specific to arts, scientific texts are also populated with figures (Latour 2009). Furthermore,

while practice-based research is an oft-used label for art-research projects, science is largely based on practice as well. Moreover, medical experts, for instance, use their own bodies as a perceptual and operational tool. They thus rely on embodied knowledge in, for example, how to palpate and read the living information from the patient's body, and be responsive to it in real time. In fact, I see medicine as an 'artistic' science, which is largely based on human perception and visualizations of the body (see also Glasser 2010). However, even though the *means* of communicating and storing knowledge have similarities, and both artists and scientist thus embody and perform knowledge, the *body of knowledge* is obviously different as the practice of arts and that of medicine have different goals. Whereas physicians preserve patients' health, the artists' products are conventionally valued due to their, less than vital, aesthetic dimension (Düwell 1999:164). However, the aesthetic dimension does not belong solely to the domain of art: even a utilitarian research film without aesthetic intentions develops the 'supernatural gift' of cinematic beauty (Bazin 2000:146). In my current research project I rethink the role of aesthetics in art practice, as well as in medicine, as I produce aesthetic material to unveil the body portrayal in medical research films.
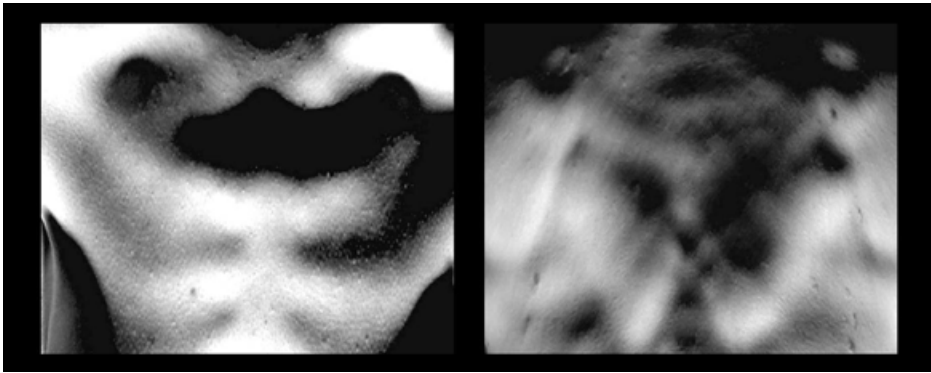
Mirror anatomy © Kaisu Koski 2008

It is often noted that art produces more questions than answers and that making art, in fact, proceeds through *problem-finding* (see Getzels and Csikszentmihalyi 1976). Roddy Hunter (2011) asks whether artistic research should be actually based on 'not knowing'. In my view, *any* research project is to a variable degree motivated by not knowing. For me, a research activity is thus characterized by the aim of creating better understanding on something one does not know yet. However, a difference can be made between

knowledge required for making an artwork and conducting research, and knowledge that results from answering a research question. At the same time, these two are not mutually exclusive: the techniques of art making, for instance, can be addressed as a research question.

Artistic research projects are often published on multiple platforms, and it is thus compelling to consider who the audience of these projects is and how to brief a given audience. The conventional ways of presenting art usually involves a well-demarcated context: from many signs the viewer knows that a particular work should be read as art. The same applies, surely, to scientific publications. But whereas written publications literally draw the context within which they should be read, an abstract artwork, even when viewed in a particular disciplinary context, leaves often room for multiple interpretations. This, in essence, relates to the on-going discussion whether and how artist-researchers should provide a written reflection on their artworks. While different streams in the artistic research field take different standpoints on this, the interpretational quality of art is often considered challenging in a research context. Whereas some practitioners perhaps wish to avoid (the audience) *drawing* 'false conclusions', it is also suggested that regarding reading fictional material, for instance, people are actually much more alike than they differ in their interpretation (Currie 2006:175). Seen from another point of view, the audience of an artistic research project is not necessarily its own disciplinary community, nor the public of art podia. An artistic research project can aim, as in the context of my current research project, to communicate to, and with, experts of the medical-ethical domain. This, in turn, may influence the form, language and context in which the project is published.

PhD in Arts

Artistic research often takes place through doctoral research projects. Even though the dissertation in arts has been possible for several decades now, the parameters of these projects vary greatly per institution and country. The artist-researchers, and the peer group, still become stuck into elementary questions at times, for instance, seeking an elusive research element in a given art project. Yet, there are a few frequently recognized, and commonly accepted, compositions in which doctoral students set the artistic and reflective components of their research projects. For instance, my dissertation

(Koski 2007) resembles a fairly ordinary practice-based research project in arts, as it employs my own artworks as case studies and reflects on them in retrospect through chosen theoretical concepts. In my aim to map technology as an element of contemporary performances, I battled with dilemmas that many doctoral projects in art do. With my current understanding and vision on artistic research practices, a few key difficulties can be highlighted, which I aim to avoid in my current research project. First of all, my dissertation draws a clear separation between the different types of texts: the director's journal, for instance, appeared merely as an appendix-like chapter, and thus reinforced the separation of the analytical and associative dimensions. Furthermore, the order of events, first making artworks and then executing an analysis, engendered a fairly mechanical relationship between the theoretical tools and the artworks. Additionally, while the artworks included were time-based by nature, their presence is reduced to black and white photos in the book.

Doctoral study is one of the few financial-educational constructions that provide an artist with several years' possibility to concentrate on a particular topic, free from other engagements. It is also seen as *intellectual capital* (Hunter R. 2011), as it can be considered to increase the possibility, for instance, for an academic career. While a PhD might be valuable capital, it seems that artists struggle, likely even more so than the rest of the humanities disciplines, within an academic structure of a three- to four-year PhD trajectory. Preparing a series of elaborate artworks and writing a full-grown academic dissertation will easily double the workload, compared to conventional dissertations. As a matter of fact, the lack of common quantitative and qualitative guidelines contributes to a situation in which one feels a necessity to ˈcover her backˈ by imitating a conventional dissertation and/or increasing the quantity of the published material. It thus seems necessary to rethink the division into the artistic part and theoretical reflection, the role artworks take in research projects, and the professional baggage with which one enters doctoral study.

The PhD trajectory is nowadays followed mainly by recently graduated young artists. Lynette Hunter (2011) asks whether this is premature: these artists are just beginning their own practice instead of having years of experience, technical excellence and a body of work upon which to lean. While I do not suggest that only established artists would conduct the doctoral studies, it seems indeed important to consider how starting artists could introduce

their practice in a research context. There is a fair chance that a newly gradu-
ated young artist's time and energy will be largely invested in developing her
artistic, or research, skills and thus withdraw attention from the actual re-
search question. Accordingly, as I began my doctoral trajectory directly after
my BA/MA degrees, much of the time was required in maturing my artistic
'signature'. This in essence does not need to be a problem. For instance, the
stage of one's career could be reflected in the research question and the role
of the artworks are set in the project, supporting one to produce new works
and set them to answer the given question. On the other hand, one could
ask whether people with an arts background should be required to train in
academic reading and writing before they may begin a PhD trajectory. Even
though one's experience in operating as an artist and scholar has similarities,
it seems that one of the largest challenges artist-researchers juggle with is
thus far the balance between two professions: both the work as an artist and
researcher/scholar involve their own techniques, conventions and on-going
developments, whereas most educational programs emphasize skills in either
one or the other.

Medicine through art

My current practice appears as a way of engagement in bioethical research,
and I thus employ my training and experience in arts as a means of addressing
issues beyond my native field. I now discuss the influences on the collabo-
ration with the medical domain, as they may change one's practice and its
outcomes. I thus reconsider what it means to be an artist and what kinds of
responsibilities are involved when one enters the medical domain. As Judith
Marcuse (2011) promotes *art for social change*, she reminds us of how artists
should not enrol unprepared to work in a social context: in order to enter
contexts such as refugee camps and war zones in ethical ways, one needs
the help of other professionals too. Even though the medical domain and its
urgencies and dangers differ from the above-mentioned contexts, working
in hospitals, for instance, does add new ethical dimensions to my work. To
name one, before entering the medical domain, one should evaluate the role
of an artist-researcher's own agenda, for instance, in aiming to portray the
domain in a particular light. Furthermore, to avoid a mere one-dimensional
aesthetization or judgment of medicine, proper background research is in-
dispensable: one, in fact, creates the *necessity* for the research, for instance,

by investigating current doctor-patient interactions (research). However, it is not only artists that should prepare their work in context: health care professionals should perhaps also be prepared to work with artists. A camera is a powerful instrument: neither medical experts nor the patients can be sure of what kind of material is recorded, or control how it is going to be used in the artworks. An artist thus gains authority by using the camera, and the people, spaces and objects within the scope of her lens are asked to trust her surveillance.

In my postdoctoral research project art is set in an instrumental position in a research project, aiming to unveil the medical body conception. In this project the artistic research methods and expression create a space in which imaginative scenarios and personal viewpoints are not only allowed but also necessary, and the views on what health and healthcare means can be analysed, criticized and fantasized. As outcomes of this project, the theorization and art practice are eventually intertwined, resulting in hybrid forms. This means that the findings and reflection are both embedded in the same product, whether it is a publication on paper, screen or space. The research project thus challenges existing academic presentation conventions and definitions of art: there may emerge new subgenres and styles in art. My research activity belongs to a stream in which artist-researchers engage with research in socio-cultural and scientific contexts, namely, fields beyond arts, creating research *through* art (see Frayling 1993), research-based practice (Tikka 2005) and art for social change (see Marcuse 2011). Similarly, developments in the bio arts create new positions for artists, claiming techniques and spaces inherent to science. This stream differentiates from the approach that manifests in research *into* and *for* art (Frayling 1993) and art-as-research strategies. These commonly adopted strategies on artistic research revolve around the issues arisen from the art practice, focusing on, or instance, technical or philosophical dimensions in one's own art practice. While differences between these two streams seem to lie foremost in the artist's scientific and societal orientation, by re-introducing art within the framework of academic research one already aims to reposition oneself as an artist as well. My current project takes a clear standpoint on this by recognizing artists as active contributors in bioethics research. The specificity of artistic methods is here appreciated by illuminating the dialogue between aesthetics and ethics, analytical and imaginative, and personal and clinical, as these qualities rest both at the heart of art and medicine, and determine the bodies we call doctors and patients.

Notes:

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Spontaneous combustion
Stefanie Sachsenmaier

Questions related to intuitive decision-making emerging from a performance experiment: Spontaneous Combustion. A brief outline.

What are the parameters for spontaneous decision-making in the live performance event? How can practitioners measure in the moment as to what to do, when the performance is of a nature in which the actual performance material and particular events have not been pre-defined and decided? What do practitioners juggle with, what do they focus on, how does this 'measuring' take place, against what parameters?

The disciplinary category of performance events that I intend to investigate here is that of live 'improvised' performance. Such a disciplinary set-up distinguishes the practice from many other performance production models in which a text might have been interpreted in more or less detail and actors have been directed, where dancers have been choreographed into a set routine, and even those performances that have been experimentally conceived in rehearsals, but which are composed and 'set' by the time they are on show.

In order to begin investigating some of the issues involved in live decision-making in the practice of performance-making, a live performance experiment was set up at the 2011 Carpa event in Helsinki, in which musician Nick Franglen, artist Christoph Lammers and performer Stefanie Sachsenmaier collaborated and performed in an improvisational collaborative set-up over several hours. A public discussion was held after the first hour of improvisation with the spectators who had been present during the first part of the event.

The performance was conceived as an investigation into how decisions are made in live performance, specifically as a means to begin to identify questions *from* practice. One of the key questions that I aimed to explore through the practice of performance-making itself was how three different artists would be able to 'communicate' when working together, how would they 'respond' to each other and drive the event forward. Moreover, would there be any collectively identified momentary 'events' that occur spontaneously?

However rather than aiming to find 'answers' to such questions in and through the performance exploration, the aim was more modest: to identify what parameters are at stake for the practitioners, and hence identify questions that emerge *from* the practice of performance-making itself, specifically from the practitioners' points of view, rather than questions *about* practice as the perspective of spectators or critics allows for.[1] Beyond *Spontaneous Combustion* at Carpa the research is on-going.

Spontaneous Combustion

The three practitioners had not worked together in this configuration before and no rehearsals had taken place prior to the event. None of us knew *what* would happen in its performative detail before the performance, yet we all expected *something* to happen, of which an abstract but no detailed sense was present. Yet not everything seemed a gamble — there was much we *knew*.

My decision to set up this event as such was already based on my judgement and knowledge of both Christoph Lammers' as well as Nick Franglen's work. The three of us, in my estimation, while working in different art forms, share aspects of creative practice in common. A previous collaboration with Christoph Lammers had emerged through parallels we had identified in our individual work: a feeling for and sensitivity to abstraction, of working with 'shapes', and a method of working that relies on sensing. A non-public experimentation with musician Nick Franglen confirmed our common interest in improvised performance-making, a continuous searching for what 'it' is that is happening in a moment, what a performance might 'need', a search for moments one can somehow 'grasp' and 'recognise', when *something* emerges.

For *Spontaneous Combustion* then, what we decided was that Christoph Lammers would work on a large charcoal wall drawing on paper. Nick Franglen would create live sound, using a guitar and much electronic equipment. And I would work in movement. All of us would collaborate for several hours, and we would 'see what happens'. Last but not least we also knew that each of us had a level of expertise[2] that would allow us to 'make something happen'.
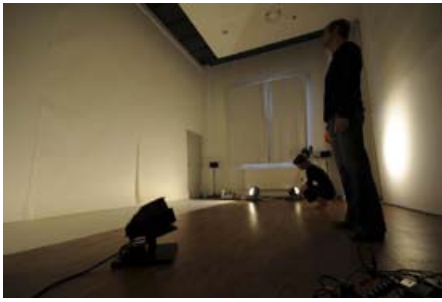
Photographs Nick Franglen

Practitioner notes:

A brief summary of the points raised in the post-performance discussion
What preparation is possible for such an event?

No rehearsals had taken place of the event as such. Nick Franglen (musician) and Christoph Lammers (artist) had never met until two days before the performance, and Nick had decided against seeing Christoph's work before the actual event.

Nick knew his first note to begin with, and from there had not planned anything. What goes on with his equipment is "very chaotic at any rate" and he never quite "knows" what is going on. I prepared no ideas for my movement work. Christoph practiced working with sound and he had never drawn live in front of spectators before.

What are the artistic parameters that prepare for such an event?
What skills are at stake?

When improvising, the practitioners try to take 'impulses' from each other, otherwise there is no 'communication'. The decision-making feels different

in collaboration compared to working on one's own as there are different pa-
rameters that one is influenced by. Nick Franglen created sound in response
to movement and the shapes that appear on the wall. Christoph Lammers was
influenced by the sound, body shapes and movement. In contrast, there were
moments when I as a performer did not 'see' much. My gaze is channelled
and focused, performing in the way I do does not allow me to 'look around',
which is very important in order to keep a certain sensing and mind-body
connection intact.

    We listen, we see, we 'respond', we 'drive'.

    When collaborating, there is a sense of 'openness' at stake towards the re-
spective elements of sound, drawing and movement that are occurring in the
space. When something is perceived that can be sensually 'grasped' on behalf
of the practitioners, a decision-making process inevitably unfolds, which
allows different 'kinds' of responses. For instance, there is the possibility to
'go along' with what is occurring, or maybe to go 'against' it. Rhythmically, or
in terms of shape. The permutations are infinite.

How do we decide how to modulate what is occurring?

There is no option to stop, you have to keep going while the performance is
in progress. We tend to call it 'searching' when we are unsure about what is
going on.

*How do we identify something that is worth 'pursuing' in the searching for
material?*

There is a 'feedback' when working, allowing what one does to resonate,
searching for 'qualities' and 'experiences'. The possibilities are endless, the
challenge is in finding something that can be grasped and identified, then
pursued and explored.

But from where do we know, how do we measure our 'sensation'?
What knowledge or skills do we rely on in making our instantaneous judgment?

Can we as practitioners know in the live moment what the spectator might
experience? Do we try to? Are there moments that are identified as 'strong'
by spectators, which the practitioners might be unaware of?

Reflections

While we are dealing with unknown 'emergences' in such improvisational settings, however not all is 'unknown'. Not in the least a level of expertise on behalf of the practitioners is at stake that allows for 'expert judgement', as Susan Melrose has identified.[3]

While no rehearsals of the performance had taken place, however there was much 'preparation' at stake before the actual event. The three practitioners each have a level of expertise in their artistic medium that allows them to encounter and process elements in such a complex set-up. While the discussion, as expected, did not reveal any insights as to *how* decisions are made in a way that can be measured and grasped analytically, it becomes apparent that the processing that is at stake in this performance experiment was done through sensing and intuiting.

Intuitive decision-making characteristically cannot be explained verbally since practitioners seem to be unaware of all the parameters at stake in their decision. However it is their 'expertise' that allows them to produce decisions in a moment. Neuroscience has revealed that there is a link between 'expertise' and 'intuition', and that intuitive decision-making is not an antithesis to analytical decision-making. An 'expert', according to neuroscientist Elkhonon Goldberg's[4] research, has gained through *experience* the ability to make decisions based on her intuition, which Susan Melrose has referred to in the context of performance-making as "expert intuition", or "expert-intuitive operations or processes".[5]

The history of each practitioner in working in many different set-ups is crucial here: hence a performance of several hours was possible to keep the practitioners (and a persistent audience) engaged over several hours.

Dr. Stefanie Sachsenmaier
Middlesex University, London
2011

Photograph Nick Franglen

An edited version of the filmed performance event (created by Marek Pluciennik) is available for viewing online (http://vimeo.com/20738844 or via www.stefaniesachsenmaier.eu).

Notes

1   See Susan Melrose, website, http://www.sfmelrose.u-net.com and Karin Knorr Cetina, "Objectual Practice," The Practice Turn in Contemporary Theory, ed. Theodore Schatzki, Knorr Cetina, Karin, von Savigny, Eike, London, New York: Routledge, 2001.

2   See Susan Melrose, website, http://www.sfmelrose.u-net.com.

3   Susan Melrose, website, http://www.sfmelrose.u-net.com (accessed 2011)

4   Elkhonon Goldberg, The Wisdom Paradox: How Your Mind Can Grow Stronger as Your Brain Grows Older, New York: Gotham Books, 2005.

5   See Susan Melrose, "…Just Intuitive…", http://www.sfmelrose.u-net.com/justintuitive/, 2005. (accessed 2011)

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Learning the Method of Teaching the Methods of Artistic Research

Camilla Damkjaer

In collaboration with Marie-Andrée Robitaille, and the participation of Nathalie Bertholio, Quim Giron Figuerola, Patrik Elmnert.

What?

Circus as an art form has only recently entered into the circuits of artistic education at a university level and into artistic research. The purpose of this presentation is to address the following question: which pedagogical methods can we develop to prepare students for the methods of artistic exploration and research, specifically in circus? Or in other words: how can we learn the method of teaching the methods of artistic research in the field of circus?

A working group at the University of Dance and Circus is currently teaching, analyzing and documenting a particular course that concerns the methods of artistic exploration in circus. The purpose of this course is to prepare the students for the possibilities and methodologies of artistic research that they may need in the future, whether it be as artistic researchers or independent artists. The procedure we work by could be called "action research". We call it learning the method of teaching the methods of artistic research. For our task as a working group is to find methods to do so, while the field of artistic research in circus is forming and constituting itself, itself searching for its own methodologies. In other words: learning the method of teaching the still not well known methodologies[1] of artistic research in the field of circus.

In this work we are most aware that other art forms also deal with similar questions. But despite the fact that we can draw on the knowledge accumulated in other fields, we nevertheless have to ask ourselves: which are the particularities and specific possibilities and difficulties that we encounter when teaching methodologies of artistic research in circus? Or: how can we learn the method of teaching the method of a branch of artistic research that hardly exists?

Today we would like to present some of the reflections that this project has given rise to. Through taking our starting point in this particular project, we would like to raise questions that concern arts education and artistic research, and especially the benefits of creating a stronger link between the two. [Nathalie enters with the wheel]

Why?

One of the reasons why it is particularly important to establish methods of artistic research in circus education is the risk of being trapped within a training culture where the major focus is on the repetition of the trick. Traditionally, circus was based on the exhibition of feats and prowess, and though this mode of presentation has been modified in most of today's circus practice, the focus on skill is still overwhelming. This is of course not without reason: as circus is technically demanding it is necessary to focus on technique in order to progress as an artist.

As a consequence of this, there is another risk within circus education, namely the one of producing an opposition between the technical and the artistic aspects of circus. Though we may quickly agree that this opposition is unproductive, these two domains easily become separated in the way the everyday education of the artists is organized. So, on the one hand Nathalie is training intensively to improve her technical skill with the free wheel, repeating a set of predetermined tricks… [Nathalie does a recognizable ˝trick˝] …

And on the other hand she is supposed to become independent artists that can renew the genre from within. Whereas the training culture risks being directed towards a pre-determined goal: the circus act or the circus number, the goal of including artistic research methodologies in circus education is to give the students the possibility of finding their own way as artists and let the art of circus go in new directions.

When teaching methods of artistic research it quickly becomes evident that the distinction between technical and artistic aspects is artificial, and the students' exploration shows that they are capable of bringing the two together. The difference rather has to do with the way of approaching the circus technique. In fact, if we see it in another way, within or through their technical training the students also have access to a set of articulations of their art form, a vocabulary through which they can talk about their disciplines and articulate the different aspects of their work, and through this articulation

begin to discover the "blind angles of the discipline", those angles that have not yet been explored or that call out for artistic exploration.

Through teaching methods of artistic research, it thus becomes possible for the students to bring together the technical and artistic aspects of the work. And just as the technical may include or give rise to artistic exploration, the artistic exploration may give rise to technical progression. Through the methods of artistic research it becomes possible to re-produce technique with a reflective difference. [Nathalie does a "trick with a twist"]

How?

But if the methodology of artistic research may be one part of the education of an independent circus artist, what then does this methodology look like? A lot can be said about what artistic research is and the complexities that its methodologies include. But perhaps it can be presented much more simply: as the capacity to be able to set up a question, examine it with consequence, and present it accordingly. At least this was the way it was presented to the students in the introduction to the project. This was the task given to the students: to set up a question, to present the reasons for choosing it, to find an appropriate method for examining it, and first and foremost: to stay with

the question and go deeper and deeper into the details and specificity of it. Or to but it even more simply: What – Why – How.

To us, as observers, one question became more intense than others: which are the questions you can address in artistic research in circus, are there questions that are impossible or need to be reformulated, and which are the particular difficulties that certain kinds of questions entail? When learning the method of teaching the methodology of artistic research, this may be an important question to consider.

In the course of the process a difference occurred between two kinds of questions: formalist questions that somehow addressed the internal aspects of a circus discipline, and questions that addressed broader aspects such as theatrical, political or metaphysical issues. Here the students encountered difficulties that we believe we still need to address within artistic research.

Now, it would probably be an error to say in advance that certain questions are not possible to examine within artistic research in circus; thus we would cut off ourselves from many kinds of possible knowledge. But in an educational context, it turns out that the conditions we can provide are more apt to certain kinds of questions than others, or that some questions have to be adapted. Within the formalist questions certain things are not feasible logistically, if they require access to heavy technological material. And within the theatrical and metaphysical questions it becomes important to ask how they are related to and can be addressed through the circus disciplines. [Quim enters]

Let me give an example: if Quim wants to explore the rhythm of life, certain epistemological questions occur: can we really study the rhythm of life through circus? As this epistemological question on its own would require several years of intensive battles with the natural sciences, and given that this project is supposed to be done within 10 weeks, it seems wiser to reformulate the question in a way that links it closer to the circus discipline and the aesthetic aspects of the process: in which way can I transform images of the rhythm of life into an independent stage image? If I cannot study the natural rhythms in themselves, as this is more elaborately done within other sciences, I can study the very process of how I can adapt and transform this very knowledge within my own art form.

The way the question is formulated also has consequences for the work with the artistic material. Depending on how you pose the question, the work can take different directions from an aesthetic point of view. In the case of

Quim for instance, some of the first attempts started from the question of what the rhythm of life is, which resulted in a mimetic approach to the topic. But when Quim changed the question in order to address the one of how he as an artist can use images of the rhythm of life to create an independent stage image, the material also changed radically. [Quim does a movement sequence developing into the scream]

These articulations and re-articulations of the questions are important in order to guide and structure the exploration and the creation of physical material. The question when wanting to learn the method of teaching the methodology of artistic research is therefore how we can provide time and space not only for the laboratory time on the floor, but also structures for verbalizing and articulating the work. Writing is of course one way of doing it, but an on-going dialogue is also of importance, as another tool for reflect-ing and re-reflecting on the possible ways the work can take. And creating structures for this as well as responding to the moments of dialogue that occur spontaneously is part of our task.

However, if the process of artistic research is about the back and forth between the work on the floor and the verbal articulation of it, we should, however, also be careful that the articulated reflection does not prevent or

block the playfulness that is also needed in this kind of work, especially in circus, in order to facilitate the creation of new artistic material. But finding the balance [Quim is balancing on one hand] between these two is by no means an easy task and also needs to be practiced. And when we try to learn the method of teaching the methodology of artistic research, we have to be careful not to forget the playfulness. [Quim does a quick shift with from crossed hands to parallel hands.]

Finding the mode of presentation?

It is one thing to explore a question, but how to present it is a question in itself. In this project, however, the focus was not on the presentation; the idea was to focus on the laboratory work and how to ˝catch˝ and deepen your ideas. However, the presentations grew in the mind of the students.

Why this discrepancy? First of all, the presentation was supposed to be on a stage which was a strong (counter?) signal in itself. Secondly, we believe the students were secretly longing to show their work to their fellow students, and perform on a stage with an audience. But was this focus on the presentation counterproductive or not?

On the one hand, it may have been counterproductive. Suddenly the focus was not so much on the research, as on making a good presentation. The students began dividing their time into laboratory time for research and time for rehearsing the presentation. The risk of falling into the making of a number and forgetting about the exploration was present.

On the other hand the focus on the presentation seemed to bring along some advantages, as well. For many of the students this was a key moment in the exploration, when they had to decide what they were going to show and how, and if they needed to take their work further into one or the other direction. The process of rehearsing the material also made them stay with the material they had and discover new aspects of it. So maybe the presentation actually had a positive effect on the research: it forced everyone to be concrete and precise and gather their research into a form.

However, the presentation also brought new questions into the work, questions that are also addressed within artistic research, questions of communication and documentation. [Patrik enters] How do I find an appropriate way to present my work, which is the appropriate form, and how can I make my work visible and understandable to an audience? Some of the questions

were hard to communicate in a staged format and for others it was necessary to find pedagogical or performative tools to visualize the important aspects of the work.

Finding the appropriate form to show the exploration also means address-ing questions of composition and dramaturgy, topics that we had planned to bring in only next year. However, the students were one step ahead of the plan-ning and to some extent did take composition into account. So perhaps when learning the method of teaching the methodology of artistic research we have to accept and embrace the fact that the moment of presentation and the work with the format of presentation is central to the exploration. In fact, in some of the students, for instance Patrik, were working with questions that concerned methods of composition within circus disciplines. And in these projects the phase of preparing the presentation and finalizing the composition therefore became central. [Patrik performs an extract from the presentation]

What then?

It is impossible to know for sure whether the focus on the presentation was counterproductive or not. But one thing is sure: if we look at it the other way around, the individual exploration that this project gave rise to, surely did

improve the quality of the scenic work, even if this was not a part of the goals we set out with. Most of the students grew as performers during the process, and showed work of higher quality, not only in the movement material, but also in terms of stage presence. Of course this may be due to other processes too, but it seems as if through having worked thoroughly and independently and through being urged to go deeper and be constantly more specific, it gave them another kind of relation to their material. In other words through teaching the methodology of artistic research, even other aspects of the education that were not necessarily included in the project were enhanced.

The question that remains is the one we started with: what did we learn about how to teach the methodology of artistic research? This question intimately concerns the work and knowledge of the teacher and supervisor, in a way that we cannot embrace in this presentation, where we have tried to mostly focus on the structures and frames that we can set up for ourselves and the students.

Perhaps we can divide the conditions needed for teaching the methodology of artistic research into two parts: on the one hand we can set up a structure providing a framework or a form: introductions, PMs, time for laboratory work, times for feedback and presentations, reflective documents and discussions, constructing the time and space for the back-and-forth movement between work on the floor and the articulation of the work through writing and discussing. On the other hand there is the situational knowledge of the teachers and supervisors, relying on their experience, themselves constantly reflecting on and putting this knowledge and experience to work in the meeting with the students. Though we can try to formalize the first part, we must allow for the second part to be just that: a dialogue concerning artistic questions, providing discussion, feedback and suggestions, using our imagination in order to try to understand where the students want to go. In this work we have to continuously reconsider what we already believe to know about the methodologies of artistic research. Also when teaching the methodology of artistic research we have to constantly re-produce our knowledge with a reflective difference.

But there is a third element, too, that cannot be underestimated: the will, motivation and artistic maturity [Nathalie, Quim and Patrik enter with equipment] of the students: for in the end, it is the through the students' engagement in the task that they may use these frames and resources to develop as artists.

When it comes to artistic research and the question if it can actually be taught, we are talking about extremely complex processes that cannot and perhaps should not be fully predictable. But through a combination of the will and ambition of the students, a context and a framework that gives time and space for exploration and reflection, and the situational knowledge and experience of supervisors, we can hopefully find a way for the students to learn the methods of artistic research and for us to learn the method of how to teach the methodology of artistic research. And at least this project gave us reason to believe that a stronger connection to artistic research is beneficial to arts' education, even beyond the methods we try to teach. And perhaps it is the other way around too: perhaps artistic research also gains from a stronger links to arts' education. Especially in an art form that has only recently established itself within the two, we cannot wait for the one to be established before starting the other, we have to work and learn at all levels at once.

1   NB: I see the difference between "method" and "methodology" as follows: methods would be the concrete procedures or tools used within artistic exploration (improvisation, composition, comparison etc.), whereas "methodology" includes another level of abstraction and embraces the etymological questions within artistic research: how do we construct knowledge within artistic research, which kinds of question can we ask, which kinds of methods do we use, and how does that relate to other areas of knowledge. What we teach is actually somewhere in between.

The invisible stage

Davide Giovanzana

A lecture performance[1]

Davide. Welcome

Today I would like to talk about observation and division.

I remember once I read a note in the program of a play performed in
Geneva. It was in 1994, I was still living in Switzerland. The director
of the play wrote: "Is theatre really based on a division? A division
between actors and spectators? And what does this act of "separa-
tion" suggest? The possibility that something can be observed? But
is this separation necessary? And if yes, how to overcome it?" After
the play I met the director, Andrea Novicov, who afterwards became
a friend.

I asked him: maybe you can overcome the separation by bringing
the actors and spectators closer together?

Like here now?

Or could one solution be to place actors and spectators next to each
other, sitting in the same space? [Davide sits down]

Andrea Novicov answered: "The stratagem to overcome the division
is to redirect the gaze of the audience, from the story that is told to
the act of observation itself." His answer haunted me ever after.

Juha: Davide has told me this anecdote several times. I have worked to-
gether with him for some years in many projects. We work a lot with
the concept of "observing". For instance once we did an exercise
like that:

[Juha performs one action, then stands up, look at the empty chair,
look at the audience and then takes back his place and continue the
action].

I asked: Davide, what is the point of this?

Davide: I replied: Daniel Paul Schreber, in the beginning of the 20th century while he was hospitalized in a clinic, wrote a book about his insanity. Indeed the book is a book of a mad man, however by publishing the book Schreber transformed the problem in a radical way: by enclosing his subjection towards the delirium with the "external" point of view of a writer, he changed the perception of his situation. If he would have had the same discourse towards his delirium as a subject, he would have lost himself, but by observing it from the outside (as a writer), there is nothing crazy about it. This change of position, from subject to object, allowed Schreber to project his insanity somewhere away at an "observable" distance.

Juha: Is this a metaphor for theatre? That we project something outside of us, something that is too hard to deal with? And then we observe the projection?
          Davide encouraged me to ask open questions to the audience, because it summons the audience to think about it.

Davide: We were in Switzerland with Juha, last year, in Fall 2009. We were in a residence working on a solo performance for Juha, when Andrea Novicov called me and asked me to deliver a lecture at the University of Lausanne about a Swiss play writer: Felix Segantini.

Juha: I was not very happy about this lecture thing. Davide was supposed to help me with my solo performance and now I feared that he would be totally occupied with preparing the lecture instead of working with me. I knew his difficulty in living in Finland, and he jumped on every occasion to renew contacts with his country.

Davide: It is true. I accepted without knowing exactly the purpose and the context.

Juha: He was delighted to give a lecture at the university of…what was the name?

Davide: Lausanne.

Juha: Yes. There. And he said that this should be considered as a chance for me too. I could make an intervention during the lecture, a kind of performance based on what we were working on.

Davide: I still think it was a marvellous idea.

Juha: We were working with the idea of collapsed realities. We wanted to do something where a single gesture would simultaneously result in several meanings, sort of collapse into several realities.
I introduced Davide this exercise, where, let's say, you and me are sitting here, and let's just observe for a while what we see. Ok, is there something specific that draws your attention? Aha, hmm, that's good. That makes me think of… what about that. Let's say we do this for an hour and move in the space. The point here is that we are negotiating meanings together, we know they might be different and change, so in a way we become aware of more than one reality.

Davide: Who was Felix Segantini? I had no idea. I have heard of him, but I didn't read or see anything of him. Andrea gave his last play: "*Les joueurs observants*" published in 2009 and which could be translated into "*The Observing Players*" or into "*The Obsequious Players*". His plays were rarely performed. Only an extremely tiny circle praised his work. But the general opinion basically castigated completely the work of Felix Segantini as mere perversities.. In an interview in *La Tribune de Genève*, he said:
"I had to face the scandal very young. I was 22 years old when my father committed suicide. In Lausanne, in the 50's, in a rigorous country, strongly Protestant, where everything is masked, my father was a shock. He was an excellent teacher and headmaster but inhabited by the Casanova's demon. He had affairs with the mothers of his pupils. He broke down. I have been for long time the guilty son of a guilty father. This is why the general opinion sees me as a bastard, an impostor, and this won't change.
He was right and in fact, during the affair of Roman Polanski when he actively defended the film director, his sentence was definitive: an impostor, a bastard and a perverse. Even after the accident, the general opinion didn't change.

Juha: We were wondering: what is more important? The gesture or the observation of the gesture?
[repeats the same action as previously]

Davide: But nobody seemed to pay attention to the inventive form of his plays.

Juha: In *Hamlet*, when the play within the play is performed. The gaze of the spectator is not directed towards the actors performing the inside play: *The Murder of Gonzago*, but toward Claudius watching the play.

Davide: And to Hamlet, who is watching Claudius, watching the play.
[Juha sits]
I realized that giving a lecture at the University of Lausanne about Felix Segantini was problematic. I couldn't just present the work of Felix Segantini, I had either to defend or to attack him. Andrea Novicov knew my research here in Finland, consisting on the phenomenon of the play within the play. He said: Segantini is an atomic bomb; he is offering fresh models for the play within the play. This will throw a new light on your thesis! He wanted me to defend his position. He used me. I felt being in a kind of trap, a mouse trap.

Juha: Davide was irritated.

Davide: I think I managed to hide my irritation towards Juha. He didn't want me to accept. I told him that it was important. I accepted it but afterward I had regrets.

Juha: I was getting optimistic. Maybe he would cancel the lecture. But it was too late.

Davide: Andrea Novicov told me: Do you remember the text that you liked and my answer when we met: the stratagem to overcome the division is to redirect the gaze of the audience, from the story that is told to the act of observation itself".

Juha: Here we have it again. Let me tell you: Davide's friendship with Andrea Novicov is based in this one sentence.

Davide: It is not mine. Felix wrote it.

Juha: My "intervention" was supposed to happen in the second part of the lecture. Davide would have spoken about the last play of Felix Segantini and after that before the end I would have interrupted the lecture. But the accident changed everything.

Davide :   One week before the lecture I met Felix Segantini. We were in Lausanne, in café Metropole. I explained the subject of my thesis to him, the research on the play within the play. He asked:

Juha: What do you think of *The Murder of Gonzago*?

Davide: I replied something like this: it is the strongest dramaturgical example of the play within the play: when Claudius sees himself portrayed in *The Murder of Gonzago* , he reacts. It is a demonstration of the fact that art has an impact on reality.

Juha: But what about the dumb show?

Davide: In Hamlet, before the inside play, *The Murder of Gonzago,* is performed, a silent pantomime summarizes the play that follows.

Juha: Claudius already sees himself in the pantomime, he sees himself pouring the poison in the ear of the king.

Davide: But he doesn't react yet.

Juha: Exactly. What do you say about that?

Davide: I haven't thought about it.
Maybe he is distracted and he doesn't pay attention to the dumb show. This is why afterwards he asks what is the content of the play.

Juha: Maybe. But your argument sounds lame. Why suddenly would Claudius be a distracted person?

Davide: And then Felix Segantini continued: if in your thesis you refer to *Hamlet*, this might shatter your theory about the play within the play.

Juha: Davide was perplexed.

Davide: If you are researching on the idea of observing, like an actor observing another actor…meaning a character recognizing him or herself, you should pay more attention to the end of the first act, when Hamlet meets the ghost. For he doesn't see a ghost, but himself: Hamlet!

Juha: We decided to take a closer look at the following hypothesis. The most natural way to gather is the circle. But in the theatre there is a division between actors and spectators, therefore we can say that the circle is broken. The stage is considered to be the space where the fiction is performed, therefore the space of "non-reality". The audience considers its own space as the space of reality. Now, when a play is performed inside a play, like *The Murder of Gonzago*, the stage is divided in two parts. The similar dichotomy actor-spectator is reproduced on the stage where some actors are watching other actors perform. Like Claudius and Hamlet watching the actors performing *The Murder of Gonzago.* Now the space of the actors performing becomes the space of fiction and the space of the actors watching, or actors observing becomes the space of reality.

Davide: This is intriguing.

Juha: Isn't it?

Davide: I mean by reproducing on the stage the situation that the spectator is experiencing, which is people doing and people watching, the division that usually separates actors from spectators is removed and displayed between the actors. The actors who are observing the other actors find themselves on the same level with the spectators.

It is as if the circle is restored. As if we place the spectators on the stage. As if the audience is watching the audience.

Juha: I disagreed with that idea. I told to Davide that maybe a division is displayed on the stage. But the main division between actors and spectators remains! It can perhaps soften, and the actors-observers are maybe closer to the audience but still the division remains.

Davide: I replied: but as you said they become closer, the division is softened.

Juha: I didn't' want to let it go that easily. I really admire Davides enthusiasm and his hands-on approach to the problem, but he also likes to combine various ideas that are not clear and push them quite far. So I insisted: Yes. But it does not disappear! (If we want to examine the removal of division between actors and spectators, we should focus on the very relationship between actor and spectator, for example like I did in the beginning. *I didn't say this, but I could have.*)

Davide: I like Juha, although sometimes I don't know if he is trying to develop an argument or simply testing me. I said: the "division" among actors and spectators is as well a distance created by the esthetical judgment. The strategy of the play within the play is that it removes the esthetical judgment. When the play of *The Murder of Gonzago* is performed nobody pays attention on how it is performed, because it is the reaction of Claudius that matters. And this false complicity of sharing the same experience, brings unconsciously the spectators on the stage with the actors. Or vice versa, it propels the actors among the spectators.

Juha: I was almost satisfied with his last answer.
[silence]
But I tried a last fire: Don't you realize that we just observe theatre but theatre doesn't care about our observations? It just continues being theatre, it doesn't change.

Davide: Now I hate Juha when he brings in such arguments. I replied: do you
          want me to feel like Rosencrantz and Guildenstern: two extras who
          believe to be the heroes of the situation?

Juha: I was hitting the right point. I exulted. Yes. You are not Hamlet hold-
          ing a mirror to the audience. And actually if there is a Hamlet, it is
          Felix Segantini, and we are only trying to understand if he is truly
          insane or by craft. Don't worry, I will tell you now: he will die at the
          end.
          [Davide touches his nose]
          What… did you see that?

Davide: [is puzzled]

Juha: Ok. Let's repeat that. Look at what Davide does, but pay attention to
          my reaction! Go!
          [Juha starts again and Davide touches his nose]
          Davide! You see! You did that in Switzerland and you are doing it
          now! ..tu pidä itte luentos!.[Juha leaves]

Davide: I didn't matters how I was scratching my nose, the reaction of Juha
          was the most important element and the fact that he left, Thank you
          Juha.
          [Juha comes back]
          Actually the discussions I had with Juha, helped me a lot to structure
          my lecture. And for doing so, I invite you to re-structure the space.
          [Davide invites all the spectators to stand up, take their own chair
          and to place it forward]
          Imagine, what would happen if during *Hamlet* the stage would be
          removed? Where would Hamlet go? And where would the actor em-
          bodying Hamlet go?
          In Segantini's last play, *The Observing Player*, there is the surprising
          element that the stage is absent.

Juha: Usually the theatre event takes place in this particular space, the
          stage, where the fictional world meets the ˝real world˝.

Davide: In this play, the audience is sitting in two banks facing each others. Almost all spectators can see everybody and among the spectators are seated 2 performers. Like here.

Juha: So here, where does the fictional world and the "real" world meet?

Davide: The performers rarely talk to each other (as in a traditional play) but rather talk directly to the audience as if they are sharing a personal experience. And here is the attractive aspect; it is the actors who are talking to the audience and not the characters. It is as if, the actors are stepping out from the characters and they simply talk to the audience. These monologues directly addressed to the audience generates a second level of narrative that recreates the situation of the play within the play,

Juha: They tell the audience about the experience of making a play, the struggling of becoming someone else.

Davide: Slowly we understand that the 2 performers are linked together. one of them played the part of the dead father who committed suicide

Juha: And the other one played the part of his son.

Davide: And it becomes clear that the present show is the recount of a previous show

Juha: At one point, the actor embodying the dead father does this, and then this [Juha repeats the same gesture as previously], and then says: it was very hard for me to embody a dead soul, what kind of body gesture, what kind of voice? Have you ever met a ghost? Something that persecutes you?
I started thinking in a different way.

Davide: And it is probably 20 minutes that you have been wondering why are we seated like this? Facing each other?

Juha: Observing what since the stage is removed?

Davide: The ingenious dramaturgical solution adopted by Felix Segantini
            allows the spectators to recreate mentally the phantomatic play; in
            fact they collect the bribes of information given by the actors and
            like a puzzle they recreate mentally the whole play about the meeting
            between the dead father and the son.

Juha: In this situation the division between actors and spectators is moved
            even further: the actors when they are commenting on the play or on
            their profession as actors, are in a certain sense, the observers, the
            actor-spectators who are watching the performance which consisted
            of the meeting of the dead father and his son.
            Therefore the division lies now between here and before, between
            here and the invisible stage.

Davide: This is what I said

Juha: Felix Segantini, who was sitting next to me during the lecture, was
            nodding. I was all the time scrutinizing the reactions of Felix Se-
            gantini.

Davide: I continued: the staging of a performance necessitates and gener-
            ates a process, a structure, a content that has to disappear in order
            to make the show visible.
            Like an iceberg whose 90 per cent remains invisible in order to
            let 10 per cent visible. When we see a show we have now idea if the
            actor had difficulties to become someone else, or to memorize the
            physical partition. And what kind of impact it had on his life. The
            strategies used by the director when he related to the actors?
            All these events, which are necessary to make the show visible, lin-
            ger unseen in a blind spot of the stage.

Davide: Felix Segantini deconstructs this process.

Juha: He shows the hidden, the invisible structure upholding the 10 per-
            cent that is visible. He does this by placing the "inside" story, the 10

percent, the play about the meeting of the dead father and his son, away from the gaze of the audience; it has been removed off stage; in an invisible stage: in the head of the spectators.

Davide: The audience can then enjoy both aspect of the performance: the making of the show, described by the 2 performers.

Juha: And the show itself projected in the invisible stage.

Davide: Felix Segantini in a previous article declared that the only way to understand the crisis of contemporary theatre is to go back to the primal gesture of the creation of the actor. We need to understand again why Thespis, in the 6th century before Christ, felt the need to step out from the tragic chorus. The moment of birth of the proto-character, consisted in the "exit" from the chorus, in the stepping out from the continuous movement of the ecstatic dancers, in other words; to stop.

Juha: [He repeats the same action previously]
In the action of pausing, we place ourselves outside from the incessant flux of life and we can observe it.

Davide: Does this imply that the theatrical act verges on the act of observing, of contemplating? And what should the "actor" observe? [Juha sits] At that point I started the second part of the lecture

Juha: Where I was supposed to do my "performance"

Davide: But a journalist interrupted me and asked when will I discuss the themes rather than the form?

Juha: Davide was mumbling. Felix Segantini sighed.

Davide: Felix Segantini stood up and begged the journalist to let me finish. But then another man immediately vehemently accused Felix Segantini.

Juha: Felix Segantini had been informed by Andrea Novicov that a performance would interrupt the lecture. He didn't know it was me who was supposed to do it. In the beginning he was smiling, which made the other person even more furious. Then he realized the gravity of the speech. The man presented himself and afterwards he accused Felix Segantini for having defended Roman Polanski and having denounced that the Swiss police had prepared a trap for Polanski:

Davide: *Je suis medecin et père de famille. Ce que vous avez declaré à propos de l'affaire Polanski fait de vous un complice de crimes! Je ne veux meme pas entendre votre réponse!*
         I am a generalist practitioner and a father. What you declared regarding the Polanski case makes of you a partner of his crime! I don't even want to hear your answer.
         And the man left. Felix Segantini asked the man to stay and to listen his answer, but the man left. Felix Segantini looked helpless the audience. Then he said, this generalist generalizes. I condemn firmly pedophilia, but if this man wants to activate the guillotine, well then he does so… And then silence

Juha: I looked at Davide

Davide: I looked back at Felix Segantini.

Juha: Something was wrong

Davide: He collapsed

Juha: He was motionless next to me.

Davide: There, on the floor.

Juha: And nobody knew what to do.

Davide: When the ambulance took him away, we still didn't really understand what had happened.

Juha: His heart had stopped.

Davide: But what had happened? When he was looking at that angry man. What did he see? Or what did he recognize in that man?

Juha: Was he the ghost persecuting his father? Or was he the ghost of his father?
          Was it himself?

Davide: Without any action, any gesture, a tragedy happened. There was only the hard gaze of the doctor and the distress of Felix Segantini. [silence]
          When Hamlet is dying, he asks three times Oratio to tell his story. And so the play ends with Oratio inviting Fortinbras to hear the terrible tragedy of Hamlet. The events of Hamlet are thus transformed into a tale. It is not clear if the tale will start while the show ends or if we just saw the telling of Oratio who invited the ghosts to come back on the stage in order to show to the audience what has happened. As Felix Segantini wrote: humans are real and they die, but fictional characters are always there, they are eternally alive. I could open thousands of times *Hamlet* and Hamlet is always there questioning reality, the perception of reality and the perception of himself in the reality.

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1   The text of this paper is actually the script of the lecture-performance given by Juha Sääski and Davide Giovanzana at CARPA2 at Teak 15.1.2011.

Two rooms and a kitchen

Elina Saloranta

Presentation report 28.4.2011

My presentation in CARPA 2 explored the possibility of investigating a work of art by making another piece about it. The presentation consisted of three parts. It began with the screening of my most recent video *Two rooms and a kitchen* (14 min. 30 sec.). After the screening, I asked the viewers to pose themselves two questions (What did I see? What did I hear?) and to reply by writing. The writing time was about 10 minutes. The third part of the presentation was a live performance (or rather a reading) of texts that were created when I did the same experiment for the first time in Nordic Summer University (NSU) in July 2010. In the reading I was assisted by Helka-Maria Kinnunen and Per Roar, who also participated in the first experiment in NSU.

The Video

The video is about a space made up of two rooms and a kitchen, and about a child, who explores the space. At the start, the child is a newborn baby, and at the end, almost three years old. His growing makes the passage of time visible. Another important element in the video is a shot of snowfall outside a window. It is repeated several times during the piece to separate different episodes.

The Reading

The reading began by Helka-Maria and Per opening the window shutters of the auditorium. In retrospect this feels significant, since window plays such an important role in the video. Each one of us was also standing by a window when delivering our lines.

The texts were originally written in three different languages (Finnish, Swedish and English) but for CARPA I translated the Finnish and Swedish lines into English. I also edited the texts to make them shorter, but I tried to maintain their structure and rhythm. In addition to lines written by artists

and researchers, there was also a text created by my son Elias, who is seen in the video.

This is what the script of the reading looked like:

1.

Window.

White and grey.

Cold.

It snows.

A bedroom with a cot behind a screen.

A baby is sleeping in the cot. Breathing. Sucking his thumb.

It snows.

A floor. Shiny, varnished wooden floor.

Silence.

Sound of bells.

The baby is investigating a toy, a green eggshaped doll which rises up when he tries to push it down.

The baby is focused, completely focused.

Silence.

It snows.

The baby has got an old-fashioned highchair.

He sits in his chair. Climbs on the table, almost falls down. Mother puts him back in the chair. Gives him a bottle. Eats herself.

It snows.

It is quiet, very quiet.

2.
There is a flat, two rooms and a kitchen, as the title goes, and the flat exudes an air of security, prosperity and tastiness.

The homely demeanour is displayed in contrast to the outside, sporadically shown through the window, and one easily imagines the coldness of a Scandinavian winter, and the flat as a cosy shelter and refuge.

A child is growing up in these surroundings, and one can immediately see that this is a very good setting for the child to grow up and discover the world.

The child is maybe nine months old, imaginative, displaying great interest and openness for the world around.

He doesn't show any anguish, fear or discontent at any point.

3.
Clean apartment, no dust
not even when the workers were there

Clean child, not chaotic, almost falling off chair
Distressed mother, calm but frantic

Clean
Clear
Chaotic
Calm

Clean, calm, clear chaos
Clean, clear, calm chaos

4.
I think I heard music in the beginning of the film, but I'm not sure.

5.
bzoon bzoooonnnn bzooon bzoonn bzooooon

frinfron frinfron frinfron frinfron frinnfron

muigeiiiigauagaua muigeiiiigauagaua

iaii aii iaii iaii

wooosh woossh wooosssh woooooosh

6.
Where does that sound come from?
Where does that sound come from, mother?

It snows.
I am wearing a green shirt as a baby.
I am eating paper.

There are my father's shoes.
Where is my mother?
There is my mother.

I want to see another film, mother.
Please, mother.

Look, the baby is sleeping in my parents' bed!

Mother. I want another film.

What is this room?
It is not our kitchen.
What is that room?

Hey, why is the furniture covered?

Christmas tree.
I picked it with my father.
Who has made it?

Now the baby is sleeping in my bed.

Mother, can you put another film?
Please.

7.
Window.

Kid sleeping. Sound of a washing machine.

Window

Renovating flat, five shots + one close-up, sound of a renovating machine.

Window.

Kitchen ready for ceiling paint, two shots.
Bedroom ready for ceiling paint.

Window.

Kitchen, no kid chair.
Bedroom to living room shot + Christmas tree. Quiet.

Window.

8.
The window equals a clock,
but it's a clock which doesn't show progress in time
It is an hour glass

The sleep equals the window
It's a moment of rest before the next step

The interior of the apartment is a classical frame for development and growth

Flashback to the creation of the frame when the apartment was redone and
painted

This is the metalevel of the film

9.
floor
bed
window

hands
feet
walls

sacks of cement
snowflakes

sound of wind
sound of an airplane
sound of television

sleep
silence
immobility

paper
wood
plastic

blue
white
black against white

10.

The trees turned from black to grey as the snow descended on their branches.

What does snowfall sound like?

11.

I hear water pumped into a washing machine.
I see silence outside the window.
I do not hear but perceive.

White, white, white
A ball of orange and green
A twinkling sound

I see an infant exploring the interior of a home

I hear a squeeking door, I see a swinging door, I perceive the joy of rhythm:

Sound – action, action – sound
Slow – quicker, quicker – slower

"jajajajaja"

The outside whiteness never ends
No, a glimpse of green in the window

Black-out
The machine ends its cycle
The work is done
I may open the door

Reflections on a window pane

When I read the texts for the first time, I was particularly fascinated by things that didn't exist in the piece, but that people nevertheless perceived – for example music. I don't know the reason for my fascination, but it makes clear that I was not trying to find out whether my intentions came through. Rather, I was interested in the discrepancies between the original video and the texts. What kind of space is created by the words? How does it differ from the space seen in the video? My aim was not to gain knowlegde about the reception of my piece but to obtain material for a new work where words would create images.

At first, I thought that the new work would be a live performance, since I was inspired by the idea of human presence. I was also interested in the 'genre of conference paper' and wanted to explore it. However, when I was preparing for CARPA, I got an idea for a video piece. In this new video there would be only one image: the shot of the snowfall seen in *Two rooms and a kitchen.* On the soudtrack we would hear different voices telling what they see and hear – as if the things were reflected on the window. The title of the new piece would be *Reflections on a window pane.*

Actually, the idea of reflection was already present when I was making *Two rooms and a kitchen*. It came up when I decided to use long cross-dissolves with the shot of the snowfall. In the middle of a dissolve there was always a moment when I saw the next shot as a reflection on the window. I don't know if other people have had the same association, but for me it became significant. It even determined the time layers of the piece: I saw the snowfall as the 'present tense' of the video and the interior shots as memories from the past.

In the context of research the word 'reflection' is ofcourse quite worn-out. I must say that I have even learned to dislike it, because I have felt that I never manage to be reflective enough. But if I think of reflection as a concrete mirror image, it feels fresh again. Perhaps I am trying to reclaim the word by taking it literally.

Texts created in carpa

The voice-over of the new video *Reflections on a window pane* will consist of texts created in CARPA as well as those written in NSU. As I write this, the script is not yet done, but I have gone through all the CARPA texts and

typewritten them as faithfully as possible (there were some writers whose handwriting was difficult to read, but I have done my best to interpret them correctly).

Below are all the CARPA texts in their current state, without editing and in their original languages (English and Finnish). In case that I haven't been able to read the handwriting, there is a question mark or three dots in the sentence. The texts are anonymous, since I wasn't sure if the writers would like to have their names published. The five texts written in Finnish are at the end of the row, just before my concluding words.

1.

What did I see? What did I hear?

Baby-belly-mouth, playing-pulling-beep!

Snow falling

Snow falling

Reflection of thesun

A man's voice – from the radio (?)

Wooden floor

Cupboards

Home

Renovation

Sound of "Schleifpapier" (German word to polish wood)

Was it even a machine? Or was it done by hand? Or both?

A washing machine

A navel moving, baby sleeps, baby breaths

Almost falling from the chair – mother catching. Eating. Feeding.

Baby sits, stands up, almost climbs up. Baby murmurs, utters, sings, murmurs.

Snow falling

Long crossfades: snow falling – inside, furniture.

Baby bites on cable. Chews on headphone.

Opens. Closes. Opens. Closes.

Kweek. Kweek. Kweek. Kweek.

2.

What did I see?

Was it real? The floor reflected the furniture, the toys. There was no dust. I

saw clean rooms and a kitchen. I saw what I didn't expect to see. It was rest,

peaceful. The setup smiled. The snow intensified the balance. I saw no difference before and after working in the flat. Was it real?

What did I hear?
I heard what I saw. Did I hear well? I heard my kids, touching, finding, being confronted with what they see and hear. I heard what I saw what the baby hears while he is looking or not. The snow was bringing silence. Was it real? There was no dust in the sound.

3.
Mieiii gaug-au-a mieiiiigaug-au-a
White translucent outside meets turquoise, pale, pale, pale turquoise sea indoor
Sweet sleep
Transparent covers, plastic sheets
Red tape
Sweet sleep, green pause, then again white quiet into
Miei-iiigaug-au-a miei-iii gaug-au-a
The infant becomes a child
Elias becomes a little boy
Ieii-iei-ieii
The tower of Babel approached
Quiet white, coverings, comfort, keep falling
Soft sleep sweet smile
I feel warm.

4.
What did I see?
Light/ interior domestic space, baby, toys, development of baby to child
Renovation — coming/ protecting/ changing shape of furniture/ swaddle/ movement
Time of renovation juxtaposed in middle as transition from baby to child?
Bed for example was emphasised
Attention into detail — thru mother's eye
Dissolves — great transitions — naturalistic
Absurd title? Electric plugs!
Credits: mother, child
What did I hear?

Mechanics – punctuation
Baby sounds
Door opened closed, repetition of pull + push
Exterior sound?
Moving – reassemble of getting flat renovated

5.
*I saw a year passing. In a mint-green home with beautiful furniture. I saw
the absence of a mom. A presence and a gaze of mom. I was/ became a mom
admiring her child. Or regretting that I was isolated from the rest of the world.
But instead the mom gained harmony and intimacy. I saw careful compositions
of life, and spontaneity that looks composed, but in fact life is full of little
moments like that… That if you focus on them, like the child on the cupboard
door, they will touch you somehow.*

*I heard the silence of snowing. The border between intimate home and the
outside world far away. I heard the child growing. The ongoingness of the
domestic maintenance, with its never-ending cycles of heating, washing, drying,
sewing… I heard language evolving, freedom of intonation and melody. I heard
the bare feet on a wooden floor, but sticky. Although I didn't actually hear them.*

6.
What did I see?
*Instances of the development of a child in a sheltered environment, cradle of
warmth against the relentless cold.*

Ikea is everywhere

Constant curiosity of evolution
Contentment
Civilization & Time
The absence of father
An ideal home, very clean, little changes, safety, beauty
A priviledged human nest in Finland in the early 21st century

What did I hear?
Sounds that correspond to a contemporary home
Silence, no media intrusion

7.

I saw many openings, small openings that suddenly became doorways activated by the child. I saw exploration and imagination in a pure and raw state.

I saw a beautifully unco-ordinated choreography of wawing, nggiinng (?) toes, opening mouth, kicking, rocking. I saw the attempt to consume objects uncertain of their use. Objects that act as a vessel, headphones for sound – we somehow hear that sound.

I saw time passing. I saw a child alone but alone with the sense of a mother in the background. A comfort remained BUT I would have liked to experience the film without the usual presence of the mother. How would this change what I saw?

I heard sounds of the domestic, sounds of play. Unexpected sounds activated by curiosity and perhaps unusual relationships between mouth and paper – wire and leg.

I heard the background come into the foreground initiated by the realisation that these sounds were the sounds of exploration, play – not washing up.

I heard the landscape of the domestic through the body of the child.

8.
What did I see?
I saw a window, part of a window, with trees outside, and snow falling, covering the branches of the trees, a windy landscape in close-up…

And (?) into these images of the window were still images of a kitchen and bedroom and a small baby growing up, exploring first his thumb (sucking) and then the world around him.

After a while the images changed into images of the same house in plastic wrapped up for renovation…

One characteristic of the images was the presence of a pale mint green colour, in the clothing of the baby, and the doors in the kitchen, among other things.

The images in general were light, even pale, spacious, clean…

In terms of action, the most exciting phase was in the first half when the baby was exploring the world and experimenting with it.

What did I hear?
Noises, and then more specific sounds like opening and closing of the cupboards or playing with the door of a cupboard. There were other noises, the distant sound of a washing machine (I remember I was told about it) or sounds that could be interpreted as sounds of renovation. The sounds were not important except when the child was experimenting.

9. [in Finnish]
Mitä näin ja mitä kuulin?
Näin tyhjyyden ja hiljaisuuden. Tyhjyys on kuitenkin mahdollisuus, mahdollisuus aistia ääni – ja paljon muuta sen ympärillä: rakennustyömaa, hiljainen luminen maisema, arki. Arjen ääni. Lapsen tuottama ääni: kaapin narina, legopalikat, hengitys, lelu, paperin rapina jne. Kuva avautuu lapsen maailmasta käsin.

10. [in Finnish]
Olipa nopea ja dramaattinen
Järjestyy tiheiksi sarjoiksi muistissa
Hiutaleet leijailivat rytmissä äänten kanssa
Ikkunaa ei käsitelty remontissa – vanha liitoskohta näkyi
Kuola valui vauvan suusta
Pallea pompahteli nukkuessa (sigh of relief!)
Eliaksen puku saman värinen kuin keittiön kaapit
Aurinko tuli melkein vaakasuoraan Eliaksen kasvoihin keittiön hellan edessä
Teräskeitin, teräskattila, teräspannnu
Vakava äiti
Punaiset posket nukkuvalla lapsella
Imeminen. Maistaminen.
Tuolin selkänojan puuleikkauskoriste
Aikuisen kengät käytävässä pitkin poikin
Kesä, tumman vihreä lumisateen ja runkojen tilalla
Punaiset teipit, muovit, kuultavat muovit

Joulukuusi
Legotornin huipulla nosturi, legoautot
"Äitiäitiäiti"
Sibelius, alkuräjähdys, mikro, pesukone alussa
Pesu, lopussa linkous

*Oli pakko kirjoittaa kun katsomiskokemus niin erilainen kuin kesällä – mietin
ympäristön, paikan, vuodenajan vaikutusta, tunteena kehossa, tosi oudon
voimakas ero kesään – saan itsestäni tietoa katsomalla!*

11. [in Finnish]
*Näin kodikkuutta. Kodintuntua. Lapsi kasvaa, aina on talvi – vaikka äiti
onkin kesäisen ruskettunut. Lapsi nukkuu, lapsi leikkii vihreässä asussa, tutkii
kodin kaappeja, kasvaessaan kurottelee yhä ylemmäs. Kodin rauha sulkee
ulkopuolelle maailman, ikkunanäkymä on keskeinen rytmittäjä.*

*En näe olohuonetta! Huomaan katsoessani kaipaavani sitä. Näen siis kodin
erityisistä kulmista, jotka rikkoo – siis toiston, variaation rikkovat – ainakin
remontin, putkiremontin aikana kuvatut otot, niiden kuvakulma.*

Katsoessani pohdin myös, mahtavatko kuvat olla kronologisessa järjestyksessä.

(on vaikea eritellä nähtyä kuullusta, useimmat kuvat liittyvät ääneen)
(ai niin, alussa ristikuvien rytmi on merkillepantavan hallitseva)

*Kuulen mikroaaltouunin piippaukset ja hurinaa. Ne kehystävät elokuvan
kulkua. Lapsen uni-, leikki- ja touhuääniä. Äiti puhelee hiljakseen. Tarkasti,
läheltä nauhoitetut arkiäänet aksentoivat elokuvan kulkua. Lapsen oma
jutustelu on äänimaailman huipennus, ovennarahtelusoolon lisäksi. Kodin
ääniä, suojattu ulkomaailmalta.*

12. [in Finnish]
Näin:
*Lapsen, puulattian, leluja, tuoleja, lumisateen, sitterin,
lapsen pinnasängyn, hellan, ovia, remonttisuojauksen,
syöttötuolin, lasin, tuttipullon, äidin, lumisen koivun, turkoosin värin,
syömistä, peukalon imemistä, leikkimistä, vauvan kääntyilyä, vauva maistelee*

voipaperia, ikkunan, ikkunalaudan, keittiön, eteisen, lipaston, kirjoja,
jatkojohdon, kuulokkeet

Kuulin:
Pesukoneen, hiomalaitteen, hiontaa, mikron, metallofonin, jokeltelua, puhetta,
puhetta maailmankaikkeuden synnystä ilmeisimmin TV:stä, oven narinaa,
peukalon imemistä, voipaperin rapinaa

13. [in Finnish]
Ikkuna jonka takana sataa lunta

Näkymä keittiöön,
Vedenvihreät kaapit,
valkoisia tuoleja

Vauva nukkuu,
Vauva on heräämässä,
imee peukaloaan, availee silmiään
ja sulkee ne jälleen

ikkuna jonka takana sataa lunta toistuu

vauva on vatsallaan
puulattialla ja yrittää
tavoittaa melodista
kiikkuvaa nukkea

vauva on vatsallaan
ja leikkii voipaperilla,
yrittää syödä sitä

ikkuna jonka takana sataa lunta toistuu

vauva nousee keittiössä
seisomaan kaapistoja vasten
vauva istuu syöttötuolissa
äiti puuhailee taustalla

vauva istuu pöydän alla
vauva syö sähköjohtoa

ikkunan takana on kesä
asunnossa on remontti; huonekalut on peitetty, paikat teippailtu,
"remonttisäkkejä" ym.

Pesukone
Mikroaaltouuni
Eri kaappien natinaa
Erityisesti yhden kaapin toistuvaa natinaa
Lapsen leikkimisen ääniä; liikettä,
Palikoita, omaa "leikkijuttelua", laulua
Leikkikalun melodinen ääni
Paperin ääni
Televisio-ohjelman ääni, se on joku tiededokumentti
Hiljaisuutta

Conclusion

Since the work is under construction, I don't have many conclusions yet. All I can say is that the image of the new video is very clear in my mind – so clear that I can't avoid making it. I also feel that the work has evolved very naturally, step by step. This is perhaps because the process has been collective – I have had a chance to try out ideas with other people and their feedback has led to the next step.

   The recordings of the voice-over will (hopefully!) be done in the next NSU summer school in Sweden in August 2011. This way at least some of the people who participated in the writing will be able to read their texts on tape. It also means that *Reflections on a window pane* will be truly a piece of artistic research: it is not only discussed or framed in the context of research, but also generated and realized within the community of artist researchers. I think this is an inspiring method, something to be explored further in the future.

The video *Two rooms and a kitchen* can be seen on the website of Av-arkki
– the Distribution Center for Finnish Media Art (http://www.av-arkki.fi/en/
artists/elina-saloranta_en/).

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For information on previous and forthcoming CARPA (colloquium on artistic research in performing arts) see www.teak.fi/carpa