

everybodys publications

6 MONTHS
1 LOCATION
(6M1L)

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DOCUMENTING

Report on media changes

by Mette Ingvarsten

Within the arts, the discipline of documenting exists in many different forms especially in cinema where the documentary is a well-established artistic genre. However in the other arts it might still be difficult to find clear definitions. Mappings-of, process-sharing, image, text and audio recordings behaving like choreographies, performance registrations, archives, mixes and transposition from one media to another are all responsible for creating confusion.

At first look it seems evident to separate documentation into two different categories: practices that are there to support and accompany versus practices that intend to produce art-works in themselves.

When I was invited to participate in 6M1L, I had trouble articulating this distinction. On the one hand, I was interested in documenting in order to archive and communicate towards an outside, and on the other, I was curious about how this could become a documentary movie. I prepared the work according to the questions I had about the visibility of work, processes of sharing, formats of presentation and strategies of distribution and exchange. I ended up with 3 different types of approach.

1) Objective documentation of the work

- a. Filming daily activities of the different groups at work.
- b. Documenting more general ideas, discussions and conferences.
- c. Documenting the exchanges and interactions between different actors/instances. (6M1L, ex.e.r.ce08, Centre Choréographique National de Montpellier, potential visitors and audiences)

2) Subjective interviews and portraits

- a. Working on each of the interviews as a separate film experiment, corresponding to the different people's interests.
- b. Examining what the situation would do to people vs. what they would do to the situation. What would it enable/facilitate vs. what would it complicate?
- c. Registering processes of individuation.

documenting

3) Fictionalized situations

- a. Setting up situations which could have taken place but fictionalizing them through re-enactment
- b. Getting so used to the camera turned on that there would be no difference between on and off time.

I planned ambitiously to edit daily, weekly and monthly documents that would then be made available on-line. After only a few weeks of work, I realized that the project I had planned was too huge to even try to follow through. Still not willing to let go of my desire to document the totality of the project, I started to look for strategies on how to make the 18 people communicate within the group, not only in their own projects but also across them. Transversal exchange, strategies for questioning, organized group discussions and proposals on how to archive became a new topic of interest.

First attempt: Everybody wrote down 10 questions based on a questionnaire I had devised, in order to focus on certain topics and issues that were present in several research projects. I collected 180 questions, made them into a text movie, showed it to the participants with the task of noting down all the questions they would like to answer and conducted interviews based on their personal selections. The idea was to create footage that would offer many different perspectives on the same thing. But... rather than that, I ended up with a huge collection of different questions and answers, totally inorganically produced and impossible to organize.

Second attempt: I aimed to make the transversality not only appear through editing with me as the mediator in between, but simply by making people interview each other. We conducted group interviews all together, focusing on one person at a time. This functioned well in terms of communication and exchange within the group, but once again the materials produced were too heterogeneous to edit together.

Uhmhhh...

Third try! I made a list of all the scenes I thought should be included in this documentary movie in order to give a complete image of our activities. Using the form of ABCD...as a way of synthesizing different materials I wrote the following...

6M1L

Arrival	Hugs	Organization	Victories
Attitudes	Hopes	Opportunities	Virtuosities
Agreements	Hands	Ornaments	Video works
Audiences	Humor	Originality	Violations
Announcements	Heart breaks	Occupations	Vectors
Body practices	Interviews	Projects	World outside
Breaks	Investigations	Presentations	Willingness
By-products	Inquiries	Parties	Writings
Becomings	Inventions	Problem-solving	Wacko ideas
Burst-outs	Interests	Processes	Wild cards
Coffee breaks	Jackpots	Questions	You Tubing
Conferences	Judgment day	Qualities	Yoga
Classes	Jaguars	Qualifications	Yahoo googling
Choreographies	Jammed	Q	Young generation
Composition tools	J	Q	
Dances	Karaoke	Research definitions	
Discussions	Kisses	Radicalness	
Disagreements	Key words	Radio	
Details	Killer instincts	Radiation	
Departures	Kinematics	Rehearsals	
Entrances	Learning	Scores	
Exits	Listening	Struggles	
Entertainment	Looks	Showings/sharings	
Education	Lectures	Satisfactions	
Exchanges	Leisure time	Sensations	
Fictional situations	Mentoring	Teaching	
Feedback	Meetings	Training	
Falling in love	Monitoring	Tiredness	
Film festivals	Managing	Techniques	
Fictions	Movements	Tool development	
Gossip	Notice boards	Updates	
Grill evenings	Nature trips	Unusual situation	
Guests	Nakedness	Uniformities	
Greetings	Necessities	Users	
Generosity	Negotiations	U	

documenting

My fourth and final try was to apply the choreographic procedures I observed to the footage I had filmed. For instance, in relation to Juan's project where we worked on non-verbal communication, I attempted to make a video that would express or give an example of that without actually using material filmed in his rehearsals. I moved away from the idea of documenting in an objective manner, stopped trying to expose what was actually going on in 6M1L, and focused on what the medium of film/video could do in terms of choreography. I focused on questions like:

What if a performance work never existed as a stage piece but only in a form that could be preserved? What kind of pieces would not be reduced by their own registration? If someone would want to re-experience a work in the near or far future, could they actually have the possibility to see the piece in its initial form? How could dance and choreography start to exist in spaces that would not be defined by the liveness of their presentation?

This approach finally gave way to a movie, organized as a series of activities I observed taking place in 6M1L : from rehearsing, discussing, speculating, strategizing, affecting to communicating, sensing and so on. I became interested in how the film could be autonomous in its origin, in a way returning to the distinction I mentioned earlier in this text: of documenting being a primary mode of producing. I tried to find out how a process of documenting could become a way of creating choreographic objects that would not depend on live presentation.

However useful this change was to me in order to rethink choreography, I realized that I had left my initial reasons and motivations for why I found it important to document the 6M1L project. My starting point of wanting to give access to the knowledge produced by research and exchange had disappeared. Instead of fitting my desire of communicating and archiving 6M1L into my new approach (dealing with the medium of film as a place for choreographic experimentation), I looked for another mode of mediation.

Together with the group we finally decided to use the list of activities as a starting point for making a book that could contain heterogeneous materials without reducing or limiting them to the point of view of one person. The contributions of this book have been produced in this way by the participants, with the intention of offering an insight into the research that took place during 6M1L/ex.e.r.ce08.

PRESENTING

6 months 1 location (6M1L)

by Bojana Cvejic and Xavier Le Roy

A What a cheap rupture traveling and jumping from one project to another!

T Was it dumb to think that changing places of residence challenges my work.? I am so tired of displacement...

A Displacement is no movement. Movement is continuity.

T Maybe we should explore the "countries" of our work

A What do you mean?

T Our own foreign territories.

A We lodge in one place against being forced to travel seeking new projects new jobs new opportunities and we take time for immobility.

T Only exiled emigrants are nomads in the sense that we like to use. We are just parasites of leftism trying to make free market a smooth space for surfing without too much compromise.

A Either I'm using opportunities I get by trying to make the most of it or I am rendering services: a lecture here, a lab there, once a symposium, then a workshop, and a residency, and yet another residency, while there is less and less budget for production. Can I make this itinerary more consistent? In the meantime I do manage to do my work.

T Do you know what makes one a good surfer? Being able to choose waves and elegance in style.

A But imagine if there would be no waves without surfers.

T You're idealistic.

This is a conversation between an artist and a theorist working in the west European context of performing arts in 2008. They were both proud of and happy about the freelance work+lifestyle they once – ten years ago or less – fought for. It gave them time and room to develop their work on a project basis. Each project allowed shifting focus or problematic of its quest and thus required and enabled a different set-up and a different production/presentation strategy. To engage a long process of research and collaboration was a matter of choice to struggle for and negotiate about, if one was going to stay "open", "mobile", "volatile" and not settle for "one way", one concept, one method and ultimately, one aesthetic. In the course of ten years or less, the performing arts institutions learned they could renew themselves if they co-opted as a dominant mode

presenting

of production the system of project-based freelance work and residencies. Always having a new name to discover would guarantee diversity in the programme but diminish production resources for the curatorial space which was already being narrowed by the neoliberal economic pressure.

All that was once seen as a movement of deterritorialization – working in different places in more than one project at a time – became an obligation if one was going to be “independent”. Projects could only be co-produced and artists in turn were to “reside”, to fill the venues with a display of artistic activity, being there to represent work-in-progress. The result of this is a freemarket in which artists are forced to constantly reinvent themselves as the desirable commodity in competition for a limited number of opportunities in the narrowed spaces of curation. So this mode of production turns more into a mood of reaction, opportunism and cynicism of the question: what is always already there that I need to deterritorialize? What happens when a condition becomes a constraint, a choice an obligation? How to create a constraint that will act as a condition that enables?

If every condition presents a constraint, not every constraint acts as a condition, and, therefore, it's only important to discern when a condition becomes less enabling and more frustrating for work. Every creative process has a built-in constraint, a “terminus” which drives the process, but doesn't determine it. It's only possible to experiment with the conditions-as-constraints once you deviate from those procedures that constitute the known ways of making, performing and receiving performances.

So...

6M1L is a project that sets up special conditions in order to examine what they produce in terms of procedures, working methods, formats, discourse and ways of working together. The essential conditions are that the work

- 1) takes place in one location
- 2) lasts the duration of six months without interruption and
- 3) involves a number of people who each apply with a project of their own.

One location

Staying in one place for a long period of time will make us explore the effects of conditions opposed to the itinerant project-based habitus: concentration in isolation, focus on work in one place rather than dispersing in several projects in several locations, another pace and another sense of time; no distractive escapes in trips. It will also imply that artists leave the institutional market temporarily and becoming less visible and present in the international performing arts scene.

Uninterrupted process

Although in our freelance style, life and work merge to indistinction, leaving no leisure time outside of work and framing almost all daily activities instrumentally into the purpose of the current project, the periods that are solely and without interruption devoted to work are rather short, rarely longer than three months. Doubling this period can deviate the process from gearing itself efficiently towards the product of performance. It's not about stretching time for "allowing more doubt, trial and error" or for just improving one's initial concept in experiment. The time is there to stimulate more than one line of research, where production can proliferate in by-products and side-effects, where more than one format can emerge. What do we do when all we have is what we never have enough - time?

Projects

The main condition of 6M1L is that each artist proposes a project or a kind of work that departs from a clear proposition and a need for a strong focus. The projects could range within the performing arts field from performances to physical practice, from experimental to theoretical research; and they also vary in the stage of development, whether they are in a preliminary or advanced stage, or come in postproduction or as a side-line of another project. They are not "programmed", i.e. chosen on the basis of promising a certain product, so presentation is entirely optional, left at the choice of the artist. It should also be mentioned that presentations do not carry the label of 6M1L, but are signed by the artist in charge. Having each person responsible for their own project avoids the dead-end blockages of collectivity: there is no one overarching project of projects, and sharing authorship and ownership among a group of artists is not an issue here. Everyone agrees that working in 6M1L involves the ethic of open-source to a certain degree: ideas will circulate, transform, new ideas will emerge and flourish in many (and often unexpected) places.

Intercessors

But who are we? And why do we come to work together? We are all "intercessors". In «Negotiations» Gilles Deleuze introduces the figure of intercessor describing his collaboration with Félix Guattari:

"Mediators are fundamental. Creation's all about mediators. Without them nothing happens. They can be people - for a philosopher, artists or scientists; for a scientist, philosophers or artists - but things too, even plants or animals, as in Castaneda. Whether they're real or imaginary, animate or inanimate, you have to form your mediators. It's a series. If you're not in some series, even a completely imaginary one, you're lost. I need my mediators to express myself, and they'd never express themselves without me: you're always working in a group, even when you seem to be on your own. ...There's no truth that doesn't «falsify» established ideas. To say that «truth is created» implies that

presenting

the production of truth involves a series of operations that amount to working on a material - strictly speaking, a series of falsifications. When I work with Guattari each of us falsifies the other, which is to say that each of us understands in his own way notions put forward by the other. A reflective series with two terms takes shape. And there can be series with several terms, or complicated branching series. These capacities of falsity to produce truth, that's what mediators are about..."

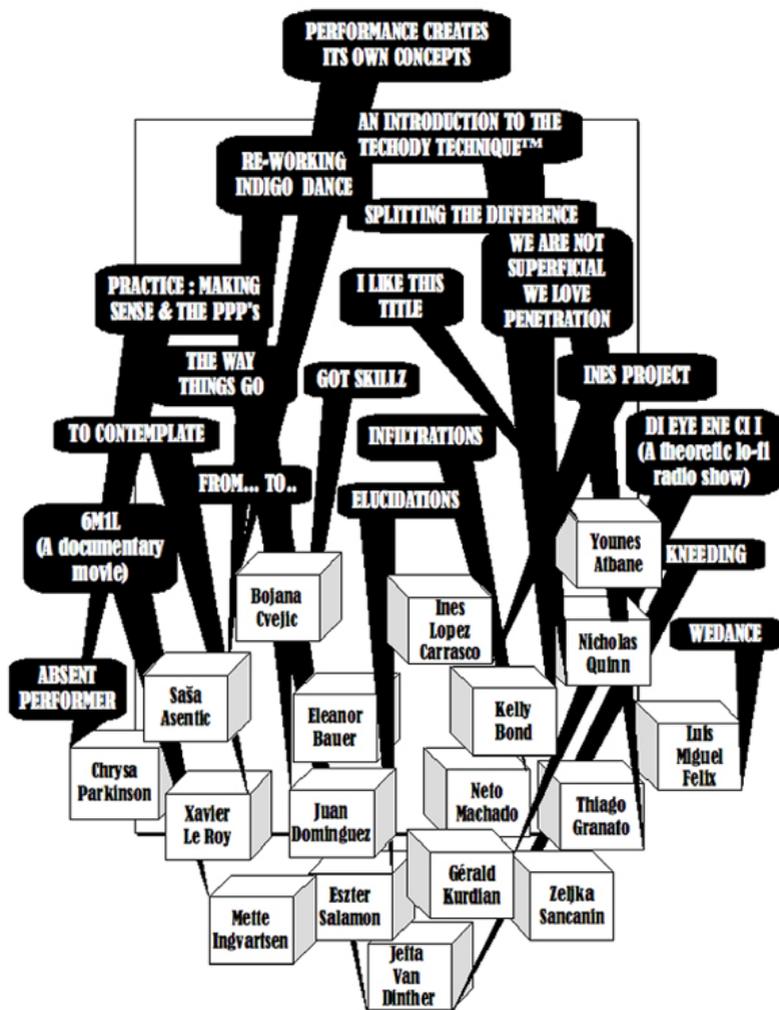
Working with others who intercede, interfere, fold, twist, translate and transform work makes the changes and affects arising from encounter calculable in their effect. Each artist – apart from working on their proposed work – offers him/herself to one or more projects shifting his/her role, therefore, a multiplication of choreographers, dramaturges, theorists, performers... the point is not to even out collaboration in symmetry or economic reciprocity - "I give – you give" - but to discover potentialities beyond the known competences of each one. To enforce a differentiation, a heterogenesis between extensive quantities - people, concepts, actions, languages, positions – and intensive qualities – sensations and modes of thought and expression.

A politics of friendship

The group of artists forms itself in an open chain-series. Instead of initiators deciding on all members and thereby closing a group, we are inviting two more persons each and we are delegating them to invite one more each: 2+4+4. It is important to base the coming together on affinity, curiosity and desire to work together, so an open call for participation isn't an option for it would emphasize the meeting and the mistake of collaboration taken for the method "we come and we see what happens".

We hope to start the project SIX MONTHS ONE LOCATION in 2008. Although this project is temporary, being limited to six months, we are curious what methodology it may produce and what consequences it might have on our long-term working strategies and habitus.

Bojana Cvejic and Xavier Le Roy
October 2007.



PLANNING

Projects, presentations and exchanges

The schedule was created in order to make all activities possible based on the assumption that 6M1L was part of the educational program ex.e.r.ce08 and vice versa. At the same time, it was elaborated in order to experiment with a certain distribution of time and space in order to combine education, research, and productional aims, as well as practicing the usual activities of the CCN Montpellier.

The schedule was elaborated out of the following parameters:

- 9 participants of ex.e.r.ce08
- 9 participants of 6M1L
- Each participant has a project: total 18 projects
- Each participant participates in 2 or 3 other projects than hers/his
- 26 weeks of work
- 3 studio spaces for rehearsal (Bagouet, Yano, Atelier), 2 offices, 1 studio reserved for the ex.e.r.ce participants
- The possibility to use other spaces from the CCN Montpellier such as the library/mediatheque, entrance spaces, etc...

The mornings were dedicated to practices open to the public: 5 mornings for physical practice and Saturday mornings for text practice.

When the different working groups had been created according to the desires and the possibilities of the participants, the studio spaces and time were distributed.

The afternoons were organized in 2 slots of 3 hours for the development of the projects, plus the late afternoon or evening for showings, movies or other activities. Each afternoon during the week was the same in order to work on projects in studio spaces for 1 or 2 weeks in a row, 3 hours per day. Following this schedule, each project was allotted 8 working weeks in total, or more if one could find extra time or space to work with the others.

Every 2nd Tuesday, the first slot was dedicated to the so called « press conferences » in order to share with each other and the staff of the CCN Montpellier the state of development of each project and gain some knowledge about what was happening in the projects of others.

Every week, one evening was dedicated to showings and discussions. In addi-

6M1L

tion to that, some other invitations to share and debate works could be spontaneously organized.

The plan behind this kind of scheduling was to create as many encounters and exchanges as possible that could take place between the scheduled time for projects, but after 14 weeks, we were missing the moments of communal time to interact with the larger group outside of the groups constituted by the projects. A sort of “coffee break time” was implemented in order to give room for the emergence of by-discussions and by-products. This diversity of exchanges took place, but the potential of bringing everybody together was not used enough. Therefore from the 15th week on, we decided to work on projects only 4 days a week and use the Fridays exclusively for communal activities that were decided and planned each week according to needs and desires.

The public exchanges were proposed at 3 levels:

1. The morning practice projects were open.
2. We proposed 2 series of performances called “Les J de S” (Les jours de spectacle) during which we showed works that had been done before the beginning of 6M1L. This was done in order not to oblige people to produce and show something from their research projects, creating a necessity outside of the development of the project itself.
3. According to the desire and the needs of each project and along their development, showing of different steps of the research projects were announced and open to a wider audience.

planning

JULIET 2008

	Studio Bagoquet				Studio Yano				Atelier			
	10h - 12h	13h - 16h	16h30-19h30	19h30 - 22h	10h - 12h	13h - 16h	16h30-19h30	19h30 - 22h	10h - 12h	13h - 16h	16h30-19h30	19h30 - 22h
Mer-1												
Mer-2												
Jeu-3												
Ven-4												
Sam-5												
Dim-6												
Lun-7	Meeting	Day										
Mer-8	JUAN	Juan	Singing+	Eszter		Sasa	Luis	to up date	Inés			to up date
Mer-9	JUAN	Juan	Singing+	Eszter		Sasa	Luis	to up date	Inés			to up date
Jeu-10	JUAN	Juan	Singing+	Eszter		Sasa	Luis	to up date	Inés			to up date
Ven-11	JUAN	Juan	Singing+	Eszter		Sasa	Luis	to up date	Inés			to up date
Sam-12	JUAN	Juan	Eszter			Sasa	Luis	to up date	Inés			to up date
Dim-13	TEXT pract.	COCO'S	COCO'S	COCO'S								
Lun-14	CHRYSA	Xavier	COCO'S	COCO'S		Thiago	Neto	to up date	Younes	Nicholas		to up date
Mer-15	CHRYSA	Xavier	COCO'S	COCO'S		Thiago	Neto	to up date	Younes	Nicholas		to up date
Mer-16	CHRYSA	Xavier	COCO'S	SHOWING COCO		Thiago	Neto	to up date	Younes	Nicholas		to up date
Jeu-17	CHRYSA	Xavier	SHOWING FRED			Thiago	Neto	to up date	Younes	Nicholas		to up date
Ven-18	CHRYSA	Xavier	talk ex /h/erse			Thiago	Neto	to up date	Younes	Nicholas		to up date
Sam-19	TEXT pract.	to up date	to up date	eszter	eszter	eszter	eszter	to up date	to up date	to up date		to up date
Dim-20	Boojana	Boojana	Boojana	Boojana		eszter	eszter					
Lun-21	FELD,+CHRYSA	Kelly	Xavier	Bojana.		Bojana	Thiago		Zeljka	Younes		to up date
Mer-22	CHRYSA	Press Conf	Kelly	Xavier		Bojana	Thiago		Zeljka	Younes		to up date
Mer-23	CHRYSA	Kelly	Xavier	Bojana		Bojana	Thiago		Zeljka	Younes		to up date
Jeu-24	CHRYSA	Kelly	Xavier	Bojana		Bojana	Thiago		Zeljka	Younes		to up date
Ven-25	CHRYSA	Kelly	Xavier	Bojana		Bojana	Thiago		Zeljka	Younes		to up date
Sam-26	FELDENKREIS	TEXT pract.	Boojana	Boojana		Bojana	Thiago		eszter	eszter		to up date
Dim-27	Boojana	Boojana	Boojana	Boojana		Jefta	Jefta		eszter	eszter		
Lun-28	CHRYSA	Juan	Nicholas	Bojana		Sasa	Jefta		Ines	Netto		Bojana
Mer-29	CHRYSA	Juan	Nicholas	prepare		Bojana	Jefta		Ines	Netto		Sasa
Mer-30	CHRYSA	Juan	Nicholas	SHOWING		Bojana	Jefta		Ines	Netto		Sasa
Jeu-31	CHRYSA	Juan	Nicholas	to up date		Sasa	Jefta		Ines	Netto		to up date

WEEK # 1

WEEK # 2

WEEK # 3

WEEK # 4

AOUT 2008

	Studio Bagouet			Studio Yano			Atelier			
	10h - 12h	13.30h - 16.30h	17h-20h	10h - 12h	13.30h - 16.30h	17h-20h	10h - 12h	13.30h - 16.30h	17h-20h	20h - 22h
Ven-1	CHRYSA	Juan	Nicholas							
Sam-2	TEXT pnet.	to up date	to up date	Singing	Sasa	Jefta		Ines		to up date
Dim-3					Jefta	Jefta		to up date		to up date
Lun-4	FELD.+Gerald	Eszter	Jefta		Luis	kelly			Zeljka	to up date
Mar-5	Gerald	Press Conf	Eszter		Luis	kelly			Ines	to up date
Mer-6	Gerald	Eszter	Jefta		Luis	kelly			Ines	to up date
Jeu-7	Gerald	Eszter	Jefta		Luis	kelly			Ines	to up date
Ven-8	Gerald	Eszter	Jefta		Luis	kelly			Ines	to up date
Sam-9	TEXT pnet.	Jefta	Jefta		to up date	to up date		to up date	to up date	to up date
Dim-10		Jefta	Jefta							
Lun-11	FELD.+Mette	Xavier	Jefta		Thiago	Kelly		Younes	Ines	to up date
Mar-12	Mette	Xavier	Jefta		Thiago	Kelly		Younes	Ines	to up date
Mer-13	Mette	Xavier	Jefta		Thiago	Kelly		Younes	Ines	to up date
Jeu-14	Mette	Xavier	Jefta		Thiago	Kelly		Younes	Ines	to up date
Ven-15	Mette	Xavier	Jefta		Thiago	Kelly		Younes	Ines	to up date
Sam-16	FELDENKREIS	TEXT pnet.								
Dim-17										
Lun-18	Eszter	Nicholas	Xavier		Netto	Thiago		Jan and Jerom	Younes	to up date
Mar-19	Eszter	Press Conf	Nicholas		Netto	Thiago		Jan and Jerom	Younes	to up date
Mer-20	Eszter	Nicholas	Xavier		Netto	Thiago		Jan and Jerom	Younes	to up date
Jeu-21	Eszter	Nicholas	Xavier		Netto	Thiago		Jan and Jerom	Younes	to up date
Ven-22	Eszter	Nicholas	Xavier		Netto	Thiago		Jan and Jerom	Younes	to up date
Sam-23		to up date	to up date		to up date	to up date		to up date	to up date	to up date
Dim-24										
Lun-25	Mathilde	Mathilde	Mathilde		eszter	to up date		to up date	Juan	to up date
Mar-26	Mathilde	Mathilde	Mathilde		eszter	to up date		to up date	Juan	to up date
Mer-27	Mathilde	Mathilde	Mathilde		eszter	to up date		to up date	Juan	to up date
Jeu-28	Mathilde	Mathilde	Mathilde		eszter	to up date		to up date	Juan	to up date
Ven-29	Mathilde	Mathilde	Mathilde		eszter	to up date		to up date	Juan	to up date
Sam-30	TEXT pnet.	Mathilde	Mathilde		to up date	to up date		to up date	to up date	to up date
Dim-31										

4

WEEK #5

WEEK #6

WEEK #7

WEEK #8

HOLIDAYS EXERCISES

SEPTEMBRE 2008

		Studio Bagouet				Studio Yano				Atelier			
		10h - 12h	13.30h - 16.30f	17h-20h	20h - 22h	10h - 12h	13.30h - 16.30f	17h-20h	20h - 22h	10h - 12h	13.30h - 16.30f	17h-20h	20h - 22h
Lun-1	Mathilde	Mathilde	Mathilde	Mathilde	Mathilde	to up date	Xavier	eszter	to up date	to up date	Juan	to up date	to up date
Mar-2	Mathilde	Mathilde	Mathilde	Mathilde	Mathilde	to up date	Xavier	eszter	to up date	to up date	Juan	to up date	to up date
Mer-3	Mathilde	Mathilde	Mathilde	Mathilde	Mathilde	to up date	Xavier	eszter	to up date	to up date	Juan	to up date	to up date
Jeu-4	Mathilde	Mathilde	Mathilde	Mathilde	Mathilde	to up date	Xavier	eszter	to up date	to up date	Juan	to up date	to up date
Ven-5	Mathilde	Mathilde	Mathilde	Mathilde	Mathilde	to up date	Xavier	eszter	to up date	to up date	Juan	to up date	to up date
Sam-6	TEXT pract.	Mathilde	Mathilde	Mathilde	Mathilde	to up date	to up date	to up date	to up date	to up date	to up date	to up date	to up date
Dim-7													
Lun-8	FELD.+ELEANOR	Xavier	Eszter	Eszter	singing	to up date	Thiago	Luis	to up date	to up date	Younes	to up date	to up date
Mar-9	ELEANOR	Press Conf	Xavier	Eszter	Eszter	to up date	Thiago	Luis	to up date	to up date	Younes	to up date	to up date
Mer-10	ELEANOR	Xavier	Eszter	Eszter	singing	to up date	Thiago	Luis	to up date	to up date	Younes	to up date	to up date
Jeu-11	ELEANOR	Xavier	Eszter	Eszter	singing	to up date	Thiago	Luis	Xavier	to up date	Younes	to up date	to up date
Ven-12	ELEANOR	Xavier	Eszter	Eszter	singing	to up date	Thiago	Luis	Xavier	to up date	Younes	to up date	to up date
Sam-13	TEXT pract.	to up date	xavier	xavier	to up date	to up date	to up date	to up date	to up date	to up date	to up date	to up date	to up date
Dim-14													
Lun-15	FELD.+ELEANOR	Neto	Eszter	Eszter	Xavier	to up date	Nicholas	Luis	Jefta	to up date	singing	Peter Nkoghe	to up date
Mar-16	ELEANOR	Neto	Eszter	Eszter	Xavier	prepare	Nicholas	Luis	Jefta	to up date	singing	Peter Nkoghe	to up date
Mer-17	ELEANOR	Neto	Eszter	Eszter	prepare	prepare	Nicholas	Luis	Jefta	to up date	singing	Peter Nkoghe	to up date
Jeu-18	ELEANOR	Neto	Eszter	Eszter	SHOWING	SHOWING	Nicholas	Luis	Jefta	to up date	singing	Peter Nkoghe	to up date
Ven-19	ELEANOR	Neto	Eszter	Eszter	to up date	to up date	Nicholas	Luis	Jefta	to up date	singing	Peter Nkoghe	to up date
Sam-20	TEXT pract.	eszter	eszter	eszter	to up date	to up date	to up date	to up date	to up date	to up date	to up date	to up date	to up date
Dim-21		eszter	eszter	eszter	to up date	to up date	to up date	to up date	to up date	to up date	to up date	to up date	to up date
Lun-22	FELD.+CHRYSA	Juan	Eszter	Eszter	to up date	to up date	Sasa	Kelly	to up date	to up date	Inés	Jefta	Jefta
Mar-23	CHRYSA	Juan	Eszter	Eszter	Eszter	Eszter	Sasa	Kelly	to up date	to up date	Inés	Jefta	Jefta
Mer-24	CHRYSA	Juan	Eszter	Eszter	ESZTER	Eszter	Sasa	Kelly	to up date	to up date	Inés	Jefta	Jefta
Jeu-25	CHRYSA	Juan	Eszter	Eszter	SHOWING	Eszter	Sasa	Kelly	to up date	to up date	Inés	Jefta	Jefta
Ven-26	CHRYSA	SHOWING	COMMUNAL	COMMUNAL	Eszter	Eszter	Eszter	eszter	to up date	to up date	to up date	to up date	to up date
Sam-27	FELDENKREIS				Eszter	Eszter	eszter	eszter	to up date	to up date	Juan	Juan	to up date
Dim-28	Eszter	Eszter	Eszter	Eszter	ITFA	Eszter	Eszter	eszter	to up date	to up date	Juan	Juan	to up date
Lun-29	FELD+DENNIS	Juan	Xavier	Xavier	Eszter	Eszter	Eszter	Thiago	Jefta	to up date	ines	Younes	to up date
Mar-30	DENNIS	Juan	Xavier	Xavier	Jefta	Jefta	Jefta	Thiago	Thiago	to up date	ines	Younes	to up date

WEEK# 9

WEEK# 10

WEEK# 11

WEEK# 12

13

OCTOBRE 2008

		Studio Bagouet			Studio Yano			Atelier				
	10h - 12h	13.30h - 16.30h	17h-20h	20h - 22h	10h - 12h	13.30h - 16.30h	17h-20h	20h - 22h	10h - 12h	13.30h - 16.30h	17h-20h	20h - 22h
Mer-1	DENNIS	Juan	Xavier	SHOWING								
Jeu-2	DENNIS	Juan	Xavier	EntretienXav/Bjo			Jefta	Thiago	Mette			Younes
Ven-3	DENNIS	SHOWING	COMMUNAL	to up date			Jefta	Thiago	Mette			Younes
Sam-4			eleanor		TEXT pract.			eleanor	Mette	to up date		to up date
Dim-5												to up date
Lun-6					FELDENKREIS	herses	herses	herses	yoga			
Mer-7												
Mer-8												
Jeu-9												
Ven-10												
Sam-11												
Dim-12												
Lun-13	FELD.+ELEANOR	Eszter	sonorite	SONORIT6								
Mer-14	ELEANOR	Eszter	Jefta	ITTA	Eszter	Luis	Luis	Kelly	Mette			jefta
Mer-15	ELEANOR	Eszter	Jefta	SHOWING Xav.	Eszter	Luis	Luis	Kelly	Mette			jefta
Jeu-16	ELEANOR	Eszter	Jefta	EntretienJuan/Bc	Eszter	Luis	Luis	Kelly	Mette			jefta
Ven-17	TEXT pract.	SHOWING	COMMUNAL	to up date	Eszter				Mette			to up date
Sam-18				to up date								to up date
Dim-19				ITTA								to up date
Lun-20	FELD.+ELEANOR	CORUM	Juan					Sasa	Mette			jefta
Mer-21		CORUM	Juan		ELEANOR	Jefta	Jefta	Sasa	Mette			jefta
Mer-22		CORUM	Juan		ELEANOR	Jefta	Jefta	Sasa	Mette			jefta
Jeu-23	ELEANOR	ITTA	Juan	SHOWING	mathilde	mathilde	mathilde	Sasa	Mette			to up date
Ven-24	TEXT pract.	SHOWING	COMMUNAL	to up date	mathilde	mathilde	mathilde	Sasa	Mette			to up date
Sam-25	FELDENKREIS			to up date				Neto	Mette	to up date		to up date
Dim-26												to up date
Lun-27	FELD.+CHRYSA	Juan	Nicholas		CHRYSAT??	Sasa	Sasa	Netto	CHRYSAT??			to up date
Mer-28	CHRYSA	Juan	Nicholas		CHRYSAT??	Sasa	Sasa	Netto	CHRYSAT??			to up date
Mer-29	CHRYSA	Juan	Nicholas	SHOWING	CHRYSAT??	Sasa	Sasa	Netto	CHRYSAT??			to up date
Jeu-30	CHRYSA	Juan	Nicholas	Entretien Chry//	CHRYSAT??	Sasa	Sasa	Netto	Fanny			to up date
Ven-31	TEXT pract.	SHOWING, Juan	COMMUNAL	to up date	CHRYSAT??	Sasa	Sasa	Netto	CHRYSAT??			to up date

WEEK # 13

WEEK # 14

WEEK # 15

WEEK # 16

WEEK # 17

NOVEMBRE 2008

	Studio Bagouet			Studio Yano			Atelier			
	10h - 12h	13.30h - 16.30h	17h-20h	10h - 12h	13.30h - 16.30h	17h-20h	10h - 12h	13.30h - 16.30h	17h-20h	20h - 22h
Sam-1		to up date	to up date		to up date	to up date		to up date	Juan	to up date
Dim-2										
Lun-3	FELDENKREIS	Eszter	Nicholas		Luis	Neto	Mette	Younes	Sasa	Juan
Mar-4	Eleanor	Eszter	Nicholas		Luis	Neto	Mette	Younes	Sasa	Juan
Mer-5	Eleanor	Eszter	Nicholas		Luis	Neto	Mette	Younes	Sasa	Juan
Jeu-6	Eleanor	Eszter	Nicholas	SHOWING, nick	Luis	Neto	FANNY	Younes	Sasa	Juan
Ven-7	TEXT pract.	Mette, Younes	COMMUNAL	TEXT pract.			Mette			Juan
Sam-8		to up date	Herzog 19H	Eszter	Eszter	Eszter	to up date	to up date	to up date	to up date
Dim-9		to up date		Juan	LUIS AYET	LUIS AYET	LUIS AYET	LUIS AYET		
Lun-10	FELD+CHRYSA	Kelly	Thiago	nick	Eszter	Jeffa	Mette	Younes	Sasa	
Mar-11	CHRYSA	Kelly	Thiago	nick	Eszter	Jeffa	Mette	Younes	Sasa	
Mar-12	CHRYSA	Kelly	Thiago	SHOWING	Eszter	Jeffa	Mette	Younes	Sasa	
Jeu-13	CHRYSA	Kelly	Thiago	Entretien Met/Bo	Eszter	Jeffa	Mette	Younes	Sasa	
Ven-14	TEXT pract.	SHOWING Kelly	COMMUNAL	to up date	Eszter	Jeffa	Mette	Younes	Sasa	
Sam-15		to up date	to up date	to up date	to up date	to up date	to up date	to up date	to up date	to up date
Dim-16										
Lun-17	FELD+GUEST	Juan	Xavier	to up date	Sasa	Thiago	Mette	Ines	Juan	to up date
Mar-18	GUEST BECKY	Juan	Xavier	to up date	Sasa	Thiago	Mette	Ines	Juan	to up date
Mer-19	GUEST BECKY	Juan	Xavier	Xavier	Sasa	Thiago	Mette	Ines	Juan	to up date
Jeu-20	GUEST BECKY	Juan	Xavier	SHOWJua.Thipublic	Sasa	Thiago	Mette	Ines	Juan	to up date
Ven-21	GUEST BECKY	SHOWING	COMMUNAL	to up date	FANNY	Thiago	Mette	Fanny	Juan	to up date
Sam-22		PROJECT	PROJECT	to up date	TEXT pract.	to up date	to up date	to up date	to up date	to up date
Dim-23		PROJECT	PROJECT	PROJECT	Juan	Juan	to up date	to up date	to up date	to up date
Lun-24	TECH	SET	UP	SETUP	FELD+CHRYSA	Juan	Mette	JDS	JDS	
Mar-25					CHRYSA PROJECT	Juan	Mette	JDS	JDS	
Mer-26					CHRYSA PROJECT	Juan	Mette	JDS	JDS	
Jeu-27					CHRYSA PROJECT	Juan	Mette	JDS	JDS	
Ven-28	TEXT pract.			Gerald's Conc.	CHRYSA	COMMUNAL	COMMUNAL	JDS	JDS	to up date
Sam-29	FELDENKREIS		to up date	to up date	to up date	to up date	to up date	to up date	to up date	to up date
Dim-30										

WEEK # 18

WEEK # 19

WEEK # 20

WEEK # 21

LES JOURS D'ESPECTACLE #2

DECEMBRE 2008

	Studio Bagpouet				Studio Yano				Atelier			
	10h - 12h	13.30h - 16.30h	17h-20h	20h - 22h	10h - 12h	13.30h - 16.30h	17h-20h	20h - 22h	10h - 12h	13.30h - 16.30h	17h-20h	20h - 22h
Lun-1	ELD +ELEANOR	Eszter	Eszter	to up date		Nicholas	Luis		Mette		Juan	to up date
Mar-2	ELEANOR	Jefta	Eszter			Nicholas	Luis		Mette	Eszter	kelly	to up date
Mar-3	ELEANOR	Jefta	Eszter	SHOWING		Nicholas	Luis		Mette	Eszter	kelly	to up date
Jeu-4	ELEANOR	Eszter	jefta	Entretien Esz/Bo	FANNY	Nicholas	Luis		Mette	Eszter	kelly	to up date
Ven-5	TEXT pract.	SHOW Sasz/Eszter	COMMUNAL	to up date					Mette			to up date
Sam-6		to up date	to up date	to up date		to up date	to up date			to up date	to up date	to up date
Dim-7												
Lun-8	ELD +ELEANOR	Xavier	Eszter	Eszter		Nicholas	Luis		Mette	Younes	kelly	GUEST
Mar-9	ELEANOR	Xavier	Eszter	SHOW heree		Nicholas	Luis		Mette	Younes	kelly	GUEST
Mer-10	ELEANOR	Xavier	Eszter	Jefta		Nicholas	Luis		Mette	Younes	kelly	GUEST
Jeu-11	ELEANOR	Xavier	Eszter	SHOW Xav/Ele-publi		Nicholas	Luis		Mette	Younes	kelly	GUEST
Ven-12	TEXT pract.	HOW/Neto-publi	COMMUNAL	to up date					CCN	CCN	CCN	GUEST
Sam-13	FELDENKREIS	mathilde	mathilde	mathilde		to up date	to up date			to up date	to up date	GUEST
Dim-14	mathilde	mathilde	mathilde	mathilde								GUEST
Lun-15	CHRYSA	Juan	xavier	Jefta		Sasa	Kelly		Mette	Ines	Juan	GUEST
Mer-16	CHRYSA	Juan	jefta	SHOW You /Met.		Julie	Kelly		Mette	Ines	Juan	GUEST
Mer-17	CHRYSA	Juan	jefta	SHOW Eszt/Ines		Sasa	Kelly		Mette	Ines	Juan	GUEST
Jeu-18	CHRYSA	Juan	jefta	HOW Nick/Jua_public		Sasa	Kelly		Mette	Ines	Juan	to up date
Ven-19	TEXT pract.	COMMUNAL	COMMUNAL	to up date					Mette			to up date
Sam-20												SHOWING
Dim-21												
Lun-22												
Mer-23												
Mer-24												
Jeu-25												
Ven-26												
Sam-27												
Dim-28												
Lun-29												
Mer-30												
Mer-31												

WEEK #22

WEEK #23

WEEK #24

WEEK #25

REFLECTING

On practice

by Chrysa Parkinson

What are you working on?

I'm trying to understand practices, particularly the practices of performing artists. I'm working in Montpellier at 6M1L/e.x.er.ce08. And I'm touring with Zoo/Thomas Hauert and occasionally with Deborah Hay. And I'm teaching. When I'm not performing, I do a daily performance practice based on a combination of scores from Deborah and Zoo and other people. It has about six sections. Sometimes I help people devise daily performance practices (aka Personal Performance Practice, or PPP). Sometimes I just talk to people about how they hierarchize information and sustain themselves creatively. Sometimes I take part of someone's practice and add it to my own.

That sounds like a lot of things.

It's all the same thing, kind of. It just happens in a lot of different places.

Can you define what you mean by practice more clearly?

I'm trying to do that. I'm not satisfied yet. I started with the idea that there's something I do that is not training, process, or product, and that this thing is what underlies the decisions I make about training, process, and product. And I wanted to call that thing my practice—but I didn't have a way of saying that in one phrase—a slogan. Then I thought maybe I could say the underlying, over-arching thing I do is "giving and getting attention." Then, more recently, I thought maybe my practice is just performance.

Why do you need the slogan?

I don't really. But it's useful for demystification.

Seems like you would have to be careful that the wording doesn't hijack the concept.

Yes. That's the whole point, actually. I want to identify this concept of practice more precisely because I can feel that not only are my training, process, and product changing, but also my way of choosing them is changing. In order to be clear and responsible, conscious, generous, effective, et cetera, I need to take a look at how I'm making decisions, and why.

So a practice is like a structure.

A volatile one. The most important thing to me about identifying my practice is noticing it change, letting it change.

Does this interest come up because of teaching people?

Yes. I notice my students devising principles, or thought-maps, mythologies, wish-lists, moral codes ... some substructure that helps them navigate or synthesize or do some other thing that I don't know exactly what it is; that thing helps them get through and around and up on their work. A lot of students start from a very vulnerable, vague point. Then they go make lives based on making art. It's remarkable.

But isn't that just that they get training and then become good enough at what they want to do to actually do it?

No. They often redefine being "good at it" by redefining "it." That's the excitement. They use their education to change the field they work in.

Not everyone.

No. But even the ones who fit into an existing set of standards arrive at that level of achievement through something more than just training. Taking class every day isn't enough. You have to have a way of processing information that works. And I see it in the other, older artists I work with too.

But is that the actual definition of practice? The "thing you do that isn't training, process or product but underlies your choices in training, process, and product?"

I used that definition to start with because I could feel it in myself, and I observed it at work in other people.

I know Deborah uses the concept of practice, but who else does?

Actually I hear it used a lot lately.

reflecting

Me too, but I think people mean different things by it.

Yes. It gets soupy.

What do people mean, actually? I'm getting more confused now than I was before people used the word so much.

I think I hear performing artists and educators use the word three ways, basically. There's practice as "an active thought." Meaning that if my practice is music, I apply the concepts and experience of musicality to analyze and intuit all my experiences. And if my practice is performance, I use the concepts and experience of performance to analyze and intuit my experiences.

So that would mean if I'm studying dance, but my practice is music, I use the concepts and experience of music to analyze and intuit the dance information I'm exposed to?

Yes. And you see a lot of people approaching dance through a musical practice. In fact, dance can often be found humping the leg of other art forms.

Why are you so derogatory about that?

It's another topic, but it's one of the basic problems in thinking about dance. In order for dance to be taken seriously, it's often used to create metaphors for psychology, theory, music, visual art, etc.

You would exclude other art forms?

No. I'd just like to do more dancing. More things based on movement.

Movement is a poetic concept as well as an actual thing.

Let's talk about this later. Actually you should really talk to Tere O'Connor about this. He's very articulate on the subject, which is rare. It's hard to talk about it.

Okay. So what's another way you hear people using the word practice?

The other thing people mean by the word practice is "habitual or regular activity." If I'm a practicing musician, I play an instrument regularly. If I'm a practicing performer, I perform often. It often means that the person is a professional in that field, but not necessarily.

And in that case, if I'm a musician and studying dance, I could use this definition "habitual or regular activity" and say that I am practicing dance?

If you were a snake charmer and you regularly work as a dentist, you could say you were practicing dentistry.

That's confusing.

There's more. Americans spell the noun and the verb the same way, "a practice" and "to practice." In the British spelling, the verb develops an s. I have a dentistry *practice*. I'm going to my office to *practise* dentistry. I have a dance *practice*. I'm *practising* dance.

That's irrelevant.

Not really. They mean different things, and they're spelled differently. Actually, I think I'll switch to the British spelling now. The third way I hear it used—to "try"—means if I go to the studio to practise my music, I go play my instrument repetitively or rehearse. If I go to the studio and practise a dance, I rehearse. If I'm a student practising dances, it means I keep doing movements until I get them right.

You can't practice British spelling.

No, you have to practise British spelling.

But you can have a British spelling practice.

Exactly.

Thanks, that clears things up.

You're welcome.

The first definition you used for practice, "an active thought" sounds like the definition of praxis, "the process by which a theory, lesson or skill is enacted." Are practice and praxis the same thing?

Maybe. A practice is an active thought, while praxis is an action that enables that thought. I wish the words sounded more different. It's confusing and that there are so many words that start with *p* makes me feel ridiculous.

That's ridiculous. Stop talking about that. Do you want to not use the word praxis?

It exists and I hear it around. Maybe it's useful.

reflecting

It does seem like a pretty tangible difference—“an active thought” or “an action that enables thought.” Seems concrete enough to be relevant.

The problem is, I think, that so many thoughts and actions I’m interested in can’t be identified as one or the other.

What do you mean? Is that some Buddhist thing?

You know I’m not a Buddhist. If there’s a relationship it’s accidental.

But you meditate.

That’s personal.

But it’s a practice.

Okay. But I really would prefer to keep that out of this discussion because I’m not sure how to talk about it. I can feel the concrete effects of meditation on how I concentrate and on the detailing of my sensations, but I think there are spiritual connotations to doing it that I have not dealt with at all and don’t know how to deal with, and I don’t want to deal with it with you. So I feel unqualified to speak about it right now.

All right, all right. Relax. I’m sorry I brought it up. So. What do you mean by a thought-action? And what does it have to do with praxis/practice?

So. I often experience both actions and ideas as scores; a movement or performance idea, like an action, can take an amount of time, or can occupy a place. But ideas are also processes. Actions are definitely processes. Scores are durational places. You spend time in a score.

How can idea be a place?

Any idea I can “get in to” is a place. Any idea I can embody.

Can you give an example?

Okay. With apologies to the people that I’m paraphrasing, plagiarizing, misrepresenting.... For example, David Zambrano’s idea/score/practice/action of “passing through” creates an area of experience that is clearly enough defined to distinguish it as a place. I can drop in there. Sometimes I use the idea of “fiction.” If I superimpose the idea of fiction on my actions, they are contained and limited by that definition—I can’t get out of the idea until I drop it. Or Deborah Hay’s questions that start with “what if every cell in my body could....” Or the way

Thomas Hauert conceptualizes the relationships between force and space and bodies (I can't find a simpler way to say that yet...). Working with him I can feel the pressure and release, the momentum and force and launching effects of his experience of connection. His way of connecting manifests itself both physically and intellectually. It's not an absolute Truth; it's a perception that finds ways to act itself out.

And Martin Kilvady's concept of "dancing" as a field of experience?

Exactly. If you say what you're doing is dancing, then you change the definition of dancing. The idea becomes a container that shapes whatever action takes place there, and the actions that take place there also re-shape the container. Jonathan Burrows has a sense of proportion—I've heard him call it "human scale" that runs through all his work. The idea acts on him. He acts on the idea. It's integrating, but there are things I think he wouldn't do because of this practice/idea/score/action of finding a human scale.

Maybe the concepts of praxis and practice are continuous, like a mobius strip. "My practice is contained by a praxis but the praxis is also defined by my practice?"

Yes. I'm not sure what the good of distinguishing these words is. The more I think about it, the more dangerous it seems to me.

Why?

Practice becomes static if you separate it from praxis, and vice versa.

What's wrong with that?

Once a practice is static, it's no longer functional. It becomes a marketable object, a product. Practices have to remain volatile, unstable enough to change.

I don't understand how volatility makes something unmarketable. And I don't understand what's wrong with marketability.

I'm a performing artist. I change—I get old, I fall in love, I move to another city, I get injured, I develop skills, I develop knowledge, I lose interest, I get seduced, etc. In order to guide me through training, process, and product, my practice has to change.

If you can conceive of a product with no author or owner, you could think of a practice as a chemical reaction that would act as a catalyst on your experience.

reflecting

Yes. And then why would you bother buying it? It's not going to keep the value or shape it has in someone else's experience. And anyway it's just there. Just take it. *But David sells "passing through," doesn't he?*

No. I don't think that's what he's doing. He teaches ways of moving, techniques that he's discovered for "passing through." It's a way to start. He's not selling the practice of passing through, and certainly not the practice in the way that he uses it for himself. He lives that. He invites people to join him in that way of living. He's often providing people with space or time. They spend it with him and they learn from him, but he's not bartering.

Is there really a difference?

Yes. Klein Technique tried to become a product at one point. A select group of people went into an intensive studying relationship with the authors of that technique, but when it came down to it, every one of that group of people declined their diploma. They felt that the elitism of qualification and the labeling of the product as intellectual property was detrimental to the practice. I think it's a testament to the ideas behind that practice that its practitioners refused to make a product out of it.

I remember that. It was shocking.

Yes, and exciting. It depends on the teacher, of course, but techniques become hard-wired, systematized, standardized. You can recognize the correct application of this technique in a process. You can see how the training and process have culminated in the product and you can anticipate the market they'll reach. It's boring. It's not live.

But aren't training, process, and product part of your practice?

Sometimes some of them have been. There are periods where I'm involved in processes that are not integrated into my practice, or I'm performing pieces that don't fit into my principles, or I'm training myself for things that are no longer relevant to me. Out of habit. When I realize that's going on, I have to adapt my practice to include them, or I have to stop doing them.

For students that happens with training.

Yes. They have to study some method that is outside their experience, their principles, their expectations. For example, I'm not really that athletic. I don't tend to push myself aerobically or muscularly. My preference is for subtler physicalities, but I perform some pieces demand a higher level of effort, and I like that intensity as a principle. I like the principle of physical range—and I like the principle of

challenging my desires. So in my daily practice I've included a kind of jumping that uses that area of physicality that I wouldn't go to usually.

And does that practice have to be daily?

No. It depends. Sometimes day-to-day consistency helps to heighten your experience of the physical relationships between actions and ideas. Body time is different. For things like stamina you need a daily rhythm, obviously.

What's the difference between daily training and daily practice?

Training is about learning and improving on specific tasks. Deborah, for example, calls practice "learning without trying." If you're training, you're trying to learn. You're goal oriented, or maybe you're putting yourself in that student-teacher relationship to find some objectivity. A practice, for the most part, is independent of teachers, and intensely subjective. It doesn't need the presence of a viewer, although it doesn't exclude it either. I don't think you can specify the goals of a practice the way you can those of training.

But you're training for stamina in your daily practice.

Not really. I could train for stamina by running much more efficiently. Stamina is a welcome by-product. I'm looking for the dancing when I jump rope.

No doubt. But some people use training as a part of their practice.

Yes. That relationship with a teacher, or even just with a goal, can function to help you keep interested in your work life. I have definitely felt that way at certain times—like I needed help to change my patterns so I could do more things. I was getting injured. Training can help with boredom. When I complain, my friend Greg says, "Use your training."

And what's the difference between process and practise?

Process also has a specific goal. If you don't create a product from a process, it's a failed process. It's also a question of duration. Most processes are finished once the piece is constructed. A practice can span many processes. But I definitely use things I've learned in processes in my daily practice.

You said you take other people's practices.

Yes, I realized in working on it that, because my practice is performance, I have to do the thing to understand it. It's tricky because I have to learn to listen and watch people without absorbing their experience too quickly into my own if I want to learn something new. But I can't learn new things without doing them.

reflecting

You're just always stealing then?

No. It's actually rare that I really like what someone else does enough to adopt it as part of my own thought process. I do relatively little of what I've learned.

It seems like you've adopted Deborah Hay's practice.

Yes and no. I'm very influenced by her. She's the first person I'd ever heard speak about (and use) performance itself as a practice. So when I talk about performance and practice, I use her language a lot. It's clear. But I take a lot from Thomas/Zoo, and it's difficult to find the right language for what we're doing in that group. Maybe "looking at movement for what it expresses itself, not its metaphoric potential." I learned that as a theory from Tere O'Connor, but as a practice, from working with Thomas. It runs through everything I do now.

Are you defensive about being so influenced by Deborah?

Probably a little. Sometimes I feel like what I do is Deborah-Lite. Anyway. It's a place to start. I try to say her name a lot so people will have her name in their heads.

What have you taken from the people in Montpellier?

I took things for my daily practice. I'm not sure how they'll fit into the larger picture. I took jumping rope from Jeftha van Dinther. It works well as a form of "bounce," which is an adaptation of "moving through space without traveling from here to there," which relates to "passing through," but also to Zoo's work with space, and is a direct adaptation of a Deborah Hay score. I took loops from Mette Ingvarsten.

I use them in one part of my body as part of a three-in-one score I do. From Bojana Cvejic I think I'm learning and maybe practicing "thinking in conversation." I'm not sure I do that yet, actually, but I'm very attracted to it. It has to do with speech and performance and improvising and thinking and writing. I'm not sure how it will manifest eventually.

If you think of the material of performance as perception, or as relationship (as Deborah would say), then some form of "doing it" to understand it makes sense.

Yes. That's why I like to think of the daily practices, the PPPs, as small, condensed metaphoric versions of your larger practice. They are microclimates in the larger environment of your eco-system. You can experiment safely there. I really learned that from Deborah. That's how she makes pieces, developing them out of her daily performance practice. I do take a lot from Deborah. I feel like the "lear-

ning without trying” happened in this interview, for example.

Oh. I just thought of something. Maybe the difference that's actually important is the difference between “a practice” and “my practice.” Once something becomes your practice, it's infinitely more complicated than it was when it was something you could pick up from someone else. It becomes implicated in all your work, all aspects of training, process and product, and if you tried to separate it out, you would kill it or kill a part of yourself.

That's a bit dramatic. Drowning your inner kitten. But maybe it's that simple also.

Yes, and it's funny because I've been noticing that writing is a way of making sense, which is what performance does for me.

And “thinking in conversation...?”

Not yet. I'm just attracted to it. I can't quite do it...

More training.

Bojana calls the attention that passes between an audience and a performance “synchronizing with the duration of what you're watching.”

Yes. I like that. Writing can synchronize. Writing can be a performance practice.

Then performance could still be your practice, even if you never performed.

Is that a goal?

No. I don't know. Maybe. Is it for you?

I think it might be for me actually.

Oh, okay. Good luck.

Thanks.

TRAINING

Got Skillz

by Eleanor Bauer

«Got Skillz» morning practice approaches training as an opportunity for any mover with any history of training to access and develop his or her own unique tools for generating, articulating, and refining movement. Based on the information that each individual brings to the class rather than the information they lack and therefore need from a class, the work draws upon the dancer's own experience, perception, sensation and observation thereof in order to propel them into movement. The scores used in class are therefore designed to permit a wide range of possible solutions both technically and aesthetically, as produced by precise and limited sets of rules and constraints. Physical and perceptual realities that are always present are the departure point for most scores, sharpening the dancer's awareness of these reliable sources of movement that endure the whims of personal creativity and ingenuity. Many of the scores also have to do with diffusing the authorship within the group, regarding and using the other dancers as a resource/reference for one's own movement as well.

Below is a list of the scores used in class, not in the order they were introduced.

BLOCK ONE

September 8 - 17

SOLO SCORES

sensation dance

- observe a physical sensation you have
- move to increase that sensation
- notice another sensation produced by that movement
- move to increase that sensation etc etc etc forever and ever
- without pauses, breaks, or ruptures
- there are always sensations so you are never without material
- include the face
- what if your whole body can be as sensitive and articulate in producing and

augmenting sensation as is your face and hands?

- increasing/augmenting the sensation can be intensifying or spreading it to other locations

sensation reference dance

- movement directed by sensation, notice when you are in reference
- reference can be to training, imagination, memory, attitude, character, narrative, or anything else. reference is a state of recognition of your movement as resembling something non-abstract.
- sensualize the reference, «digesting» the form or pattern with the sensation it produces, by moving to increase the sensation.
- try to maintain a constant awareness/presence/collaboration of both sensation and reference at all times. they are both authors of the dance, but neither should ever drive the dance alone.

sensational open dance (adaptated from 'open dance' of les slovaks)

- move to create the sensation you want to have
- it's a dance
- be open to all sensations in the room and from the other dancers
- everything is included. all sensations and sensory inputs. thoughts, references, ideas, desires, feelings. how can you sensualize them all?

impulstanz

- starting on stillness, move when you have an impulse to do so
- it's a study on the beginnings of movement, not on continuity
- when this impulse is executed, stop and continue from where you are only when a new impulse appears.
- you can move into continuous movement, but not as elaboration of an impulse or as following a flow, but strictly as a chain of impulses, remaining focused on the beginnings, constantly recognizing the impulses to move.
- where do your impulses come from?
- when are new choices taking place?
- do your impulses have a common duration, source, energy, quality?
- is there a delay between the impulse and the movement? decrease it.

first choice movement / second choice movement

(developed after «first choice movement» of Salva Sanchis)

move how you want to move, paying attention to when and how you choose to move.

- when are you making choices? how many choices per action? how many actions per choice?
- be strict about the difference between automatic pilot and first choice movement. your dance should be generated from an active choosing: choosing to move where you want, choosing to move how you want, choosing to create a

training

certain form, choosing to feel a certain thing, etc etc etc.

- mentally note/punctuate the moment of choice. you can mark the choice with a pause in the movement or not.
- now switch to second choice movement, which means, at every choice, don't move on the first choice, but wait for your second choice and follow it.
- where do your choices come from? do your first choices come from a different place than your second choices? (for instance, if the first choice comes from physical drive and the second comes from invention by imagination? or any other two places)
- try to generate your second choice from the same place as your first 1st choice (if you make a choice based on space, make a second choice based on space)
- try to generate your second choice not necessarily as the opposite reaction to the first choice.
- is there a difference in timing between first choice movement and second choice movement? try to erase the difference. can you bypass the first choice automatically?

the body as an environment - (adapted from authentic movement)

with eyes closed, in a restful position explore the internal environment of the body

- what are the forces in this environment
 - what kind of environment is it
 - what are the systems in this environment
 - what are the inhabitants of this environment
 - where and how does this internal environment interact with the environment outside of it
 - choose an aspect (such as one of those listed above) of this environment to explore for 45 minutes with your eyes closed.
- one person acts as witness to the explorer for 45 minutes.
switch roles, repeat. 45 minutes.

the eyes are in the head is in the body

- move leading with your head (front, sides, back, top of head)
- move leading with your vision, how you move is a result of what you see or want to see
- move following with your head, leading with rest of body, and what you see is a result of how you move
- manipulate these relations between head, body, and vision.
- this is a good warm-up for flocking, below

PARTNERING SCORES

impulstanz duets (adaptated from chrysa parkinson)

facing eachother and looking into eachother's eyes, move when you have an impulse

to move. the beginning is what matters, stop when that movement is completed.

- is there a delay between the impulse and the movement? decrease it.
- what is the influence of your partner? include it, be aware of it, but maintain the autonomy of your decision to move.
- psychic union is not the goal but maybe a by-product
- surprising yourself or your partner is not the goal but maybe a by-product

choreographer/interpret sandwich duet

standing one person in front of the other, the person in front tries to stay in contact with their entire back body with the front body of the person in back

- the person in front is the interpret/performer
- the person in back is the choreographer
- the person in back generates the movement with a dance that incorporates texture, tones, tension, form, movement, expression, and keeps their face hidden as much as possible.
- the person in the front performs to the front what they sense with the back of their body, trying to match the texture, tonals, tension, form, movement, and expression that they are feeling from the person behind them. include the face.
- it should be thought as two solos stuck together, one visible and one «invisible»

2 partners on one mover:

- mover moves in the direction s/he is touched
- mover meets the touch with equal and opposite pressure
- mover pushes into the direction s/he is touched
- partners meet the push with equal and opposite pressure
- partners give as many touches as possible, sustaining, shifting
- pressure increases and decreases: stay alert and accurate in matching

M2MU:

move to move the other person

- move from where you are left
- move the other person with efficiency
- stay connected to the other person

first in duos, taking turns, establishing clarity and strictness of who is moving whom and when.

then in trios, trying to maintain the clarity of moving, being moved, or doing both at the same time. by staying connected to the others you can also move two people at once, be moved by two people at once or move one while being moved by the other.

moving the body block:

in partnering, the mover responds to being moved by blocking parts of the body into a unit, in order to pivot, hinge, shift, all to maximize the pressure towards lar-

training

ger/greater/more full body movement. connecting the body parts (into a «block») rather than isolating or sequencing.

touch, choose, support the choice

a partner makes contact with another partner
the receiving partner chooses how to interpret the touch
the initiating partner supports the choice and furthers it

GROUP SCORES

(most of the solo scores above can be done in a group, maintaining individual focus and/or including the others, but can be done alone as well. the GROUP SCORES, below, are differentiated because they depend on the collaboration of other participants)

sensation dance chorus line

do sensation dance (above) in a line facing an audience.
include your neighbors touch or presence or movement as sensation.
include the face.
the audience watches it as a piece of theater.

momentum dance

in a group of 3 or more, generate your movement from falling and remaining off-center. support the continuation of movement by suspension and recycling the potential energy from the bottom of each fall, and by staying off balance, regaining and passing through points of balance and imbalance.
watching another dancer, analyze the amount of momentum in each body part. potential energy, kinetic energy, direction, force, weight.
move into unison with your fellow dancers by matching the amount of force in their momentum and matching the timing of their disequilibrium.

by using extension, contraction, sequencing or connecting, you can control the timing and amount of force of your momentum dance:

- extension creates suspension
- sequencing supports deceleration
- contraction and connection support acceleration

flocking

- in a group of 3 or more, move in unison with each other by following as quickly as possible the person who is in front of the gaze.
- include the head in the form you imitate
- the vision is a result of the placement of the head is a result of the dance
- do what you see
- if you don't see anyone do what you want

6M1L

- if no one sees you it's a solo, re-enter as soon as you see someone
- do what is best for the dance, not what is best for the leader or followers
- don't simplify the movement to be easier to follow
- don't direct the movement based on being in the front or giving and taking the leadership. direct the movement based on continuity in the phrase
- be quick to assume the forms of the leader: it's unison, not cannon
- no hesitation, no halfway moving, no marking

PRACTICING

Art practice as eco system questionnaire

by Chrysa Parkinson

The art practice as eco-system questionnaire is designed to provide a sense-based guide for identifying your current art practice – it is a document of a specific time. This questionnaire can be done repeatedly in order to notice changes in how you use your senses and changes in how you relate to your environment. These changes, in combination with your attention to your current situation can act as a guide for creating (and evolving) an art practice that precisely embodies your interests.

In this questionnaire when I ask about senses I mean any kind of sense, including sense of justice, proportion, humor, smell, vision, taste, history, hearing, language, kinesthesia, proprioception or any other thing you think you have a sense for. Having a sense for something means that you perceive it, either subtly or intensely.

By “by-products” I mean the things that happen because of work, but are not your first intention. For example: travel is a by-product for me. I only travel because of work. If it weren't for work I would stay home.

Some guidelines

Answer the questionnaire in relation to your immediate situation.

Answer subjectively and precisely.

If you don't understand a question, answer what you think it means.

1) What senses do you use the most?

6M1L

2) *Which senses guide you the most reliably towards your actual interests?*

3) *Which senses are unreliable, or lead you into unsustainable activities?*

4) *How do you refine or develop your senses?*

5) *What are the by-products of your work?*

practicing

7) *What by-products do you think are garbage, or toxic, or wasted?*

8) *What do you salvage and re-use in your work?*

9) *How does your work environment relate to the environment you live in?
Does it depend on, challenge, survive despite, steal from, or symbiotically support the political, social, and/or physical environment you live in?*

10) *Describe the environment your senses create.*

6M1L

11) Describe what imagined form the senses you use would make of you (how you would look if your senses were to determine your form...).

12) What senses would you like to develop?

MEETING

Pictures

by 6M1L/ex.e.r.ce08



6M1L



meeting



6M1L



CHANGING

(one's mind)

by Jefta van Dinther

The text below is a project proposal. It is written and rewritten at different moments and displays a change of thinking and framing of the project throughout time.

Italics are written in August 2008

Plain text is written in the beginning of June 2009

~~Strikethrough~~ is invalidated in the beginning of June 2009

JEFTA — a void KNEEDING

I should do a solo because it's the last thing that I would do. I should do a duet because it's the first thing that I would do (if not a trio). *It is quite inconceivable and frightening for me to work on a solo, not only because I am not used to it but also because it is centripetal. For me, solo has been a format that makes sense only in relation to problems and confrontations, something I hitherto have not wanted to endeavour upon. Group-dynamics is for me much less complicated than my own dynamics. I think by doing this I am asking for trouble.* That is why I choose to work on a duet, but in the process we try to work as if on two solos. More than choreographically and compositionally speaking, I mean in terms of how we associate with what we do: we have an intimate relation to it. We use the centripetal focus, but in two performers simultaneously. ~~However, I want my problematics of the solo format to be productive, by using and even abusing them.~~ I want to confront my reservations and iffy impressions of this personal method of working, by using and even abusing it.

There are many no-no's existent in my thinking of ~~the solo~~ a personally driven work that I want to discard in favor of elasticity of conceptions, ~~working methods~~ expressions and materials. Hence, the first ones are listed hereunder in a no problem-list:

SELF-REFERENTIALITY no problem

THERAPY no problem

INTERNALITY no problem
 SEARCH no problem
 PSYCHOLOGY no problem
 (SELF-)EXPRESSION no problem
 INDULGENCE no problem
 DEVOTION no problem
 PROCESS no problem
 DISCOMFORT no problem
 SLEEPING IN THE STUDIO ~~no problem~~ a little problem
 EXPOSURE no problem
 FEELING GOOD no problem
 UNINTELLIGIBILITY no problem
 FEELING no problem
 FLUFFY no problem

Recently, I find A year and a half ago, I found myself interested in myself for the first time in my life. More specifically, that I analyze and evaluate how I function: my thoughts in relation to my actions, my inside in relation to my outside, what people don't see (or what I think they don't see) in relation to what they see, intrinsic movements in relation to external movements. The mechanisms at play between psychology and physicality, between states of mind and bodily manifestation, between internal processes and expression, I find ~~amusing~~ engaging. But I don't want to work on my identity nor express my insides for the sake of telling something. I am interested in how the work can be centered around me without a personal perspective being the agenda. ~~I therefore want to invert the method of working: the source being me and my self-expressions albeit constructed through others and through the integration of external sources; using others to create the (fictional) (hi)story of me, yet letting an air of self-centeredness prevail. This method not only implies a personal disconnection to the making of the material but it also shifts the aboutness from being about saying something to doing something.~~ The attempt lies in formalizing a system based on personal needs and "problems". The "problems" can be manifold and belong to any register: personal, emotional, physical, relational. In the project we succumb to the idea that we can work on our problems through movement. And we perform them at the same time.

The external source will be dance therapy:

Dance therapy, or dance movement therapy is the psychotherapeutic use of movement (and dance) for emotional, cognitive, social, behavioral and physical conditions. It is a form of expressive therapy. Certified dance therapists hold a masters level of training. Dance therapy is based on the premise that the body and mind are interrelated, that the state of the body can affect mental and emotional wellbeing both positively and negatively. In contrast to artistic dance, which

changing

is usually concerned with the aesthetic appearance of movement, dance therapy explores the nature of all movement. Through observing and altering the kinesthetic movements of a client, dance movement therapists diagnose and help solve various psychological problems. As any conscious person can move on some level, this therapy can work with any population.

To apply on myself movement as a trigger of therapeutic self-expression for making art I find a horrendously appalling thought. I am very interested, however, in seriously attempting just that: to find movement that is expressive of my thoughts, states of mind or even my subconscious directly working on what I consider useful for myself. Also, I want to investigate the appearances of (dance) therapy: the aesthetics, the expressions, the codes, the qualities. The looks of this; the activity of being doing something connecting internally for the sake of solving or searching for something; the movement from inside to outside, is an expression I want to attempt to not only exercise in the process but also in the performing of the sessions.

What happens when dance therapy becomes performative? What happens in the slide between dance therapy and artistic dance (as they call it above), where dance therapy should happen in a closed, safe environment with the aim of self-reflection and artistic dance should produce the opposite, namely activation and reflection in the viewer?

As a procedure I want to work with people who make my performance through being my therapists. The therapies or practices can be fictional or not, but the therapists should act from a position of knowledge and belief. I initiate, I am the material subject, I make choices and I author (I can lie). But my collaborators, or dance therapists, have a certain power. Since I am the client, they hold more knowledge than me, sometimes even the truth, even though this lies inside of me to discover. I am all ears. I am all body. Together we find out how I function in relation to movement. The therapists have a methodology of working on and with me to unblock my patterns and problems through moving, accessing ways of moving for my wellbeing, creating connectedness by movement etc. There are multiple therapists. Through this I want to suggest an ever-changing, flexible performative process, that doesn't consist of one therapy or practice applied, but many.

With my dance therapists I can talk about the artistic process outside of the studio, as with anyone else. In the studio, however, it is strictly a therapy session, this "strictly" being for us to construct. In the studio, we work on JEFTA. For therapy to take place there needs to be a problem to work on. A problem can be a blockage, a desire, a question, a need or a curiosity concerning my body or my mind that implies using my body in movement for working. The problematics of the "problems" are simplified and given a clear frame. Hence, procedures that

deal with these “problems” in a very concrete and physical way are invented. By layering these procedures and by being busy with them for a longer duration we design a practice. I think of this practice as something we do that is not training, process, nor product, and yet is the thing that is all three at the same time. I think of this as a “working on myself” actively. The practice is not about creating a true therapy that we believe in. It is experiential yet fictional, and not to be shared as a therapy. *My starting “problems” are the following:*

+ *WHAT IS MY VOLUME? Three-dimensionality. I feel flat, I feel lines, I feel straight. Can I achieve volume, can I feel fat, can I take space, can I be spacious, can I be space, can I fill space by just being, does this have something to do with sensuality, with voluptuousness, juicy fluid, air-filled? Can I act my size, can I embody the size of my body, can I understand this volume and feel comfortable with it, can I fill myself? (I grew so fast)*

+ *WHAT AM I FILLED WITH and how do I sense this? Internal movement. Why am I so focussed on muscles, why do I think I move when I work my muscles, because I feel them? What are those rushes into my head and arms, what is that pumping? What is left of sensation when I disregard what I feel in my skin, my muscles, my weight, my pains or strains, or my bones in contact with the floor? How can I trust internal sensations and what are their locations, how can I move with them? How do they make me move? How can I keep my concentration internally and not translate this to externalize what I know of movement?*

+ *READING THE SIGNS of my body. What is the connection between the functions of my body and my functioning in society? How is it that I never realize in time that I am pushing the limits, how is it that I never sense the limits, that I don't see the signs until I am in shit? How is it that I am less sensitive than others to the signs of my bdy, when it is my body? And on the contrary: why don't I pay enough attention when there are signs of pleasure? How can I use a sign, does it only function as mark or can I go into it?*

+ *RECALLING MEMORY. Both mental and physical. I forget so easily. What is my value of memory and forgetfulness? How is that I store informations, what are the logistics of this storing, can I alter this? Where is my memory, and why do I remember smells like crazy? Where can I find memory? I know I can trust my muscles, for instance, but can I trust other parts of myself? What happens to the body in memory, what happens to the body without memory, is there a body without memory?*

+ *PROCESSING informations, letting it affect. Am I actually processing, and what is that notion, and does it always affect? Am I maybe a very fast processor or am I maybe not a processor at all? Why do certain things simply pass me by, untouched? Do I have processes still in process that I am not aware of? What are the expressions of a process, what would a process look like in me? Can I work with imagery to understand processes? What happens when a process blocks?*

+ *EMPATHY. Is there a link between physical empathy and emotional empathy,*

changing

why can I easily empathize with movement? Do I empathize with myself? Is there abstract empathy, is that what I am working on?

+VOICE. Why does it feel like my voice does not belong to me? Why do I feel ok with speaking and making sounds I know, but not when I do not recognize the sounds that come out of me, or when I am asked to run loose?

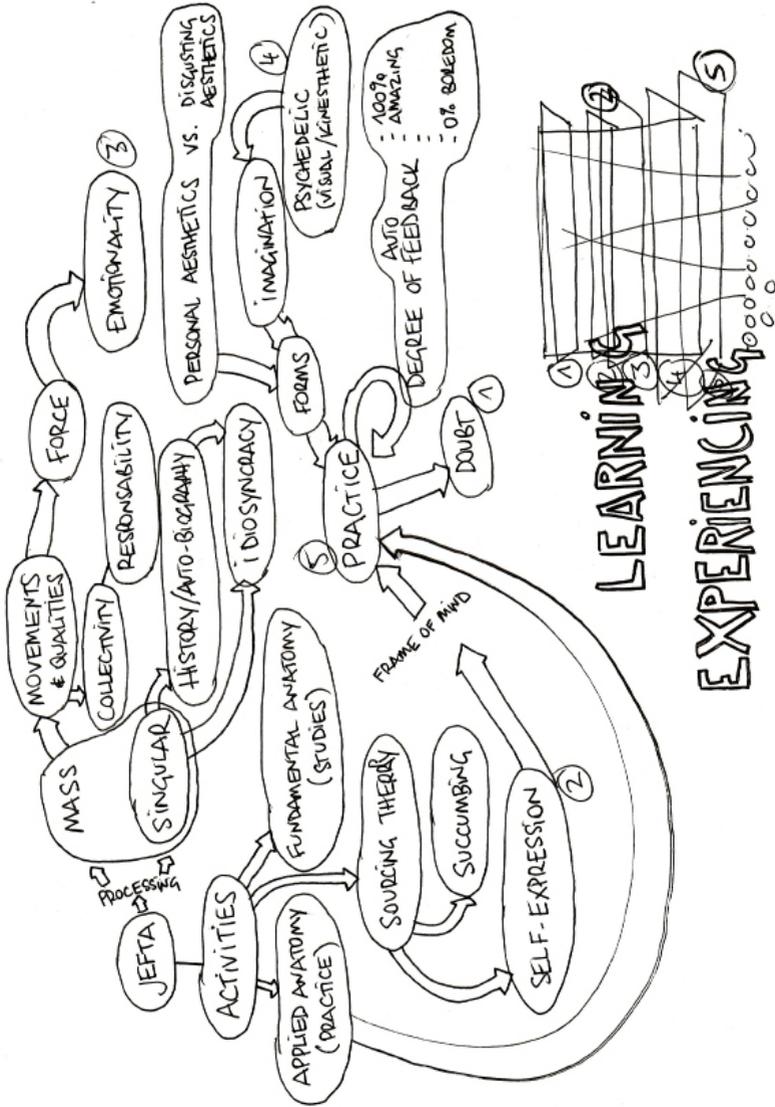
+ANGER. I never get angry, and I get nervous when people around me get angry. What do I do with the anger and what do I not do with other's angers?

During 6M1L I attempted another side-project entitled THE DIFFUSE. I considered it completely disconnected from JEFTA – a void, but I now realize it is an exact description of what I am doing KNEEDING.

THE DIFFUSE

The diffuse KNEEDING is a work that seeks both diffusion in material quality and expression as well as in structure. Diffusion is reached in a two fold way: by a multi-layering of materials through which the performers travel and by the applied principle that nothing ever settles in time and establishes. Each layer is in itself utterly clear, which is why at first glance there is nothing out of the ordinary. Through superimposition and a constant letting go of materials, by doing and undoing them, something happens in the physicality and in the performativity, something that makes us not know what we see. This constant renewal by way of changes, passings, transitions is what the work is about. But not through its escapism, or through the lack it produces, but through the very presence of and insistence on it.

We deal with abstract movement and with certain quotidian activities, such as walking, touching, lying, standing, falling etc. There is a devotion to our own bodily experience, i.e. creating a sensorial body, not set in time nor space, and a trust that through this experience an audience can have an experience. We as performers work on ourselves, affect ourselves, do and undo ourselves. We use our bodies to do that, explicitly and actively so: the expression becoming that of an activity. The attempt will be to first find these materials, then layer them, working on macro and micro levels of movement. There will be practice, in order to become virtuous in the doing, with a principle of constant rejuvenation by not repeating. Then we will create a score, which complies of rules as to what happens when and where. This is a score, which is open to change: which in fact accommodates change, supplying a way to dance this material with a highly present yet invisible structure.



GROUP-INTERVIEWING

Eszter Salamon about her research project

Elucidations

This interview was conducted by some of the participants of 6M1L with Eszter related to her project proposal at CCN Montpellier. The conversation was recorded some weeks after the beginning of the research process. It is using a game of answering already prepared questions.

Luis: How do you imagine the writing of the plot of the musical? What is the starting point?

Eszter: The last two weeks when we were working on this project, I proposed to concentrate on writing. Thinking about what the narration could be, we mainly tried two strategies. One was to think from a future perspective and to speculate about our contemporaneity and also in a larger social economical political context that we are sharing and living in. We wrote individually on several topics. We have found several strategies on approaching this idea that I would call the poetics of description of social and historical phenomena or issues. We have also observed how this future perspective creates a language that you have to use to describe the past. So what does it mean if you can't use certain expressions that existed before and were common sense for everybody? If things and notions are not obvious anymore and you have to explain them to someone who doesn't share this past, then how would you do it? This strategy produced a kind of objective but displaced movement of consciousness.

During the second week we tried the idea of projection into future, so to say imagining the present which is this very far future, and which is the bodiless state where there are no more physical bodies. We tried to fantasize about this through discussions, interview games and writing (see page 109). We also tried to reflect on the 'bodiless' reality of the past which is our current present, i.e. what does it mean not having a body in the society of today. What bodies are invisible or simply not relevant enough to reach the status of body?

My original idea was to mediate to the audience our concerns in relation to work and performance, to our practices and all the things that make us think, move or act in a way, through a fictional frame and by doing that to construct a poetics of discourse. Maybe that's why the idea of science-fiction and the concept of bodilessness came up: to link the idea of a piece for a large audience and the fact

that our artistic practice is invisible or non-existent in big theaters and therefore for a whole part of society. Because big theaters don't encourage certain types of events or certain modes of spectatorship that we want to propose to be experienced and to take place within their walls. Our works are also invisible in those places, because by preference we choose not to operate in those contexts and go to work where we can deal better with the questions that we find important and relevant regarding ways of producing and making art that makes sense for us. Now, I have this shift of desire for invading those other places that I didn't even consider before. So, the idea of large scale, our practices, and the fiction of bodilessness together, these three axes would create the narrative.

Neto: Do you think you can produce something that you would call a musical?

Eszter: I would like to produce a piece, but I don't call it anymore a musical. In opposition to what I could foresee as a form of presentation, I see now something that is not constructed out of these very singular moments, let's say numbers or crystallized moments. What I imagine has maybe more to do with an opera, where the narration is continuous and transforms through time. I also think of sound with a more horizontal movement, within which different landscapes are appearing. I think more about the idea of landscape because of the fictional environments that I would like to create as a physical space for the piece and also because of the way of using voices and choir.

Xavier: What made you change the formulation from musical to music theatre?

Eszter: We didn't work on actions or choreography or staging at all yet. We were trying out vocal techniques, singing texts in choir, and writing texts. The activities became more and more specified and separated. But why? Because of this future perspective and science fictional frame, I am more interested in creating sensations and different kinds of specific environments and because I am not interested in formalism and representation. The piece will be more about surroundings than musical numbers or scenes.

Chrysa: Do you have an image of how you want the piece to look?

Eszter: I don't know what I want it to look like, because for the moment I am not completely coherent and I happen to have contradictory ideas or desires, images and impressions, but I know what I don't want. I would like to create a space, which is not a representative or frontal space, but more like an installation where people are in and where they are experiencing and not watching and identifying themselves with what's happening even if there will be language and text which is, normally, to be understood. So I try to see with what kind of means we can create these environmental sensations. Light and sound is very useful, of course, and I think this piece would need a physical space and an immaterial setting.

group-interviewing

And what would it look like? It will be quite dark and with different spectrums of darkness, blurriness or fogginess. I think about terms of atmospheric notions from meteorology: pressure, storm, radiation, etc.–these kinds of things that deal with sensations and maybe wind and smell and all these things that you can feel and sense visually, like light. I am less clear about movement and appearance. I don't know what to imagine. Maybe no movement at all.

Bojana: Describe a scene from this performance—how you see it, what happens, what kind of actions, what is the atmosphere, the sensations, what is the spectators' experience? I know you are good at it; you always have visions and can smell things.

Eszter: I have more or less concrete visions, not yet developed in duration, like situations.

So...there is depression...depression is before the storm...everything is kind of stuck and almost solidified... just before an explosion ... and... the depression is very heavy...it's tropical and very warm ... and wet...and also there is sand... you feel it on your skin... it's sticky and uncomfortable... and you hear voices but it's absolutely impossible to differentiate between them... they move in a very fast way... and your body is moving with... and ...then you arrive to a very low sound... which... you feel that it is heavy to experience and you get nervous and start moving faster and faster ... and when everybody is moving is when the storm starts...

Mette: When you say how to write text, somehow that deals with situations from today but from future perspective. I was wondering if there are certain aspects, issues, questions, problematics of our society of today that you are attached to, or if this science-fictional address goes beyond the reality we live in. So I am interested in what type of science-fiction you are interested in, because there are two different definitions of science-fiction: one would be with the problematics of today and you see how they would develop in the future—and this would be the dystopic version—and another one would be utopia.

Eszter: We tried but we didn't have time to investigate this movement of fantasizing from the present towards imagining the future. Foreseeing possibilities and future was much more difficult; taking into consideration what we are and what we do today and where we want to go. I am also interested in this project, because in a way, I have difficulty to project myself into future or only to very near future and I don't know. I ask myself sometimes if this comes from the way I live and organize my life and work, where I have to plan things to be able to do in a more or less short term. Or would I live differently if I would have another profession? I don't know how we'll manage to link these things together. I am very much interested in the politics of description I mentioned. This shifting consciousness about concerns of today's life and work, because I think there is a potential in

exactly not creating a utopia through fiction. This can potentially create a displacement in relation to how we always perform our way of speaking, analyzing, improving, experiencing, constructing and understanding reality and the world around us. Sometimes this displacement can come from questioning language itself and the way we use language. This could maybe give a better chance to produce a movement in consciousness and not only critical observations and not staying at the level of statements because I think that level is not necessarily interesting to share with an audience and probably not in a performance. I am much more interested in staging sensation than in giving statements.

And there was also the proposal from Sasa, if we would propose the speculation about the future for the whole 6M1L project and what we are doing together here or as Bojana proposed today, to tell what you would do in three years.

Sasa: Who and what would you say is bodiless, and who and what are voiceless today?

Eszter: It depends on the contexts. For example, immigrants who do not have citizenship, and if you don't exist as such in the contemporary world, you don't have a body. They are not registered and they have no rights or very reduced. What does it mean to have a physical body but not having the legal status of being a citizen or a subject? We were speaking about bodies and traffic, the bodies on the market, women's bodies, children's bodies, how they disappear in other countries. The internationally organized selling, buying and exploitation of bodies says how bodies became commodities and how they replace earlier goods. How bodies serve, reinforce other bodies or become body parts and what is the loss between being a subject and the body. Sometimes you are only a body and not a subject and sometimes you are not even a body.

Luis: What is the strategy to get a larger audience?

Eszter: The strategy?

Neto: I have a comment to that. When you said first that you were interested in large scale, I thought you would perform in huge theaters. But now you are saying that you are thinking of an environment or a place?

Eszter: I would like to present the piece, not in huge theaters, but in those that are bigger than the two hundred seats where I usually perform. So I think about five hundred or more. I don't know yet what the fictional environment would become and if it would be possible to create in big theaters. If this installation-environment is a special place where lots of people could go then it has to be decided because of partners to host this event.

I think it will be variable since I have to find several partners and theaters and probably they have different economies and venues. I am not the big star, and I

group-interviewing

don't have a recipe of how to make a piece for a large audience, therefore I cannot say I only want to perform in a venue of two thousand seats because then I won't be able to do the project. I have to think in a certain frame of feasibility; otherwise it's only a megalomaniac idea.

Bojana: It's very strange, it almost happens by exception, because the last two projects, operas that I did, were for four or five hundred people. I didn't plan that much, it turned out to be, and it was in large spaces, but it was only as an exception, as a one off thing. So if you plan to tour with it and if you have producers that have small venues or medium-sized venues, then it's a problem. If it's a festival then it's almost like the economy that Bataille calls the "dépense," this thing that converges in one event, but then you know that you cannot repeat this event because nobody is going to buy the event itself. That's the funny thing. Maybe you can do it in Hungary, but it wouldn't guarantee you that you would, with this kind of product or an event, be able to tour with it in other places because the conditions become then unrepeatable.

Eszter: At the same time I think this project is impossible to realize if there are no more venues involved, and the idea is not to create a one time event.

Neto: I just think about this, for example, like Montpellier Danse that programs in big venues such as the Opera or the Corum, so maybe it would be possible to tour it in festivals, because they then have theaters. But if you create an installation in a different place, it's more difficult.

Eszter: For the moment different scenarios are possible but probably an immaterial setting is easier to create by using the technology and machinery that theater can provide. The other difference is then on the way of attending.

Luis: You want larger audiences but you don't want a larger venue. You can have a venue for five thousand and there are two hundred spectators there. That's not the point. It's not about the seats; it's about the audience. So how does this affect the production in terms of the piece? What do you do in terms of performing that creates a possibility, not just having a big theater and having a lot of money? How does this affect the production?

Eszter: This is a very good question, I'm thinking about it...

(Afterwards, the game was transforming into a discussion about large scale pieces and the possibility of invading big venues and theaters.)

VEERING

We are not superficial, we love penetration

by Thiago Granato

The departure

The project Fabulações comes from the meeting of 7 artists, submitted to the structures of creation constructed through the overlap of simple physical games related to the channels of perception. Games of different natures that, when played at the same time in the same space, produce an environment of immersion for the body. All the players want to win the game, to arrive to the end. However when this experience is improved through the overlap of several games, the aim of the participant is changed to the attempt of keeping this complex structure alive, preventing its collapse. The main point of this project is to create an environment of operations that allow the construction of an unstable body. A body that is sensible to the shifts of the system facing the problems with actions that are in fact survival strategies.

After the experience of remaking «Project»* in the frame of ex.e.r.ce08, I had a clear example of the outcome that the overlap of games and rules tends to produce as movement and how it affects the body.

When a body is over informed, obliged to respond quickly to the stimulus from different natures, it tends to produce predictable movements to defend itself from the immediate problems with immediate solutions. The automatic responses of the body can put in risk its creative capacity, instead of increasing its potentiality.

Choreographically, the movement that results from this type of proposition could be manipulated only with spatial and dramaturgical compositions which were not of my interests at that time. My desire was to produce systems capable of generating unexpected movement but in fact when facing this multi-task score the body was only producing the expected, staying in the frame of the instinctive and common reactions.

.....
* The first proposal of the program ex.e.r.ce08 was to remake the piece «Project» (2003) by Xavier Le Roy that was a piece made with games that generated choreography and exploring certain ideas about collective work.

The veer

At that point, I decided to recover a text that was very important to me: *The bodymedia doesn't have an interface*: the example of the body-bomb by the Brazilian critic and theoretician Helena Katz. I shared this text with the artists that I had invited to collaborate within my project, and I developed the following proposal:

Based on theoretical analysis and artistic projects about terrorism, I intend to promote a discussion focused on the concept of body created by the kind of terrorism that produced 9/11: THE BODY-BOMB.

*"The body-bomb is always stripped of the visual signs associated with war, a fact that differentiates it from a bomb. The absence of identifiable traces makes of it a bomb with a permanent unlocked trigger – a situation that also distinguishes it from the object commonly referred to as bomb. The body-bomb can explode in any place, at any moment, and consequently doesn't fit in the antiquated conception of battleground where the enemies are conventionally identified. Its battles take place in the quotidian of the civil and military territories without uniforms designating the parts in litigation." (from Helena Katz's *The bodymedia doesn't have an interface: the example of the body-bomb*)*

With this project I will search for the understanding and identification of structural procedures that generate the body-bomb (specially its invisibility) using them as a reflection regarding the poetic production of actions capable of destabilizing the physical, artistic and political patterns, in and outside the performance sphere. The purpose of this project is to promote an atmosphere of research where the flux of information incites the body to materialize its ideas into esthetic actions. But will this operation bring visibility to the proposals?

Practice:

All the sessions will be collectively and continuously reorganized according to the needs of the research.

These sessions will not be labeled as either theoretical or physical in order to bring closer both practices.

All materials related with the main concept will be appreciated, no matter its nature.

It's very important to acknowledge that the sessions aim neither to consensus nor the formulation of a single proposition to which the collective has to submit, but to propose several possibilities that stimulate the traffic of information through the bodies.

Visibility of the research:

This research doesn't aim to become a performance, but to develop procedures

for making a performance through a chosen subject.
However, it doesn't reject the possibility of presenting a final result.

Key-words:

- innate
- acquired
- control
- culture vs. nature
- permanency
- membrane
- fundamentalism

Main references:

- Zygmunt Bauman, *Liquid Fear*
- Helena Katz, *O Corpo Nao Tem Interface: O Exemplo do Homem-Bomba*
- Banksy (www.banksy.uk)
- Hakim Bey, *TAZ – Temporary Autonomous Zone*

This new proposal was developed in six months of daily contact with the artists Neto Machado, Luís Miguel Félix, Kelly Bond, Nicholas Quinn and Sandro Amaral. During this period we worked on identifying where our interests were placed facing the theoretical and practical references that we were dealing with. Inside the margin of references and in order to bring these theoretical questions to performative actions, we elected the verb to camouflage in order to elaborate situations with creative potentialities.

Within the practice of these situations, we noticed that many of the materials we were producing and interested in were not directly related with the initial concepts of the project. The materials were generated by those concepts, but didn't represent or illustrate them. This situation produced flexibility; it didn't compromise the coherence of the process. The main question of the project was developing insofar as its bifurcations were inducing us to create new references in relation to the original proposals.

The arrival

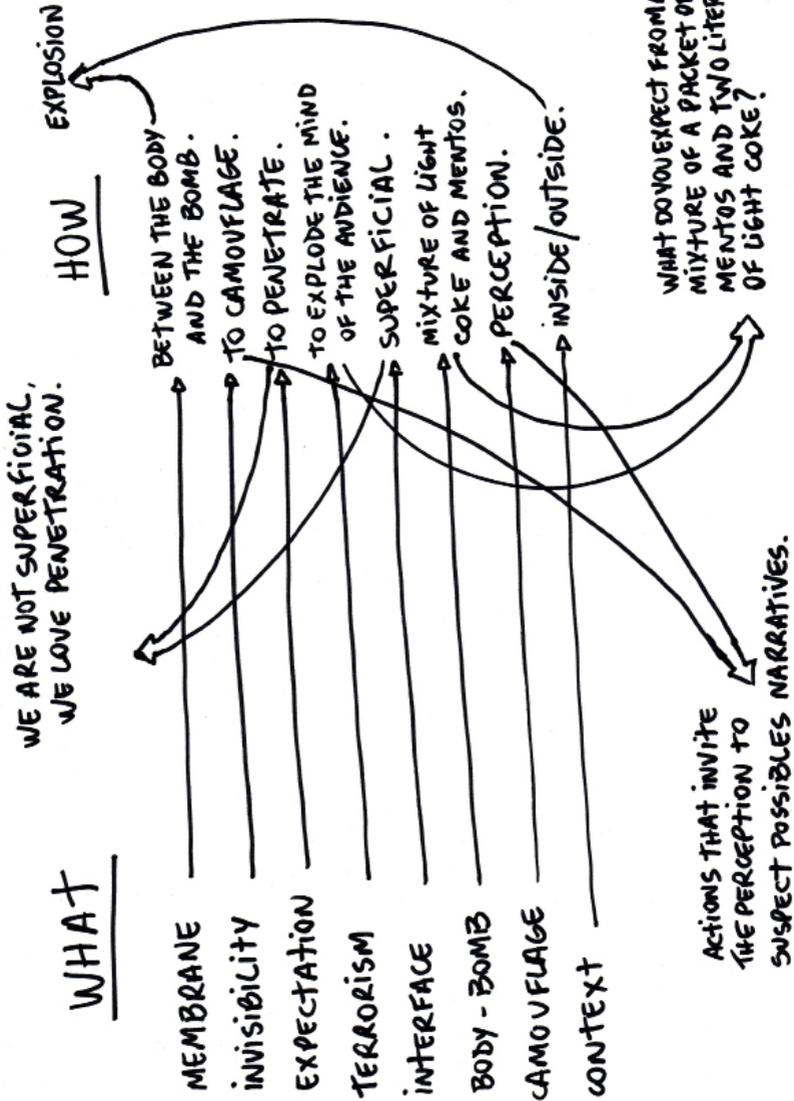
WE ARE NOT SUPERFICIAL, WE LOVE PENETRATION

What do you expect from a mixture of a packet of "mentos" and two liters of "light coke"? *We are not superficial, we love penetration* displays to its *expectators* situations, made up by actions, that invite the perception to suspect possible narratives and outcomes. Invisibility, camouflage, expectation and illusionism are some of the ingredients manipulated by a group of people for a possible explosion.

veering



Photo by Leo Nabuco.



INFILTRATING

A self-interview on infiltration techniques

by Neto Machado

Here, in this interview, we will talk about the project that you are working on in the environment of 6M1L/ex.e.r.ce08. The first and second questions are: where does this project come from? And why did you choose to work on it here?

Well, since my fellowship term at Casa Hoffmann (Curitiba – Brazil – 2004), I've been interested in implicit games of power and thinking of manners to destabilize structural patterns in power relationships. Or how I could give visibility for some rules, or parameters, that guide our relationship with time, space, history, and reality. How could I make something visible that is already here but we don't give attention to? How can I bring visibility to the relation, to the between?

I was attracted by actions that may seem peripheral, but are able to destabilize our daily life somehow. For instance, street art forms, such as graffiti, stickers, things written on public restroom doors, the visual confusion caused by all the posters glued to the walls of big cities. Peripheral things that could make changes in the way we see our actual experiences.

In 2007, I thought that with these interests I should try something in the streets, or outside of scenic spaces. I work with an artistic collective in Curitiba called *CauliFlower mini worldwide artistic community*. And, with two artists from this collective, Elisabete Finger and Ricardo Marinelli, I created a project that proposed actions in the public sphere.

This project also came because, at that point, we were really interested in the relation between visual arts and dance, and it was developed in Brazil within a context of a visual art program. So we worked on it together until March of 2008, when I came to France to be part of ex.e.r.ce08 in Montpellier.

I thought one year before, at the time of the selections for ex.e.r.ce, that it was better to develop a new project here because we already planned to work on this one in Brazil. Then I started ex.e.r.ce, dealing with almost the same interests, but with another proposal.

The proposal was very related to Japanese manga: the way they are organized on the paper and how the movement is represented. But after three weeks, I realized that it was interesting, but was not moving me to questions or putting in action the questions that I had in mind.

So I realized that it was not a bad idea to change the work to the streets and to include the project that was started in Curitiba with my colleagues from Cauliflower. It would be another thing here with the involvement of these people and, of course, with this specific public environment that is completely different from Brazil's.

And now I am really glad that I made this choice. I think this is a project that brings my actual questions to action. And this environment of 6M1L/ex.e.r.ce08 is perfect because then I am able to question my previous questions.

So, what are your actual questions?

It is funny for me to put them in words, to write them down, because I always think that they are more interesting in my head. When I write them, I always think: "but this is not interesting, in my head it was really better." But I will try to do it here. Some of my questions now are:

How do I work with something that is a proposition of an experience and not something that I perform for you to see?

How can the performance be not just in the figure of the performer, but in the things in between? In the relationships?

How could we propose different visibilities of something? How could we propose something subtle, but at the same time radical or/and intense?

How can we change the parameters of seeing and being seen? How can we propose something that plays with the edge of reality and fiction? Could the proposal make it go farther to one side or the other or blur this border?

How could we make people question reality beyond a fiction?

How could we create doubt and/or uncertainty?

How can we activate these questions with actions and/or instructions?

Could you give an example of how these questions are being put into action now?

We are working in the street. We had chosen first a café that was in a square named Marché aux Fleurs. We started to go every day to this café and sit in the same spot or almost in the same spot. We spent three hours there each day. And with this action of observing we were already activating some things in the space.

We did exercises about registering things. These could vary from registers that tried to reproduce real facts or ones that were completely fictional. For us, it

didn't matter what you register on the paper, you were already creating fiction anyway.

And with this exercise, we discovered actions, situations and propositions that could be in between. In between fiction and reality, in between public and performer, in between choosing something and being chosen for something. These were interesting for us.

For these observations, the procedure was: you stay twenty minutes or thirty, observing the space and creating your fiction. After reading your notes, you choose how you want to share it with the others. Maybe you create a fiction that asks to be read or to be seen or listened to. Then, we start to put these propositions into practice. They start to create a shape, an organization.

That was interesting for me because the performance/action started to be developed in action, in the doing. So it was something that we observed, that we planned, but in the doing we discovered how it would work. That was a wish of mine also: to work and find things in the action of doing it.

I don't know if I gave a clear example, but this way of working is somehow putting into action many of my questions.

How do you deal with audience in the public space?

For us, how we want to proceed with the audience is still a question because, for us, it was not enough to use the stage-audience relation in the public space. That was not what we were looking for.

So we tried not to define who our audience was in the first period. But then, we had a development about a concept that we called personal specific performance (instead of site specific). We thought it could be interesting for us to establish a pact of visibility with one person and make things specifically for her.

Just this person would be inside of this pact. It would be something done for her, like a gift dedicated to her. And the action would cause a strange feeling in the place that would be noticed by the others, but they would relate with this in a different way because they would not have the key to the visibility that was exclusively to one person.

We tried this for a while. We developed a net of instructions and actions that would make this person perceive things as performance and be part of it at the same time. She would unchain actions, respond to them, relate to them, and be part of them.

One day, we called one person to take the place of one performer, which was not part of our process before. We were six at that point. By doing this, we thought that we would be able to get feedback from him about the performance, but what happened was that we got feedback on the experience of the performer, rather than on the event as a whole. Because he was part of the thing, but not in the role of the unique audience member, he had a completely different reference to deal with the performance.

And then we started to think about this position as a possible position for the

public also. How could we do many personal specific performances at the same time? They could inhabit different places at the same time and have personal experiences at once. It is in this direction that we are working now, creating different roles to inhabit the experience. Each one has their specificities, each one has their different experiences, but they are linked by the same performative act, choreography or organization.

The things that we are doing are on the edge of what could be perceived as a performative act or fiction and something that could normally happen in the street. So the public that are already in the street that are not part of the visibility pact wouldn't know about the performance, but might have a strange feeling about the environment. They would notice that there is something going on, but they wouldn't know what it is. There is a strange tension in the air; there is something happening or close to happening.

We are thinking now how we could develop strategies to spread out the visibility pact in different ways, even if it is just to observe something really fast. How could we open new doors and make it possible for people to have access to the performance in different degrees?

So, the relationship with the audience is still a question for us. We are searching for the more efficient relationship with different kinds and degrees of audience.

You are doing this here; you worked with two artists in Brazil; and after, maybe, you would like to work on this project in other places. Why would you say all these situations are part of the same project? Will you define actions that will be repeated? Will you adapt scores or tasks? What will you bring with you from this experience?

We had a great experience here in Montpellier because we worked on this project in separated weeks that are not periodically divided. For example, we had two weeks of work and then one month without working.

At first, this looked like a difficult way of working, but an interesting thing happened. We developed a whole structure for a first try of the performance in a beautiful place in the summer. We tried a lot of times with different people on different days, changing things that we thought were not efficient.

But then we didn't work for four weeks, and when we went back there to start again, the place was not the same. It was winter. The tables that we used outside of the café were not there anymore. It was raining. We could not do in the rain what we had planned. In that week, it rained from Monday to Friday, non-stop.

At that point we really were thinking that we would adapt or change some details and adjust it for the winter season. It was not possible. It would not have the same effect; it would not produce what we wanted. So, after this shock, we decided that we should find another place to act.

It meant that we would have to do it all over again. At that point, it seemed to be the worst thing that could happen, but now I feel that it was really helpful.

infiltrating

Because then we had to find out what were the principles that we were looking for, what were the basics that we would carry with us to this new place.

It helped us to define what we defined as strategies, which, for us, are principles that we look for that we want to activate. And in the new location, we would have to find the tactics, the specific ways of putting the strategies into action in that specific environment.

It was not enough to do the same score in a different place because it would be useless for our proposal. The tactics must be different to make the strategies valid in different contexts.

So, I think this period was really helpful to define what these strategies are that we will be able to carry with the project wherever it goes.

So, to finish, what would be a “good comment” by an audience member who experiences what you are doing in this project now?

If someone goes out of it with a sensation that she was part of something that she couldn't define but that made her feel some tensions in the space, doubts and unsettledness, and at the same time was not uncomfortable, it is already something good. I think the performance should make her, somehow, proud of being part of it, happy with it. It should be something subtle, but that puts the person in a kind of relationship with time, space, and fiction/reality, in which she was not used to being.

So, after this explanation, I think the comment could be something like this:

“Well, I don't know. I was experiencing things that I already did, but in a different way. I was in control of something. It made me think that I was part of a system, that I had the opportunity to make choices, but these choices would interfere with something that I can't define. It was a fiction bubble inside of the reality, a little space for me to create my fictions inside of an experience that I was going through. It was little, but intense.”

ACCESSING

Experimental Practices

by Mette Ingvarsten

What does it mean to set up an experimental practice? What are the social/political implications of insisting on an experimental practice being important in itself, beyond the results the practice might reach?

Does an experimental practice have visibility? Who are the spectators of such a practice? What can the sharing of artistic strategies create within the field of performance, not as a self-affirming act but as an opening towards a critical space that insists on questioning and moving the borders of choreography further, even beyond bodiless performance, choreographic objects and dances without dancers, etc.

Does art, when being concerned with affirmation, actually lose all its critical potential?

Is the sentence; «it was great!», followed by a smile so much better than the... »it's interesting but I am not sure I understand what you really want» followed by a disappointed frown?

If we are speaking about works that are not about dancing well or feeling good, but works that create problems, works that force you to ask yourself what the hell the performers are doing, works that leave you space to think, works that are not entirely complete and closed off and ready to be consumed, works that want to find out something and works that articulate their own area of interest, then maybe we have to reconsider these criteria of evaluation.

Say you just presented a work that stretches time on purpose for very specific content related reasons and the remark you get is "I liked it a lot but it was a little bit too long...", then all you can say is: GOOD, that's exactly what I had hoped for.

How badly do you really want to make a GOOD piece, if a good piece would be the end of reflection, of searching, the finishing of a process that fixes the performance into an object?

accessing

I guess it depends on the alternative. If trashy, dysfunctional and bad would be the other option - then yes, I would prefer to make a GOOD performance. But, if the alternative would be the risky, the not-yet-established, the exploration of different modes of presentation, I would definitely prefer that, and sometimes that might even be the trashy, dysfunctional and bad.

The terminology of good and bad is maybe exactly what we need to get rid of. Finally, the reception of an artwork is always much more complex than what we can reduce to binary judgments. It is composed by the relationship between the artist, the spectator and the artwork itself, but I would say at least as much by the institutional frame in which it is presented, the discursive or artistic environment that it has been created out of, and not to forget the social, political, contemporary or historical conditions the work has been defined by.

Once all these parameters have been clarified we can maybe attempt to ask the question about when an experimental practice becomes interesting to share with a general audience. In which state of development should experiments and practices be shown and for what reasons? Because why should an audience not be confronted with the different steps within an artistic research, if these steps could be the place where the complexity of the artwork would be unfolded? Are artworks only relevant once they have found their final form or can they also be discussed on the way. Can this way even be the artwork in itself?

However much we (artists, curators and spectators) would like to predict the future, all we can do is to speculate; what will be the next break-through, the next new thing on the market, the next master piece that will tour for 10 years... In the meanwhile we (artists, curators and spectators) might as well stop wanting, favouring and making GOOD performances and start making whatever it is that an invested practice produces and fight for the possibility to exist in as many different forms and products of presentation as possible. Of course, this does not mean that the performances produced are bad, or unfinished, rather that they put emphasis on the integrity of the practice and allow the outcome to result from that.

I am not interested in showing you my process; I am interested in what the process performs.

It is not the same notions of performativity and intention that appears before, during and after the making of a work. The question is how to allow all these modes and times of producing to differentiate, to find their specificity and particularity, and, more importantly, their frames.

OPEN UP, I want to see your rehearsal!

To rehearse is not something interesting to witness in itself, it can indeed be very boring to watch people repeat the same thing over and over again. But, this is not to be confused with what rehearsing can perform. The type of expressions that are impossible to reproduce once placed on stage. To “write” in experience, to solidify in the act of speaking/doing/rehearsing and practicing can in itself be seen as a performative practice. We cannot or should not distinguish practices into categories of rehearsal, performance, reflection and preparation if we want to invent new temporalities and spaces for performance. We should rather try to find the right frames of presentation that would allow different modes of interaction to exist, without misunderstandings being the result of that process.

We have to do away with preparations taking place in our spare time, with rehearsals taking place in dance studios, with performances always being connected to theatres and institutions. We have to do away with after-talks being the only place for explanation and reflection, away with applications being the only place for conviction and speculation.

In order to rethink research within the field of performances... *Please, do not tell me what I should do!*

If performing artists are only supposed to make their work public in the moment of showing the finished result, and in this moment they become subject to public opinion and the mechanisms of the market that tend to reduce art practices to mechanisms of failure and success, it will be the sure way to an art that is scared to fail. With an art that is scared to fail I mean practices that rely on formulas that have already been established, so that the chance of audiences not understanding or not being able to follow would be eliminated. Practices we could call anti-experimental.

On the other hand, to remain marginal on the outskirts of the market, not “making it” into the popular circulation equals that one simply does not exist as a performing artist. Without a stage to perform on, there is simply no performance...or is there?

Do we, as performing artists, not have to insist on making work visible on many different levels of production to avoid the danger of this marginal invisibility? In other media the time of existence is not limited by the “running time” of the artwork. Films, sculptures and video installations, for instance, do not disappear the moment they are not being shown. Within the performing arts we have to continue finding ways of existing beyond the hour of presentation, extending the life of performances beyond ephemeral disappearance.

Coming back to the question of defining experimental practices. Maybe we should try to think them in terms of practices that make the medium of dance

accessing

differ from itself. From its own fundament, its history, conditions and modes of production. Of course we could say that hybrid practices, practices that think choreography through other media, could qualify as experimental today, but that does not suffice to create a definition. Experimentation must have to do with breaking with what is normatively established, it cannot have to do with what one actually does. It has to be an approach rather than a way of working that can be clearly defined.

To practice experimentation must be

1. to differ from the normative code that is established within the field
2. to differ from oneself
3. to finally produce a difference both within the field and within oneself

Think of sexual practices, for instance. What might be totally new and experimental for you might not at all be new and experimental for somebody else. Naturally, this does not mean that you won't feel the effects of the experimentation, nor does it eliminate your curiosity or desire. In this sense experimentation for the sake of oneself, to differ from oneself, must be considered an important parameter in relation to having a motivation and a drive to experience something new. However, when thinking about this in relation to artistic practices the impact on the wider field cannot be substituted with this kind of personal satisfaction. The practices have to produce an effect on the broader context as well, which is why we should insist on the sharing of these experimental practices. The work we do for ourselves might exactly be what works for somebody else.

Nevertheless, you can never know when the others will be flabbergasted by your experiments, so at least make sure you will be flabbergasted yourself.

COMMUNICATING

FROM... TO...

A self-interview by Juan Dominguez

Good morning.

Hi.

Sorry to propose this interview so early, I know you don't wake up early.

It's ok. My mind will be slower, but we will manage.

Ok. Can we start?

Sure.

This first question maybe sounds critical to you, but I think that your answer can drive us to a major point of your work.

Shoot!

Do you consider yourself funny?

More than critical, it sounds like ha ha ... let's presuppose that I am funny. It is true that I use humor, and if I use it, it is because I have a sense of ... so I guess I am funny because I see what my humor produces, but I know that I am not funny for everybody. I have suffered from this my entire life. A part of my humor is quite brutal and creates a lot of embarrassing moments for both, the giver and the receiver. When this happens I feel so sad ... he he. No, really, it is not funny, and it destroys me because I always use humor for enjoyment, not the opposite. I am also very bad at making jokes, but this is always a good test. It helps me know where and how to invest.

Where does your humor come from?

I guess that's partly natural, but not only; I mean, it doesn't come from nowhere. I use humor as a strategy: to survive when I was young, to be stronger later, to

communicating

seduce later on, clearly always to transform reality, but lately, in the last ten years, I have used it as a tool for working, during the process and as a result. I also use it for work, since I am a professional, working for others. But this humor is proposed naturally as part of the way my communication functions. So there is not an intentionality of getting something from being funny, I am simply funny or not. The only thing I work on is what this humor produces, I cannot *not* become conscious of the production when I use it. I also come from a culture that uses irony in a very cynical way, and this sometimes can be not generative, but just the opposite. So I have to be aware and in control of this production.

Are you afraid of not being taken seriously by people?

I know it is risky, but through humor many levels of communication can be proposed and perceived. We could think that it is a tool for consciousness. Anyway, I simply cannot help enjoying, and if I enjoy what I do, there is a moment when you die laughing. I am not looking for humor, but if it appears, I'm not the one who will dismiss it.

You just gave me an idea; maybe I should try to do a piece based on comedy. Maybe I should try to really go far and try to be as funny as I can, extremely funny, more than ever. I think I am going to try it. But in 2011. I first have to finish the other three pieces I have in mind right now.

Now that you talk about the present, and before you start to fantasize about the future, I would like to enter your current project. You are working on a subjective relation between language and body, and you are using linguistics as a source, right?

Right.

Can you introduce the project a bit? By the way, what is it called?

The research project is called *from...to...* and the piece I will make out of this research doesn't have a name. It will be titled with a blue drawing.

Briefly, I can say that in the last few years, and more concretely since 2002, I have cancelled out the body as a focus of expression. There was a need to find a more balanced communication with the spectators. And the body in dance was, for me, only graspable in a state of body idealization.

Starting to do my own work, I couldn't continue the dynamics I was involved in, and passed to another more reflexive, more conceptual one. For that, but without leaving the interest in transformation and the use of transversality between fiction and reality, I started to work with written language, proposing through it an image that spectators could create. So there is a responsibility that is shared in the production of the expression. Language was also, in that moment, a more sharable channel for this expression.

When I got the commission to do this research *from...to...*, I thought that through the study of linguistics I could have more tools to develop this shared expression. On the other hand, my body has lately become relevant as a map of my identity. I felt the necessity to place the body in a situation where there are no borders but in a recipe of which we know the borders: language. Does that answer your question?

Let me ask you more so that we can get little by little to the point.

Not a problem.

You have been working with different languages, in different countries and cultures, and also working on different aspects of linguistics, and as material, you work with verbs of movement. It sounds huge. I will not ask you to summarise the research, but does the piece origin more from somewhere?

If I understand well the question, you want to know what I will use out of the research for the piece.

Yes.

Well, before developing some ideas I got out of the research that really implicate the relationship between language and body, I want to work on an expression that doesn't mean anything on a language level, but that comes from language. So I am using structures and logics from language, but I am not using words. I want to provoke an experience for performers and spectators that goes over language. Language seems to open our understanding but also to cancel out other possibilities I am looking for. I want to suspend the moment that appears between sensation and perception. So before representation. That's why there will not be language as such, but an experience that can be later discussed.

In this experience you are talking about, what will the elements be?

I am working with the body and the physicality, the kind of communication needs. I am using sound, but in a way that communicates states which we can surf. But experiencing.

Can you be more specific?

Not really ... wait, I try If you have to experience the danger of crossing a street, you will not cross the street two minutes before a car is passing. You will wait as long as you can in order to feel the danger. Let me think whether this is a useful example. What I mean is that the experience has to be intense enough and accessible enough or possible enough. I think there is a state where you are

communicating

I don't know if it was good or not, but interesting.

This reminds me of the story you told me about the pullover. You were looking at a pullover of yours during the 45 minutes that your washing machine's short program lasts while washing it. It was crazy. You invented a series of stories that happened to the pullover that was living on a planet that turns on itself so fast that you cannot walk, you are bumping all the time. And after that about sub aquatic life. Forget about it. These are stories for not sleeping.

I come back again to a previous thought: what is activated or what is the action you want to propose with this project?

I am thinking of the physicality of the sound and giving sound to the body, instead of carrying on thinking of shape and meaning; I am going to the essence of language. Taking a certain semantic degree, changing priorities, with the intention of waking up the instincts, the lower ones. Looking for another balance between mind and body.

So the action is different, as its priorities are different. Listening, enjoyment, sharing, deterritorialization, no space and time measure, they are experiencing it, and the identities are peeled, they remain live meat to feel the pure air, the purity of love.

My God, can you stop me, don't allow me to talk so much please.

To finish I would like to ask you about the methodology you are using to grasp this expression you are looking for.

There is not a specific one. The methodology is built at the same time we work. Probably when we are done, we will be able to see what kind of methodology was used. We are before the beginning. There is no methodology there. Although there, methodologies are wild hungry animals that will devour you if they hear you breathe.

RESEARCHING

A public interview with Eszter Salamon

by Bojana Cvejic

During 6M1L, my project was to conduct a part of my doctoral research that involves the analysis and interpretation of a selection of works by Xavier Le Roy, Mette Ingvartsen, and Eszter Salamon, together with two more performances by Boris Charmatz, Jonathan Burrows and Jan Ritsema. In order to share what usually remains the solitary work of a PhD candidate, I organized a series of public talks, "informed conversations" about the work of the three choreographers above, as well as with Chrysa Parkinson and Juan Dominguez. The goal of these encounters was to open a session of this kind of work for public, to watch and analyze a performance, discuss the ideas and concepts of the authors, as well as my questions, and to venture into thinking outloud in front and with an audience. Hereunder, you can read an excerpt from one of the "entretiens", with Eszter Salamon. The interview continues in a draft I wrote for a chapter in my PhD.

B : When did you begin working on Nvsbl and how long was the process ?

E : We worked on this performance in 2005, and presented it in the beginning of 2006 – altogether the process lasted three and a half months.

B : This is a performance you could describe in one sentence, and at the same time the description doesn't come even close to the experience of the performance : one movement from the beginning till the end, or an infinity of indiscernable micromovements bring four performers from the darkness, looming from the outer edge of the stage towards the middle in an excessively slow tempo. There are many more small events, like a ball rolling on the floor, lighting a match, blowing a bubble, and there are sounds of humming. There is also a sentence broken and scattered in parts over the whole length of the performance.

E : « From the beginning I speak to tell you this is the very end. »

B : Do you perform it live ?

E : In the beginning I did perform it live, but then we recorded it in 13 tracks. As I

researching

was watching the performance from the outside, intensively concentrating on it, I would push the button for the track to play.

B : So you would decide on the spot when the words would come ?

E : The tracks were timed regularly, and in this way, they also helped the performers orientate themselves – their time – within the clock-measured time.

B : From the first two utterances or so, I could anticipate that the words were going to make a phrase. This reminded me of Stéphane Mallarmé's poem 'Throwing Dice Will Never Abolish The Chance' (Coup de dès jamais n'abolira le hasard), where the very sentence of the title stretches over several pages in a special typography, as if the giant words drop on page amidst the other stream of verses. In your piece, the utterances of this sentence suggest the dilatation of time. What's radical about this performance, is that the choreography dispenses with movement conceived in terms of space. Displacement is invisible, as movement from point A to point B. It's also very dark so the space rather looks like a void, as if it has been sucked out of the performance. How did you come to the idea of concealing displacement in movement?

E : It took me 3-4 years to develop the idea. First, I wanted to make a piece which would operate only through perception. The movement would be perceived in duration. I made a series of trials in various set-ups, beginning with a group of women, non-professional performers in France. Soon I understood that this was going to demand great physical as well as mental efforts, and that what I was proposing could be considered or felt as fascistic. So I had to turn the negative project of reduction of space and speed into a positive one. At that time I got the book of Bonnie Bainbridge Cohen Sensing, Feeling and Action (Contact Editions, Northampton, MA, 1993). Until then I thought BMC (Body-Mind Centering) was a technique for bad dancers in Holland and beautiful people in California, I was really against it, but immediately after reading the first three pages of the introduction I thought 'this is for me'. It helped me understand there could be an entirely different way of generating and thinking movement, not in terms of space, but from within the body. Movement could be thought as a multiplicity of events and simultaneity of realities. So I proposed to make a choreography with four dancers practicing the exercises in the book. Little by little we developed a practice of generating movement from the principles of BMC, mainly concentrating on the systems of fluids and organs. Imagine you are to get one meter further. It's heavy – you have the pressure of making a step and you know exactly how long a meter is. So instead of the idea of moving for a length of meter, you make up completely other ideas and fantasies about your body. For instance, how your muscle slides along your bone, you think of the fluid which will open your joints, and how you will breathe into a certain part of your body which will change your weight. So you would engage a process of thinking many minute

events instead of simply making a move in space. The length of one meter is replaced by an ocean of events. In your thought these events would be big, because only by thinking them they could become real.

B : Space or trajectory were secondary.

E : The main work was to switch and practice another kind of concentration. The desire to undo the hierarchy between space and time regarding movement and destabilize the oppositional framework we work and live in : dark and light, male and female, movement and stillness, front and back, before and after, passivity and activity. I wanted to arrive at the point where the audience would be forced to ask themselves : what are they doing, what is actually happening there ? So my concern was to choreograph the thinking of the movement, rather than its presentation.

B : Concentrating to see this performance, I as a spectator wish to shift my attention to something else. I look away from it, but the moment I come back to it with my gaze, I realize I missed out on something. On the one hand, change seems not to be perceived, and on the other, change is the only matter of perception. I couldn't have any thoughts. The idea of abstract time (conceived in space) and time as duration (heterogeneous multiplicities) where no instant is equal to any other instant, where all reality is mobility. Watching this performance, I asked myself, who are these people, what are they doing, what is happening to them, the questions I don't usually pose, as I tend to extract a movement, and what it means for the performer executing it. But here I was 'in' the object of my perception, in the bodies which endured in time.

E : I knew thought couldn't be represented or mediated for the spectators because we don't share the same frame of reference, but what could be visible was how each one of them, differently, processes this kind of movement, this being in the present. It was much more about focusing the attention on the past, on where you come from, the trace you leave behind, than about anticipating where to go next. The performers were to create future which would contain the past. Anticipating actions wasn't possible.

B : This is also why movement isn't viewed as action. With action we perceive a certain intentionality, the direction the body tends to go to, or its projection. Here movement and stillness fuse to a degree of indiscernability.

E : You don't see the movement while it's happening, but in retrospect, when it's already done.

B : How you watch when you analyze something is that your gaze distinguishes, compares and fixes elements in space (even though they occur in time), here no

researching

analysis was possible. My gaze was hypnotized, totally absorbed by the event, I had to focus my gaze on the bodies so hard as if I could penetrate them. The idea that our daily perception is subtractive, as it subtracts from reality the portion that we are interested in, was reversed. In order to see something – to perceive – I as a spectator had to look harder and then of course I would see much more than in my ordinary perception. Nothing is posited, in the sense of being put forward before the spectators to be seen. It confirms my idea that perception in performance is a matter of synchronizing realities : we as spectators adjust our time to the time of the object of our perception. You often mention that one of the objectives of this performance was to make thought visible. Of whose thought are we talking about here ?

E : Both the spectator and the performer. With fast virtuosic movement we assume that dancers have no time to think. Once you're given this duration, as a spectator you begin to wonder what's going on in the mind of the dancer, and you also gain time for yourself, to observe how you proceed in your own perception and thought.

B : A distinction between thought and thinking would be helpful here. Most of the time when we think that we are thinking, we are actually 'having thoughts' and this isn't the same as the activity of thinking. 'Having thoughts' often amounts to having images or recognizing things we already have knowledge of. Thinking arises from the impossibility of thought. Thought occurs from the impossibility of thinking. This was my experience watching Nvsbl. I am forced to think because the performance isn't giving me thought.

E : The performers aren't improvising, although what they are doing isn't written. It would be impossible to write such a multiplicity of events, for the simple reason that one wouldn't be able to read and reproduce, retrieve exact movements and sensations in the body, and ideas, images and fantasy which cause or accompany these movements. Performers had to compose with the memory of precise sensations – composing means writing a score while moving, this was a technique, demanding intensive concentration on the present. The performers were composing with their sensations and imagination, and when they got lost, each one had another strategy of how to go back to it. If they forgot to include a bodypart in their composition then that part would stop existing in sensation and it was difficult to bring it back to the current of motion. You don't feel having a hand anymore, it could be amputated, you wouldn't feel it.

.....

In order to challenge the habitual notion and experience of what is visible and invisible in the body that moves, Salamon posed the following questions: what is the movement that can be sensed and experienced without seeing how it is being done? When there is almost no movement to see, what states of the body can become visible and sensible? A basic reversal is at stake here: move-

ment is rendered invisible in its excessive slowness, so that visibility gives way to the sensations that develop in duration, in a process of ongoing changes in the body, which result in movements, but are not perceived as movements. Reducing the visibility of displacement in favor of the duration of the body had another point of interest: the assumption that gazing a female body as well as the body of the dancer sexualizes its object, and turns it into a body that does not think. Therefore, the ambition of this project, Salamon adds, is to "create the visibility of thought – the experience of each instant – in the body with the aid of a certain reduction of movement in space while considering this 'reduction' as potential."¹

In other words, movement that synthesizes a multiplicity of unequal moments of change de-objectifies (disobjectivizes) the body and subjectivizes it to movement. It is no longer movement which serves to characterize the body, it is the body in permanent change and renewal, by way of movement.

The author describes this situation as rendering the reality of the bodies inaccessible. Inaccessibility here relates to the spectatorial gaze: by looking at the body in such a slow, imperceptible movement, our gaze is deprived of the control of the body's source of movement. The spectators either cannot see movement, as they do not see movement in the course of its production, but can only register the change once it has occurred, in retrospect, or they strive to see what is not 'out there' – imagination, thought and whatever bodily techniques performers use to generate motion that appears so unnatural. It seems as if NVSBL rehearses Bergson's thesis about the priority of temporal process, movement and change over points in space, positions and objects.²

The questions above entail an extensive reconfiguration of choreography, a recasting of the basic assumptions about movement. Oppositions between instant and duration, action and listening/passive reception (*écoute*), detail and whole had to be undone. Let's consider them separately. Viewed as displacement from point X in the beginning to point Y in the end of the piece, the choreographic trajectory consisted of an eighty-minute long journey of five meters from periphery to the center of the stage.³

The departure and the end point are just instants like the great many other instants between these ends – different and not identical to each other. Although they accumulate past in the present, they are not subdued to a direction or a goal to reach, each instant being a new quality on its own. Therefore, the trajectory seen as the floorplan of the composition was complicated to the degree of

1 E. Salamon, "Notes sur NVSBL de Bruxelles", document, courtesy of the author.

2 Bergson : "There are movements, but there is no inert or invariable object which moves: movement does not imply a mobile."

3 Five and a half meters are counted approximately to be the semi-diameter of a circumscribed stage.

being obliterated, lost or insignificant for spectators' attention. With the dilation of time, the scale of movement and change shrank to the degree of details taking the place and the sense of the whole. This especially applies to the bodily techniques the performers of NVSBL developed, in order to navigate the thousand movements and rhythms occurring within their bodies. One of the objectives of these techniques was to consistently manage simultaneous transformation in more than one region of the body focusing thought and imagination on parallel planes. Action and sensation merge in one process for the performers, as well as for the spectators, yet in another distribution: for the performers, actions are initiated by sensation, and for the spectators, perception demands such effort that it is experienced as action.

The reversal of the binary structure of choreography in the three oppositions described above (instant-duration, detail-whole, action-sensation), was possible only by replacing the techniques of generating movement as object in space with an alternative one – one that would turn the negative sense of reducing space in movement into a positive problem. The problem was how to approach producing invisible movement not by deceleration, or decreasing the speed of a faster, normally visible movement, but by affirming slowness in a range of qualities. The performers had to think not that they were to move in slow motion, block movement or move less, smaller than 'usual', but that they were moving in an entirely other scale of size and time. Salamon admits that in order to "create a project for the dancers,"⁴ she had to seek for a body system that would replace the common parameter of traversing space in movement with an internal space. The internal space would be the body of the performer, and the problem that the performers were to confront was imagining and feigning movement, the place in the body where it is initiated, the corresponding quality that it has, the image it could take in another context. The system that could provide a quasi-physiological insight into the body and that would, therefore, require animating sensations with images and fictions about the movement was Body-Mind Centering (BMC).

As an experiential study of the embodiment applying anatomical, physiological, psychophysical and developmental principles and utilizing movement, touch, voice and mind, BMC became a resource for NVSBL, especially in the part concerning fluids and organs, for structuring movement, finding and transforming qualities, and using metaphors to mentally relate to the movement from sensation.

4 E. Salamon, Entretien publique, Montpellier, November 2008.

5 BMC was developed by Bonnie Bainbridge Cohen in 1970s. Since then, it has become a widely spread body practice, applied not only in dance, but in many kinds of bodywork, yoga, psychotherapy, child development, athletics, music etc. See <http://www.bodymindcentering.com> and B.B. Cohen, *Sensing, Feeling, and Action*, Contact Editions, Northampton, Massachusetts, 1993.

For instance, in order to enter calmly but directly onto the stage, while being hardly visible in dim light, the performers were initiating movement from lymphatic fluids. Each one also had her internal score : an individual phrase extending in duration and involving sensations in fluids and organs that would initiate movement of certain quality, tone (tonicity), volume, projection in space, gaze, and relation to the others. What BMC specifically enabled, in difference to other body practices similar in the aspect of re-educating and re-patterning movement and behavior, is an approach to body integrating the whole of it. This was particularly important for the performers to avoid the trap of delegating a small body part with a small movement while blocking the rest of the body in immobility. The procedure that NVSBL invented was to navigate the myriad movements and rhythms from any place in the body whatever, or, in Salamon's words, to "deejay the thousand movements and rhythms in the body."⁶ For example, in one moment the performer would be involved in three processes simultaneously : sending breathing to lower organs, opening hand with the focus on the synovial fluid, following the emptying and the spreading out of the cerebro-spinal fluid from the head in order to engage the body in walking. By the time the third plane was mounted, the first would be lost or transformed into something else.

Apart from BMC, the performers implemented another technique of expression. In order to compose their faces and enrich the quality in the movements of the overall body, they were conjuring images of expressions, the memory they had of the dynamic of certain moods and emotions, or placing the movements they were doing then and there into another environment, with a quality that it could not have actually, but only virtually on stage; for example, how it would feel to do this movement while running, remembering the sensation of running, while not running. The purpose of this technique was to complement the internalist concentration, and facilitate projecting movement and sensation outward. Faces were not only composed by the memory of sadness, anger, joy etc. but also from treating face as a relief of skin and muscles to pull and press, using the instructions of verbs that would apply to other body parts etc. Both procedures, BMC and the expression-conjuring technique, had the aim of ceaselessly changing, changing the way of changing by shifting from one system to another, or running two systems in parallels, shifting the place of movement initiation, quality, tonicity and all other parameters already stated.

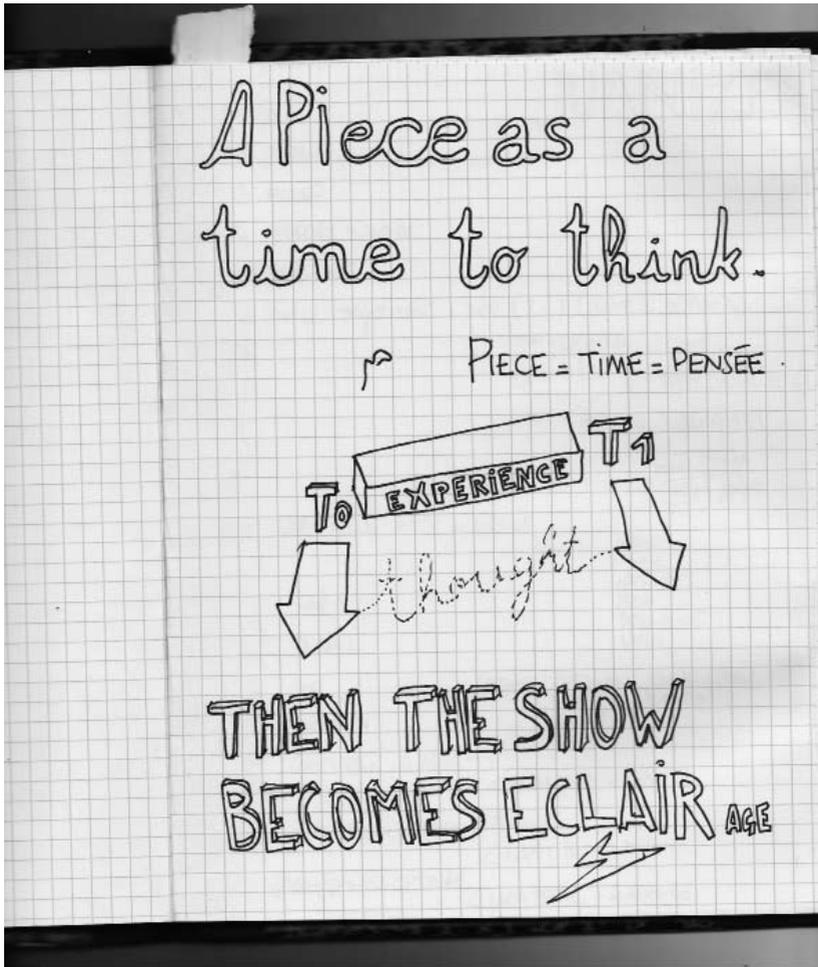
The situation NVSBL created was to radically question the very experience of watching movement in performance. Salamon states that her goal was to render

6 E. Salamon, Entretien...

researching

it “radically difficult and problematic” for the spectator, shaking the stability of the roles of the gazing subject and the object of the gaze. Performance in NVSBL becomes a medium not of dancing, or of the presence of the bodies, or of an image or series of images, but of duration. The question of changing the hierarchy between space and time in order to produce movement qua duration eliminated the object of choreography (graspable composition), space (trajectory), and, most importantly, movement – due to altering its perceptibility from the visible to the sensible. Such a radical problematization called for inventing specific procedures using BMC and expression-conjuring. The result of this invention is a method of virtuality : what is equally present in the actual duration, but not actualized itself, is a process of thought, imagination and (imagined) physiological life of the performing bodies. The inaccessibility of the virtual internal world of the performer is counteracted by the actualization of the process of change and movement. In the lack of access to the source of movement, the spectator cannot think the thought of the performer, however, is forced to think on her own.

NOTE-TAKING



JUAN/FINAL COURTYARD

- * 8 VERBS (FALLING, JUMPING, RUNNING, WALKING)
- * GAZE  
- * VOCAL SEGREGATION (ALONE)
- (GROUP SITUATION.)
- * TRANSFORMATION (EFFORT → PAIN → PLEASURE)
- * LAUGHING, COUGHING, YAWNING, SIZING LAUGHING (VOCAL CHARACTERISTICS)
- * EMBLEMS    
- * MIX EMBLEMS + VOCAL SEGREGATION.
- * ALTOGETHER VOCAL SEGREGATION.

+ TOUCHING ?

* VOCAL SEGREGATION + VERB THAT FIT THAT DOESN'T FIT.

Yawning
Sneezing
Laughing
Crying

SOLOS -

- ① VOCAL SEGREGATION
- ②

very realistic
OR NOT DISCRETE
Catching
falling

DEROULE

1. LUIS
2. METTE
3. NIK.
4. ~~...~~ / METTE
5. VERBS ISIVAR - EFFORT 5 puis 3
or 50 WORKING PUNCH 44/12/2
6. DIAGONALE

SCENES.

SUBTILITY

POSTPONE THE MOMENTS A LITTLE / 1

ORDERS

ORDERING /
GIVE THEM TO US

- MAKE IT EASIER
- DO YOUR BEST
- DO IT BETTER
- DO IT FASTER/ SLOWER
- DO IT BIGGER/ SMALLER
- DO IT LOUDER/ QUIETLY

- BE CLEAR
- BE HONEST
- BE NATURAL
- BE CLEVER
- BE PROUD OF YOURSELF
- BE THE BEST
- SAY WHAT YOU THINK
- COME AS YOU ARE
- LET ME BE

BE LOUPLY

- SMILE
- CELEBRATE
- SHAKE IT
- PUT YOUR HANDS IN THE AIR
- GET TOGETHER
- CRY
- SING

PARTY SITUATION RITUAL

DANCE

KEEP GOING / SOUND ME A DRINK

- HURRY UP
- GO AHEAD/ KEEP GOING / GO TO THE CORNER, FLOOR, CENTER
- JUMP
- STAY AWAY / COME HERE
- TOUCH ME / HIM-HER TO THE LEFT
- BEAT IT
- BRING IT TO ME
- GIVE IT TO ME
- LET ME BE
- LET ME GO
- GIVE IT TO MAMA
- FORGIVE ME
- GIVE ME ANOTHER CHANCE / REMEMBER
- RAISE YOR FLAG
- CLEAN UP BEFORE SHE COMES / FORGET IT
- DO IT TOGETHER
- THANK GOD
- THINK ABOUT SOMETHING / HELP

more your head, arms, legs

copy me. put your hands together

COPY ME / FOLLOW HIM, HER, THEM

FISICAS

COMPARATIVAS FISICAS

- do a fake ending
- do a solo / duo
- trio
- PUT IT HERE
- PUT THE SOUND
- RAISE THE VOLUME
- TURN IT UP/OFF

ORDER:

- AUDIENCE
- FISICAS
- COMPARATIVAS
- CANÇOES FISICA
- CONCERTOS
- DON'T
- BE
- PARADOXAL

PARADOXAL

SHOW ME THE RESULTS

BE SELF SUFFICIENT

DON'T BE AFRAID

MAKE YOUR DREAMS COME TRUE

BE COMPLEX

SHOW YOUR S

BE DUMB

BE INN

BE WHO YOU ARE DON'T TALK TO DO IT WITH STRANGERS DON'T ...

- DON'T THINK WRONG
- STAY AS YOU ARE
- DON'T EVER CHANGE
- BE ALWAYS LIKE THIS
- STAY WITH ME FOREVER
- HOPE FOR THE BEST
- MAKE IT WORK
- BE PERFECT

FINISH HAPPINESS

PUSH THE BUTTON AUDIENCE

- CLOSE YOUR LEGS / OPEN
- PUT YOUR HANDS ON YC " " ON TH
- BREATHE ~~IN~~ look at me
- SIT DOWN (OR...)
- RELAX
- OBSERVE WHAT IS HAPP
- FIND ~~THE~~ POSITION
- DON'T THINK ABOUT -
- WRITE SOMETHING
- TOUCH THE MACHING

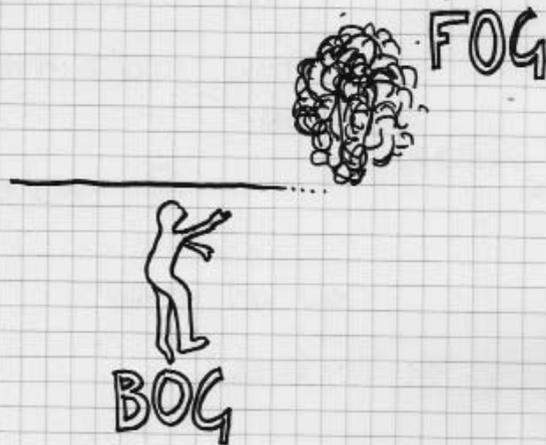
HEARING VOICES AND/OR SEEING THE FUTURE
 BOG BODIES WHAT IF BODY WAS THE LANDSCAPE ITSELF
 CHARACTER THAT CONNECTS PAST TO FUTURE .

HUGE PICTURE OF THE BOG BODIES

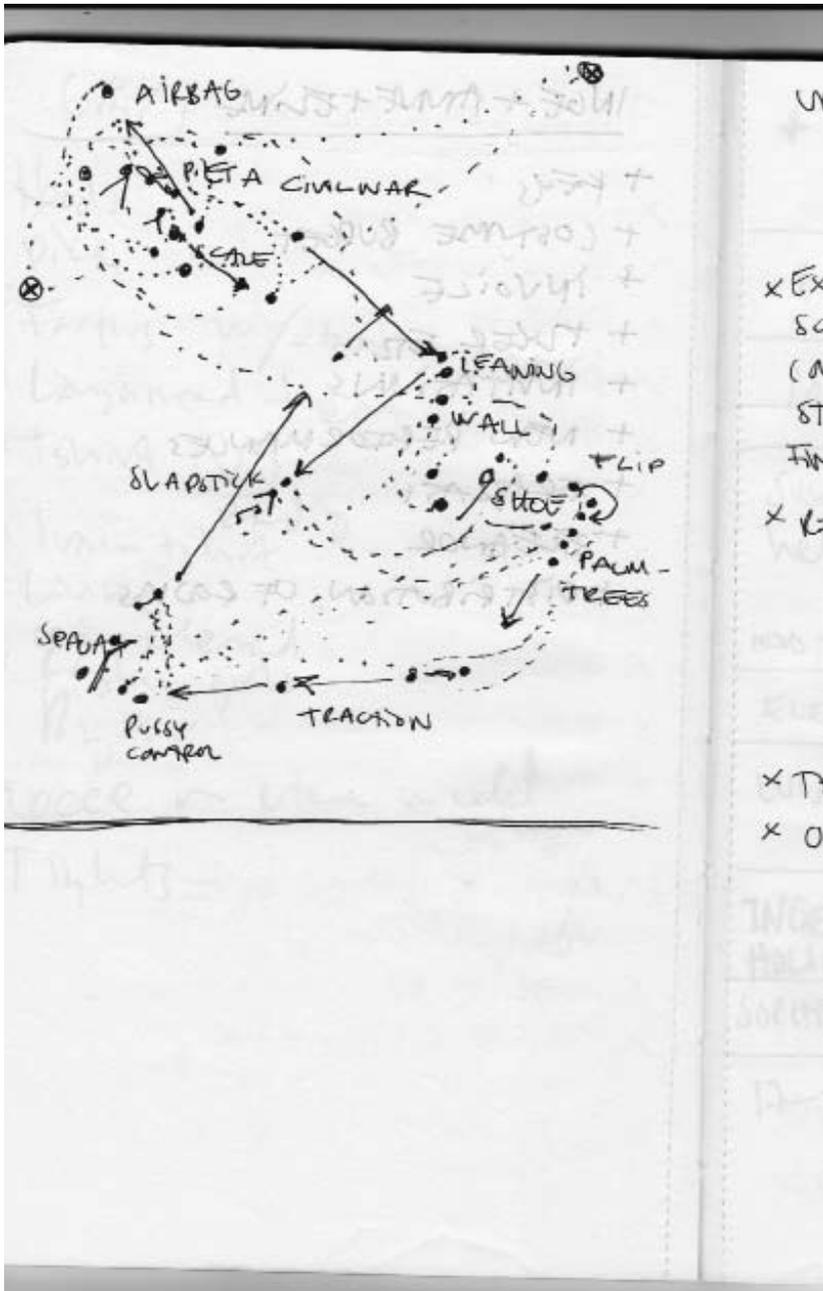
BODY IS A LANDSCAPE (MUCH BIGGER THAN AN OBJECT
 IT'S A REALITY .

FUTURE & HISTORY IS THE MINDSCAPE OF THE BOG BODIE
 GOES THRU

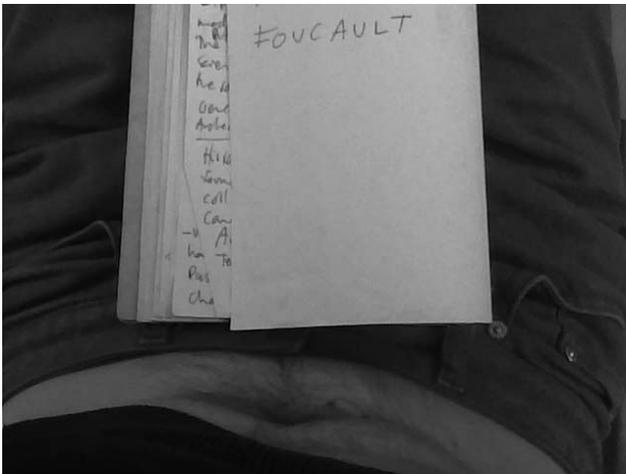
THINGS GOING THRU YOU



A VEGETAL WORLD. ONLY ABOUT PLANTS AND HUMIDITY
 LES MONSTROPLANTS.



6M1L



RE-THINKING

Indigo Dance

by Sasa Asentic

The text below is the short version of my project description for the research I did within ex.e.r.ce08.

O Re-thinking Indigo Dance, an artistic-research dance project in which the central question was: how to understand influential choreographers instead of copying or imitating them?

A The important issue for me would be the “right to contemporaneity”. In this regard my interest is in the relations of compression and transformation between instruction and execution in the process of making choreography.

B Material to start with: question of inclusion and exclusion in/out of the contemporary dance field, texts of Hannah Arendt, Giorgio Agamben, Michel Foucault, set theory from mathematics, over-identification, the binary copy–original, naked bottoms in well-known choreographies, etc.

C I will also explore the elements of Indigo Dance project that still have transformation potentialities, rather than producing just another piece to fulfill the market demand.

The forms I wish to explore range from dance, performance action, and hybrids to guerrilla, fake actions, and kultur-terrorism.

The following texts are possible updated versions of the project. Each of the paragraphs above has been extended with materials produced during the research. They can be read separately or in relation to each other.

O. Re-thinking Indigo Dance , an artistic-research dance project in which the central question was: how to understand influential choreographers instead of copying or imitating them?



Indigofera suffruticosa



My private bio-politics



Carbon paper

Explanation of the title: During my residence in CND in Paris I realized that the word «indigo» (carbon copy) has a different connotation in the French language! While in Serbian the word «indigo» connotes copying/duplicating, the title «indigo dance» in French would stand for an abstract dance, and in no case would there be a connection with copying! In English, French, German, Norwegian, Swedish, Danish, Portuguese, Spanish, Polish and Dutch «indigo» is just a blue color! Whereas in Croatian, Macedonian, Romanian, Hungarian and Bulgarian «indigo» has the same connotation like as Serbian language!

«Indigo Dance» is an artistic research project in which several people were involved – performer and cultural worker Sasa Asentic, dancer and choreographer Olivera Kovacevic – Crnjanski, performing arts and culture theoretician and dramaturge Ana Vujanovic, as well as others – and has been realized through different work formats: The performance «My Private Bio-politics», CD presentation/ interactive installation «Bal-Can-Can Susie Dance» and online archive/video installation «Tiger's Leap into the Past» – and «Recycle Bin» as its addition.

W'

E

420 and 450 nm in wavelength (between blue and violet)

Electric Indigo
Blue-Violet
Indigo Dye
Pigment Indigo

A The important issue for me would be the “right to contemporaneity” In this regard my interest is in the relations of compression and transformation between instruction and execution in the process of making choreography.

A’

(Fragments of) MY PRIVATE BIO-POLITICS: A Performance on the Paper Floor

PROLOGUE:

Textual versions of the performance - suitable for the paper copy of a theoretical journal - have been published in English in «Performance Research» and, a Serbian version, in «Tkh Journal». Both were considered not as a text about the performance neither as its description but as a performance itself, albeit a paper one.

Fragments that are about to follow, should be considered as performance (on the “paper floor”) too, but this time a performance in the context of the 6M1L documentation book within the section «RE-THINKING».

These fragments relate to the main concern, as a departure point, of the A paragraph – the “right to contemporaneity”.

The following performance is a compilation of the fragments of the integral 12 page long text of the original performance.

You open the page of the book.

There are credits:

MY PRIVATE BIO-POLITICS, lecture-performance

Author and performer: Sasa Asentic

Assistant: Olivera Kovacevic-Crnjanski

Theoretical support and dramaturgy: Ana Vujanovic

Duration: 5 pages (original version: 12 pages)

Performance is part of the research-artistic project Indigo Dance.

Then you open the next double-page.

You enter the stage. Working lights. A male performer in trousers and a T-shirt is already on the stage. The stage is about 11 x 8 m. On the left page you can see a square of mostly paper material lying on the floor. Amidst these papers you can recognize books, a video camera, a lot of documents, a chair, an unrecognizable black box-like object, and along the diagonal of the square several ceramic pots. On the right there is another square; it is a “(boxing) ring”, marked by a very thin white thread, some 10 cm from the ground. In the right back corner of the ring, there is a tapestry on gantry; it depicts figure of a female dancer. The performer is preoccupied with the needlework.



You are looking at him... more than browsing the set design of the page.

N O W THERE IS A CUT AND JUMP TO THE END OF 5TH PAGE

He is standing behind the chair and facing you.

How to understand influential choreographers instead of copying or imitating them?

This is the central question of this work!

Influences are of great importance indeed – development would not be possible if we would be closed to influences. But how to understand them?

...What can make my work, my dance not be a copy? Or to be more precise, what can give me the possibility to perform the same scene from let's say "Shir-tology" or «The Show Must Go On» or «Pichet Klunchun and myself» by Jérôme Bel – and not be a copy?

He is moving from pot to pot along the diagonal, toward the front stage, attaching a copy of image of a figure whose legs and hands are mixed up to each of them.

In this work my attempt is to use quotation as an intentional choice of indicating references, history, context...

The quotation that is shown explicitly, is not a literally copied phrase but a process of translation!

Is a translation an alternative to a copy?

The translating that is not oriented toward copying or managing equivalence to its original, is focused on reflecting its own, local context and on finding the phenomena, terms, and solutions adequate to the context in which the dance trends, concepts, and influences are being introduced.

Hence, translating so that the translation is more important than its original!

He raises up the copy of the image and shows it to you.

This is a copy of the photo from a well-known performance “Self-unfinished“ by the very influential choreographer Xavier Le Roy.

When finished, he is proudly showing the row of the “enchased” pots.



But really, how to understand such a great and influential choreographer but not to make him an ornament?

NOTA BENE:

Just to clarify something about this thesis.

“Conceptual dance” that is the most influential in our dance contexts is not a big mainstream paradigm of the European dance scene but its a marginal practice. And that is just what the problem is about!

We “bet” on the “conceptual dance”, as it is the only hope, the only chance, the only crack through which we – as being outside of European dance scene – can pierce through and appear on it!

He is moving through the materials.

THE OTHER BODY:

The influences mostly come from the West.

The quotation that I performed right after leaving the “boxing ring” of my local context, I have presented for the first time in Dubrovnik, Croatia. Later on, during the discussion that followed I was told by Goran Sergej Pristas, dramaturge from Centre for Drama Arts from Zagreb, that after the first few sentences he thought:

“Oh, Sasa no! Don’t go into the autobiographic sentimental story about how you became a dancer.

It will totally ruin the stream of the performance which was good until that moment!” (As he said)

...Of course he thought like this until the moment when he understood it was about the explicit quotation!

It put me in position to ask myself: What does it mean exactly?

re-thinking

Does it mean that Jérôme Bel has the right to an autobiographic story about how he became a dancer? And in his case it is a new contemporary dance production? And that I don't have that right to contemporaneity?

Who has the right to contemporaneity?

...Thinking about possible answers to this question, the text by Bojana Kunst, theorist from Ljubljana, «Performing Other Body» published in TkH Journal no. 4, 2002 helped me a lot! In the text she writes about why the East always fails in keeping step with “contemporaneity” to which the West has almost exclusive right?

The performer is staying between the squares, just in front of you.

Is the only right that remains to us the right to being:

- EXOTIC (showing the “boxing ring”),
- AMATEURISH (showing himself),
- OLD-FASHIONED (showing the materials),

because we do not have the right to contemporaneity?

Is the only right that remain to us – the right to a non-articulated body, still absent,

confused, awkward a bit, too bodily, too romantic, narrative body,

the body as an attempt, as a late physicality,

which is always limited to the specific, particular context (political, traditional, ethnical, local, marginal)?

...The right to dance that is always late in cultural, technological, aesthetic and all other senses?!

ANOTHER CUT AND JUMP TO THE MIDDLE OF THE 11TH PAGE

EPILOGUE:

He is staying on the page, in front of you, looking you at the eyes.

I am Sasa Ašentić, native of Bosnia and Herzegovina, based in Serbia.

This was “My Private Bio-politics” performance.

After the premiere, the most important question for me was: Why did the festivals from Western Europe (such as Tanz im August – TiA) invite me to perform?

I asked myself the question because I couldn't understand it –

this work criticizes the Western monopoly over the contemporary dance;

besides that, it is neither Balkan-exotic nor virtuous;

moreover, it is not even a dance! So, why have I been invited?

I would take the TiA festival invitation as an example! When André Thériault, one of artistic directors of TiA, invited me, he told me that the questions that I raised in the performance were important not only for my local context but also for their scene. I guess he meant the dance scene of Berlin, the Western dance scene. It was very challenging to accept to perform in TiA, because I had to find an answer to this question – otherwise all the questions that I raised in this work would have become senseless and neutralized by the TiA invitation!

So, together with my colleague Ana Vujanovic we came to several possible conclusions, and the most optimistic assumption that we decided to include in the very performance is the following one:

Maybe TiA or other festivals from the West wants to be critical towards its own context in the same way as we are in this work towards our local context?

If so, TiA needs this work to criticize its own context – because TiA cannot do it, cannot criticize it by itself as being part of it, as already being inside the system. Maybe that's why TiA , and other festivals and venues in New York, Paris, Helsinki, Barcelona, Frankfurt, Salzburg, etc . invited this work – as a critique that is outside of the system, whose real, not only symbolic external position is the very symptom of what it talks about, of the Western monopoly over contemporary dance scene. Maybe these festivals are fully aware that their critical potential is weak and in fact benign as it is already adopted and appropriated by the system they belong to.

BUT!

If it is so, then they made a mistake!

Because just thanks to these invitations this performance becomes also a part of the system, adopted by the system and legitimated by it. And I am, by performing it, losing the exceptional critical position – the outside position that is a material evidence of the criticism that I am performing!

If all these assumptions are correct then I can only apologize to all of you for not fulfilling your expectations, being aware that my critical performance became just one more piece at these festivals!

It's not my personal fault, and it's not yours, neither their personal fault.

That is how art, or how the dance system operates.

Now, I am wondering if I had been part of the system even before these invitations? Did this mistake exist from much earlier?

According to Boris Groys:

“The only difference between Western and Eastern art is that Eastern art always comes from the East!”

...It's time to turn the page.

A”

...WHAT MATTERS THE MOST IS NOT THE PHENOMENON OF DANCE BUT ITS DISCURSIVE FRAME, AN ATMOSPHERE AROUND IT, AND THE KEY GIVEN TO READ IT. THE RIGHT TO THAT DISCOURSE IS FINALLY WHAT IS MORE IMPORTANT THAN THE RIGHT TO THE PHENOMENON!

sasa asentic / my private biopolitics 2009

Monday, 22 September, 2008 3:39 PM

From: «sasa asentic» <sasentic@yahoo.com>

To: «Mark Deputter» <mark.deputter@alkantara.pt>

Message contains attachments

MY PRIVATE BIOPOLITICS continuation 2009.doc (39KB)

dear mark...

you saw my performance in barcelona...it is the work that i am re-working constantly...

for 2009 i have prepared the next conceptual frame based on experience of previous years...

i'm sending you the text about the performance and the next 2009 phase...

please note that the performance is the same as the one that you saw in barcelona (with some adjustments to the new context of course) but i would like to frame it for 2009 with workshop / discussion / methodology games with local artists so the exchange can happen and transfer of questions / reflections / methods can take place in more structured way...

please let me know what do you think?

i will start this next phase in dance theatre workshop in new york city...and i'm in negotiations with some other places in europe...and south america...

but i would like to ask you for advice regarding africa and mediterranean region...would there be some centre, festival or group interested to develop critical thinking about marginal dance scenes...

i remember in november during IWBWWMI...you and catarina spoke about your partenr in africa and programs that you did there....

i would like to know what is going on there now?

and if possible to contact someone...

i would appreciate a lot your advice related to mediterranean region and africa...

6M1L

also i would be interested in taking part as participant and offering this program / experience if you are planning to host some programs for artists from these countries in new alcantara's space...

hope to hear form you...

thank you...

all the best...

sasa

[No Subject]

Saturday, 8 November, 2008 8:48 PM

From: «mark deputter» <markdeputter@netcabo.pt>

To: sasentic@yahoo.com

Dear Sasa

I am sorry for responding so late, but many things have happened in the last month.

First of all, I left alcantara to take up the artistic direction of the Municipal Theatre Maria Matos, thereby making a move from the 'margin' to the 'centre' ;-).

I have read your project with interest. There is a lot to be said for your discourse on 'marginalised' dance scenes (and art scenes in general), but at the same time it also feels a bit awkward that you with so much conviction go looking for 'marginal' dance artists in Africa or Latin-America or in the ghettos of the European cities. Marginalization is not only a situation caused by the one who marginalizes, but also by the one who perceives himself as being marginalised. I am sure that many artists in Africa and South-America would not accept your perception of the dichotomy centre-periphery. In many ways, S_o Paulo is much more of a world centre than Brussels or Berlin , or even Paris ...

It is also difficult to respond to your request concerning possible artists to work with in the Mediterranean region or Africa . The question is so vague that I honestly don't know where to begin. There are hundreds, no thousands, of interesting artists working in those regions....

Well, although I don't see how I could help you regarding your specific requests, I am always interest in hearing about your plans and projects.

Warm regards

mark

re-thinking

my private biopolitics - continuation...

Tuesday, 2 June, 2009 7:00 PM

From: «sasa asentic» <sasentic@yahoo.com>

To: markdeputter@netcabo.pt

dear mark...

thank you for your answer...

i was very busy so i didn't manage to respond earlier...

when i speak of the margin(alized) i'm interested in starting the process of thinking the margin from the inside - by the margin itself and NOT by (Western) institutions of official/universal (dance) history...i'm interested in defining its local specificity and political and acting coordinates that would resist „global sameness“ and patronizing...this process asks for the responsibility for the local dance context and history... and analyzing the power structures in the local setting and their relation with global ones...that process would not sustain victimization but would produce antagonism and re-situation and re-articulation of (our) internal and external positions...that would act towards proposing new conceptual genealogy...and towards the re-appropriation of (dance) history...this is where i believe the other possible structuration of the (contemporary dance) world could emerge...

i wrote to you because i thought you might know individuals and groups who are interested in political questions of institution of dance...because i would really be interested in collaborating with them...i tried to look through internet and dance networks (for example DBM) but i couldn't find any with this kind of interest in these regions...

i would be interested to hear from you what there is beside „the dichotomy center – periphery“ that you or artists in other countries (in africa or south-america) are practicing or relating to...you didn't state it...i would be very curious if you could elaborate this more...as well as marginalization processes...

i would be very interested in meeting these artists because i am very interested to get to know on which grounds their criticism is based on, and to collaborate with them on differentiation of local history, experience and knowledge and to develop strategies for interventions within the local context towards the production of antagonism with in the global (dance) circulation...

looking forward to hearing form you...

greetings...

sasa

B

Material to start with:

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— — — —
— FOR A NEW RESEARCH WORK IN 2010 —

re-thinking

tion #1 and #2

Meeting with local dance artists, theorists, critics, etc.

for more info about the games please visit: www.everybodystoolbox.net

IMAGINING

On prostitution, foam and orgasm

Written within the project of Eszter Salamon

This text was generated by way of a discussion game in the frame of the musical project by Sasa, Jefta, Eszter, Bojana, Juan, Eleanor and Gérald. It centers around the idea of stating prostitution as an empowering future form of existence. The method we used to create a fictional world was collective story-telling based on imagination.

When do you think prostitution became a highly-esteemed business?

It was not really appreciated in the past and only a few people were doing it. Then it became more desirable and little by little it became the reality of all of us. Before that prostitutes would be paid for giving pleasure. Different types of actions inducing pleasure came to be practiced and since then, the reality of sensation through pleasure has gained not only intensity, but also variety. Erogenous zones were delocalized and decentralized, de-organized. It was not a real revolution, but everything became public. Since pleasure was so important in our society, giving and taking pleasure was just a normal trade like going to the supermarket. There was this time when you had to pay taxes to the government each time you wanted to have sex or make love. These activities were conceived as something that you should get money for. Some people kept the idea of getting paid but in general this became old fashioned. Prostitution became a way of living. It was a resistance to the delocalization of bodies, which was taxed. Sensation was taxed like all other activities that the government would not recognize as sexuality. Actually, we prostitutes were the bodies that remained bodies the longest.

This was the case also because of the high technology and the super-development of materials and a particular foam that almost became like real flesh. With this artificial foam pleasure became more accessible to the public, to everyone. You could enter this foam and it would cover all your skin. You could breathe through it. The foam could give you all the pleasure and affect all your sensations through your skin. This experience was developed thanks to prostitutes who, in former times, were landing their bodies. And then the foam's ability of providing pleasure would progressively increase. Thanks to this high technology of foam, the foam would also be able to memorize the experience of all the clients and it

imagining

would be able to give the pleasure in a more sophisticated way than by the real body. Prostitution was a kind of foam specialization.

I would like you to explain it. Can you talk about the relationship between losing the body and the foam you are now talking about?

Yes, at the beginning the foam kept the shape of the body and even the mass of the body. It had very beautiful fluorescent colours. The colours of the foam depended on the quality of pleasure it produced for others. Later on, the foams became lighter, and when they became lighter and porous, then their colours became more beautiful and sparkling.

It enabled the human biological body to step out, because of all of the risks of the past, diseases, death, aggression, and violence. This foam, thanks to medical and scientific development became a prosthesis and substituted the body in prostitution.

So prostitution became prosthesis.

«Prosthesis»?

Did the clients have bodies?

At the beginning they did and then less and less. They would come back to visit us in order to experience sensations through us, through our body. They couldn't feel anymore on their own. They returned to us for listening or feeling temperature or time and not necessarily in order to have orgasm in the old style.

Feeling time was very popular, most clients asked for. Before people always thought they experienced time, but actually they saw time. The way they experienced time was a lot by seeing change in things, which is something else. It was mostly a negative feeling of aging. Now that there is no materiality and no body, they can't see anything and actually the only moment something is happening it is through us, while being inside me or in other prostitutes.

I had clients who came back to feel the cells and the circulation of the liquids and others returned to see my dreams. They would come, like they used to go to cinema to see films.

Why we lost bodies was because we extracted movement from the bodies. So all became about movement. In a certain way prostitutes were those that could move faster than the others.

What I like now, is that you go, they program you for the orgasm but you don't know when it will come. It means that we are not anymore programmed by repetition but by uncertainty.

Time is not climactic anymore. We are no longer born and we don't die and that's why orgasm is another non-cyclical current of duration. It can be here and everywhere.

Did you say that the orgasm is a current of duration?

A non-cyclical current that everybody is in and those who step out prostitutes bring back. They escort them back to the stream.

What also changes is that orgasm was materialized in sensation before and now you can have the orgasm of the others.

It is when the sensation is radiating, it does not happen within the body or the non-body but in between. It is a higher type of orgasm that we call trans-orgasms. It goes through you but it also goes through others. It doesn't stop at you. Later the foams have grown so big that they have merged and moved in symbiosis in outer space...

Sensation of colorful spots, lights waving through the channels in direction of the billions of fibers. A highway of signals that runs through the path of electric discharges. The diffraction of heat projects sprinkling golden powder from the center to the outwards. The entire body is sucked in a black hole and fuses to the satellite of sensations of being everything and everywhere, absolutely everything and everywhere. Interplanetary orgasms are initiated where each body is connected to the other by the wavelength of imagination. The sum of these sexual energies created a new planet. Sex and gender are no longer the existing categorisations and interbodily golden powder exchanges are practiced over space and time.

QUESTIONING

Education, immaterial labor and organization by participants of 6M1L/ex.e.r.ce08

The questions below were written on skype and based on one simple rule: you always answer a question with a new question! If desired, a specific topic can be set in order to guide the line of questions.

TOPIC: EDUCATION

mette 3:41 PM

Can education be used to change the functioning of production structures in the arts, beyond the educational frame itself?

Bojana Cvejic 3:44 PM

Could the state provide the means to turn makers and spectators as well - practically everyone engaging with - into learners?

Xavier Le Roy 3:48 PM

Isn't it actually the case that budgets for art production is diverted more and more towards education?

jefta 3:50 PM

What do we mean when we say that we want to learn?

mette 3:51 PM

Is learning and making art the same thing?

Bojana Cvejic 3:52 PM

Should products like finished performances be excluded?

mette 3:54 PM

Should performances teach people something?

juan 3:55 PM

What can we learn from the spectators?

eszter salamon 4:01 PM

Could we imagine other forms of exchange with the audience, beyond usual after-talks? Could we use other media for that?

jefta 4:02 PM

Is an after-talk a teaching-learning situation?

Luís Miguel Félix 4:04 PM

Did the desire of planning an after-talk ever come from an audience member?

eszter salamon 4:05 PM

Can we create so-called «spectator rooms» or salons or blogs? Can we propose to spectators to write about performances online? Why don't we start by doing it ourselves?

mette 4:09 PM

Can investing in writing ourselves create a culture of writing that for now is non-existent?

juan 4:10 PM

Can we create a room where the spectators can talk about the piece while the makers are only allowed to listen?

Neto Machado 4:11 PM

Can we make the comments that spectators give to their friends public?

Luís Miguel Félix 4:11 PM

We speak about what we would like to do with/for the audience. Could we stimulate the audience to take initiative themselves?

Bojana Cvejic 4:14 PM

Why are we so obsessed with the audience?

juan 4:15 PM

Why do you make work for them?

mette 4:15 PM

Is communication the basis of performance reception?

jefta 4:16 PM

Isn't this chat about education?

mette 4:16 PM

Hasn't it become about spectatorship?

questioning

TOPIC: IMMATERIAL LABOR

Bojana Cvejic 3:39 PM

Do you think the form of immaterial labor we were practicing in 6M1L is singular: collaboration, emphasis on slow creation process and delayed effects, intensive fusion and indiscernability between work and non-work, art and life as non-art, priority of learning over producing?

Neto Machado 3:44 PM

Do you think the format of individual projects increases the possibilities of the work in between the projects? Is this immaterial labor?

Bojana Cvejic 3:45 PM

What if we abandoned projects, and shifted our attention to creating situations of learning, producing and experimenting?

eszter salamon 3:46 PM

Can we reflect on our possibility of production, long term instead of entertaining short-term objective in separated activities?

juan 3:47 PM

Can we build a new context rather than always reacting on the state of affairs?

Sasa Asentic 3:50 PM

Don't we always have to re-contextualize our work, practice and group when we move to a different time, place, condition, aims etc.? (Is it a matter of re-contextualizing work?)

Neto Machado 3:56 PM

Are the conditions related to this kind of work more connected to time or with space?

mette 3:57 PM

Where does immaterial labor take place? In the head of people? In their ideas? Are performances immaterial products since they only exist in the moment of performing or are they actually objects because they can be repeated?

jefta 3:57 PM

What would 6M1L in Aruba look like?

Neto Machado 3:59 PM

For how long would 6M1L have to be in Aruba to develop something different from Montpellier?

6M1L

Luís Miguel Félix 3:59 PM

How does the location of 6M1L inform 6M1L?

mette 4:03 PM

Nomadic schools vs. fixed locations...can we think of a third way? A spaceless school?

Bojana Cvejic 4:03 PM

Should we redefine the immaterial in Marxist terms? That the immaterial are not non-object forms, but forms of productivity which are difficult to recognize, value, pay for?

jefta 4:03 PM

Or difficult to appreciate?

mette 4:04 PM

What would be another name for immaterial practices? Experimental? Marginal?

Bojana Cvejic 4:04 PM

Are other arts better at commodifying the immaterial labor (e.g. Rikrit Tiravanija's dinner in the gallery)?

Sasa Asentic 4:06 PM

Who (what profiles/professions) would be members of the international association «immaterial workers of all countries unite»?

Luís Miguel Félix 4:14 PM

How do you share the knowledge acquired by immaterial work?

mette 4:14 PM

Yes please can someone give a list of immaterial labor jobs?

Bojana Cvejic 4:16 PM

Should this list include: artists, communication departments, providers of services, in fact, all those who work free-lance intermittently between paid and non-paid time, who actually sell and offer time to others?

mette 4:16 PM

Are politicians immaterial workers?

Bojana Cvejic 4:17 PM

How do we measure the monetary value of immaterial labor in these pro-

questioning

fessions? Is the monetary value the indicator of importance in society (importance=visibility)?

Neto Machado 4:19 PM
Is time a measure for that?

Bojana Cvejic 4:19 PM
Should we open a time-bank?

jefta 4:20 PM
Could we have time savings?

Bojana Cvejic 4:20 PM
Could we get time on credit?

Luís Miguel Félix 4:20 PM
What would be the interest-rate?

juan 4:21 PM
Can I pay you with my time?

Bojana Cvejic 4:22 PM
Can I give you time presents?

TOPIC: ORGANIZATION AND STRUCTURE

Sasa Asentic 3:46 PM
Do you see the possibility of practicing the «6M1L approach» with people who were not part of it so far?

Bojana Cvejic 3:47 PM
Could 6M1L be "implemented" or should the initiative arise from the people who want to come together by themselves?

mette 3:48 PM
Could we think of structures that are based on self-organization and nevertheless find a way to support and even subsidize them?

Sasa Asentic 3:52 PM
Could we list active self-organized initiatives in the field of contemporary performing arts?

Neto Machado 3:54 PM
How do these organizations share their work?

6M1L

eszter salamon 3:55 PM

What exactly does self-organized mean? Self-produced, initiated and defined by the users, rather than by the institutions?

mette 3:55 PM

Does «everybodys», «praticable», «6M1L», «walking theory» share methodologies? (<http://everybodystoolbox.net>, <http://www.praticable.info>, <http://www.6m1l.com>)

juan 3:57 PM

Can we study more about what cannot be defined as a methodology? Is methodology the only way to question how?

SPECULATING

We don't have money, so we have to think

A note on speculative pragmatism

by Bojana Cvejic

Has anyone mentioned to you “speculative pragmatism”? Now, if you think it's not exactly a buzzword, you would be surprised to learn that it could describe a mindset for many, especially those who refuse to admit being ideologically guided today. Freelance artists and workers, ‘radical’ experimentators, enlightened converts from the post-9/11 fear&security to a resurgent horizon of risk&invention, and of course business managers, so people from left and right. A case of another politically neutral posturing that evacuates positions of any criticality? I'm not so sure of the politics it may engender. For now I will be content to sound out a mood and a stance which neither belongs to the cynicism of postcritical critique, nor to the New-Age round optimism. My main question will be: what makes one orientate her activity into future? What is the reasoning which embraces a future of uncertainty understood as potentiality?

Let's unpack the conjunction: “pragmatism” + “speculative”. If by “pragmatism”, we commonly understand an approach to truth whereby truth is a belief made true through a verification of its consequences, what use or purpose it serves, then “speculation” is there to propel the pragmatist, concerned with the contexts and effects here and now, into future, possible, potential or desirable. One speculates on outcomes, for instance, of one's application for subsidy or investment in stocks, or any other venture in the hope of gain with the risk of loss. As a researcher, whenever you coin or decide to apply a method, you speculate whether it will lead to a desired result, or if it will refute a hypothesis, or be productive of anything at all. To speculate would mean to place thought as belief or faith in a certain outcome without having firm evidence. The key words to extract from speculation: uncertainty, risk, daring. But to speculate pragmatically is to add not just caution against illusions or wishful thoughts, but a perspective on a situation, an obligation to assessing the effects a speculation, a thought, a decision, a method, will have had, in the future-perfect tense of a concrete situation.

The common understanding of perspective is a point of view that a given subject

“has” on some state of affairs. Isabelle Stengers in *Penser avec Whitehead* , inverts that view: A perspective is a telling witness of what perception offers to the living organism. This implies a turning away from the knowing subject, or a concern with what kind of knowledge about reality is certain, toward a going to the world as independent reality in its determination and indeterminacy. A perspective is no longer a proof of subjectivity but a proof of grasp of reality as “the passage of nature” (Whitehead). Bruno Latour clarifies that this notion of perspective is essentially about the disownment of opinion by the self: “The point of view doesn’t belong to you, except that you occupy it, but it is much more accurately described as what keeps you busy rather than what you own.” Having a point of you is a prerequisite of its changing. Are we here falling into liberal-individualist relativism and opportunism – the usual objections made to pragmatism? Two rationales to defy the relativist objection.

To consider perspective in the light of experience and process, we have to tackle the pragmatist stake in those very terms – experience and process. Process philosophy (of which the following pragmatists lead, Charles Sanders Peirce, William James, Whitehead, Sandra Rosenthal) ventures into metaphysics in a speculative fashion. Why “venture”? Well, because the pragmatist speculative metaphysics does exactly the opposite of what we imagine metaphysics (in the European tradition) has to deliver: an insurance against risk (in the image of God, logos, history etc.). Speculative metaphysics in pragmatism takes as much risk as the experience it tries to describe. Namely, it reverses the classical principle *operari sequitur esse* (functioning follows upon being) into *esse sequitur operari*. Functioning precedes being, so processes are basic and things derivative, because it takes a mental operation to extract «things» from the blooming buzzing confusion of the world’s physical processes. For process philosophy, what a thing is consists in what it does. Movement, passage and processual indeterminacy have an ontological priority over position, signification and social determination. Another process thinker, Brian Massumi, seeks to establish process as a complex with dynamic unity rather than a new set of binaries between the potential and the possible, situation and context, invention and critique. Massumi takes the challenge to think change as the process of formation in the field of emergence that is not presocial, but open-endedly social. The Bergsonian input here is to integrate movement into passage, so that the process is not a trajectory of displacements between positions, but a nonlinear duration in which transformation does not allow the positions to be anything but derived retrospectively, working backward from the movement’s end.

On one level, process philosophy revolutionizes the theory of knowledge, for it pleads for another set of relations between movement-sensation-change and affect-concept-percept. A process – of thought or perception, the distinction of which cannot be made at this point – is known if it has a terminus, and the terminus acts as a double, a constraint which is at the same time an enabling

speculating

condition. If a concept is created in a process, then - when this process terminates - the concept is substituted by a percept. It can only be substituted when it becomes a percept, because the percept is what the concept "had in mind". James's thesis is that the reality of things is indistinguishable from the experience of relations which are co-extensive with the things themselves: "Knowledge of sensible realities thus comes to life inside the tissue of experience. It is made; and made by relations that unroll themselves in time. Whenever certain intermediaries are given, such that, as they develop towards their terminus, there is experience from point to point of one direction followed, and finally of one process fulfilled, the result is that their starting-point thereby becomes a knower and their terminus an object meant or known." A paraphrase of the fundamental principle of James's empiricism in Massumi would be that the object is an extension of the perceived thing, and the perceived thing is a sensible concept, and the sensible concept is a materialized idea embodied not so much in the perceiving or the perceived considered separately as in their between, in their felt conjunction.

The felt conjunction between the perceiving and the perceived is the affect being in and of the world and not just being in one's head. If affect is nonconscious, irreducibly bodily and autonomic, therefore, pre-individual or impersonal impingement minus the impinging thing (the famous Deleuzian "smile without the cat"), then a position arises in a process through a change (or variation) in the body, a mixing of the affect of something (e.g. joy or fear) and the action of the body. Affect is a kind of thought, which is of and in body. It springs from an immediate assessment of potential directions in a situation in which the subject is implicated. It manifests itself in bodily action before it is recognized as intention, or reflected upon as a thought. Do you remember being chased by a dog or running away from something? We don't run because we feel afraid, we feel afraid because we run, James explains it. The body is struck and compelled to action before it registers the affect consciously. But what does affect have to do with our story about speculative pragmatism? Affect is the notion which relays action and thought, in this particular order and not vice versa. It accounts for how the new emerges in a given situation as event, or better so, how futurity as the sensation of the potential folds in into the present as the sensation of the limit. The time-slip through which a futurity is made directly present is the basic condition of the body: it (the body) cannot coincide with itself but with a potential, its own transition or the future-past contemporary with every body's change. The affective modulation I'm describing here can be observed in two forms: in logic and in politics.

In logic, it is analogous to "abduction", a principle of inference Peirce introduced besides induction and deduction. According to Peirce, abduction is the only creative mode of thought, as it consists in generating a new rule as a possible explanation to a new observation. The reason here is deployed operatively - to operate in a singular situation - rather than to proceed instrumentally, by using

a prescribed scenario. While induction is the mode dealing with actuality and the probable (from particular cases a general law is inferred) and deduction is the mode dealing with regulation and the necessary (a general law is applied on particular cases), abduction deals with potentiality and the contingent. What speculative pragmatism tries to articulate are contingencies: potential relational modulations of contexts that are not yet contained in their ordering as possibilities that have been recognized and can be practically regulated.

In politics, affect has replaced the mechanisms of ideology understood as false consciousness in the materialization of imaginary relations. Even if it still is very much with us, ideology no longer defines the global mode of functioning of power, but it is the modulation of affects which operates politics. We don't receive meanings as messages, the intensity (affect, effect) of media resonates. What is expressed in affect – in logic and in politics – is incorporeal and rational. What is expressed is a change – an increase or decrease – of a general capacity or power to think, affect, or act. The modulation of affect thus acts upon us by manipulating feelings (modulation= manipulation) or by empowering us to think, feel and act (modulation=empowerment).

Empowerment is, obviously, the positive effect that speculative pragmatism affirms. One of the central claims in Stengers's speculative metaphysics is to replace the being of ontology by the notion of practice, which ranges from scientific and political to artistic and occult activity. In Stengers's terms, practice is an activity that is not free from rules or norms, but it is not normative, in the sense of conforming with a common good. A practice of training a technique in a dance school or dance company or a practice of applying for subsidy is a normative or rule-following activity for it conforms with instrumental reason – the practical achievement it will have on the formation of a dancer or company member, or a candidate for the status of performing artist. What differentiates the concept of practice in speculative and radically empirical approach from a normative one is that it is driven not by the measurement of validity (whether it conforms to standards of the good, the functional or the objective/real) but by the success of empowerment. For example, a practice which researches tools for a research will be successful if it enables not only its own proponents but also others not just to apply the same methodology, but use it to possibly break a new ground of research. So, the flash of the discovery doesn't disappear into the black of night. It continues or is picked up by a different process. Its culmination, the effect of its playing out feeds forward into another productive process for which it provides a content. "It is a basically pragmatic question of how one performatively contributes to the stretch of expression in the world – or conversely prolongs its capture."

This is to posit practice on a speculative ground of the possible rather than the plausible, on on the potential rather than a preconceived possibility. Such a prac-

speculating

tice operates with discursive expressions that cannot have a definitive authoritative value but are to be transformed in abduction. Stengers would call Peirce's dealing with potentiality a culture of hesitation, where a practice depends on contributing to a situation that causes one to think, feel, wonder. Rather than a norm, this notion of practice entails obligations because obligations can be betrayed when the situation has not given the power to have one thinking, feeling or wondering. A normative practice is not sensitive to situations in which the potential of operative reason is questioned, for there are habits, convictions, conventions, customs that perpetuate and petrify it.

So, in the end, speculative pragmatism asks: how to assume uncertainty as a margin of maneuverability in every situation, a potential one registers affectively, i.e. consciously, but vaguely as the sense of direction about where to go and what to do, or as a movement of thought before its articulation? How to plug in affect (or movement of thought) as a variation in capacity to change in one's body, increase the awareness of this potential, focus and act upon it? How to experiment on the level of everyday life by composing one's experience and ability to act with the movement of thought?

World appears as a reservoir of activity, speculative pragmatists say. It compels you as reader to plug in it with user-creative tools you constantly need to revamp yourself in attuning them with that same material, or else, you might miss out on change. However, this conclusion also anticipates some objections: is the politics of affective empowerment adequate to every society or situation today? Isn't it mainly addressing the individual in a freemarket capitalist system revealing the typical Western liberal-individualist bias? It might be so that speculative pragmatism is nothing more than a tactic tailored for the current struggles individuals in the global free market capitalism carry. And for them, it does empower them to overcome the cynical horizon of knowing too well that you are "always-already" a product of circumstances and that however your critique tries to place you outside, your judgment is counterproductive. Proceeding by the critique as a general operating principle prevents one from producing ("augmenting") the world. Experiment vs. critique calls for another opposition: invention vs. construction. If to experiment means to produce and invent, then it implies that construction operates together with evolution, evolution accounting for the gradual, unforeseen and unscripted change.

Process and evolution, change and a degree of change, speculation and thinking the future – these are all terms in which speculative pragmatism strives to correct the failure of utopian thinking. But will this do? Does it suffice to be more intensely where you already are alert for changes which are always imminent?

I deliberately chose not to present 'positive examples' of artistic projects and initiatives which, I would claim, affirm this reasoning today. Instead, I would like to conclude by adding three questions that a little crash-test on pragmatic spe-

culatation should oblige: What do you think has to change in the present for the future to actualize its virtual, its desirable potentialities?

What is the practice you are speculating for? Is there a situation you don't just belong to, but you contribute and are responsible for, for it might have an empowering effect in future?

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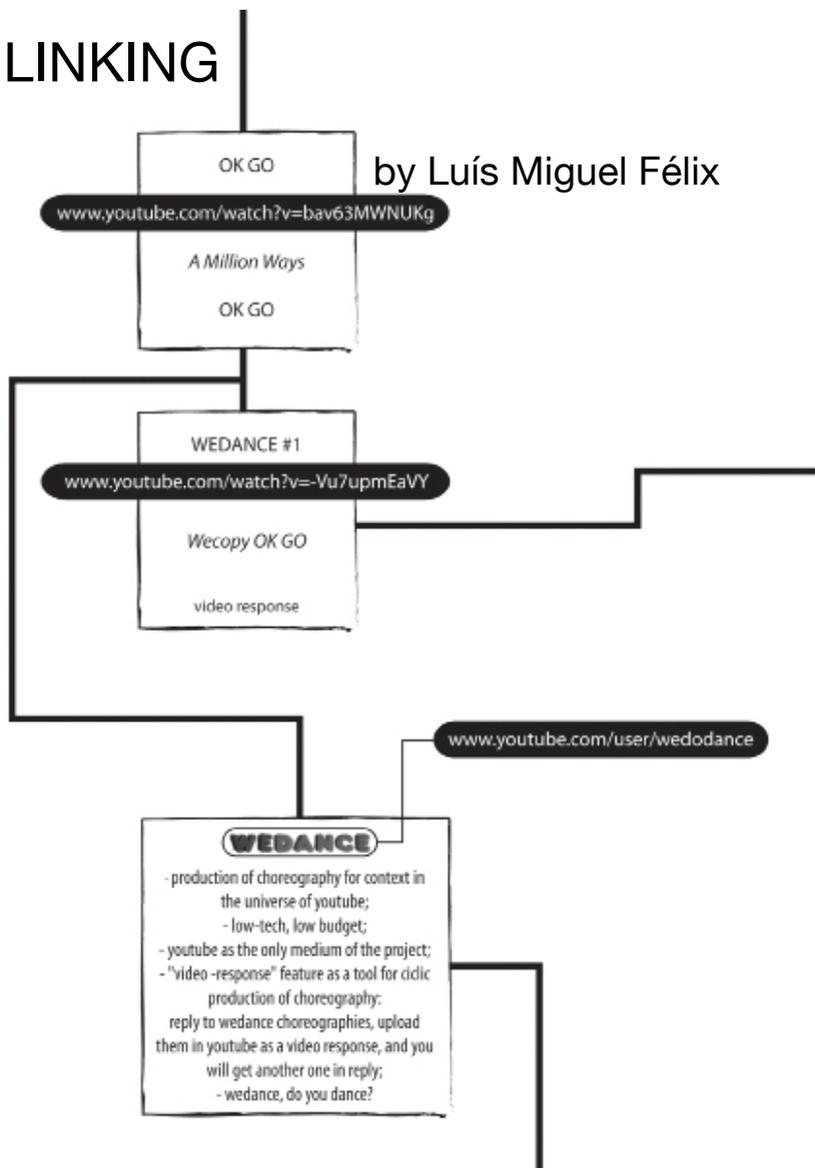
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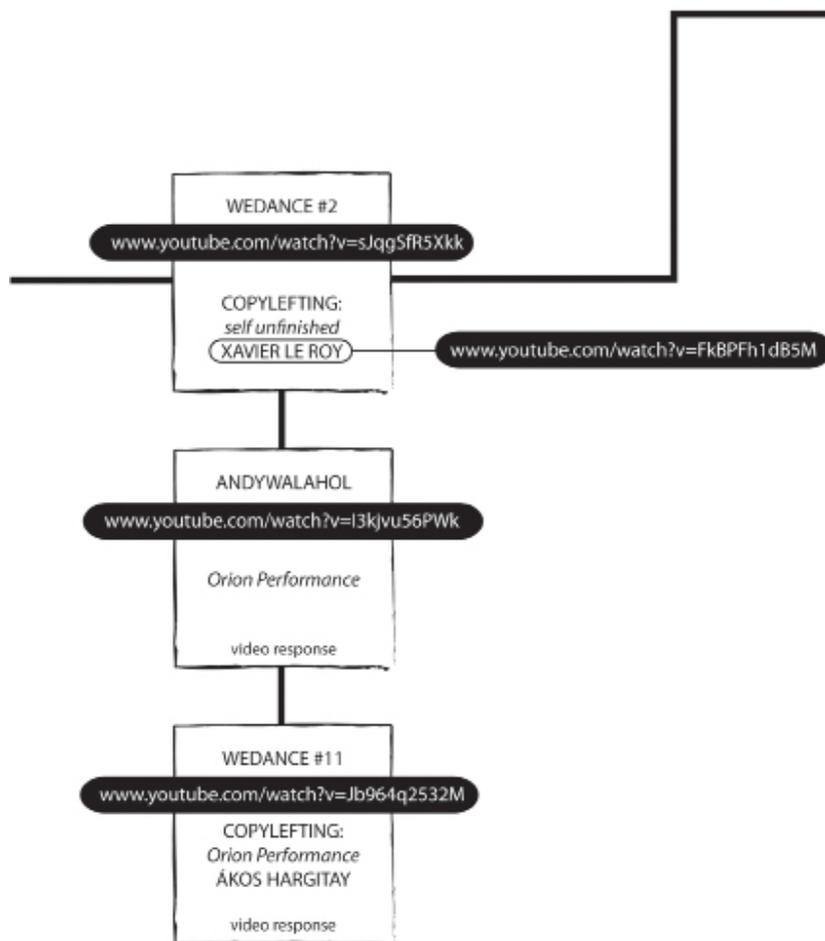
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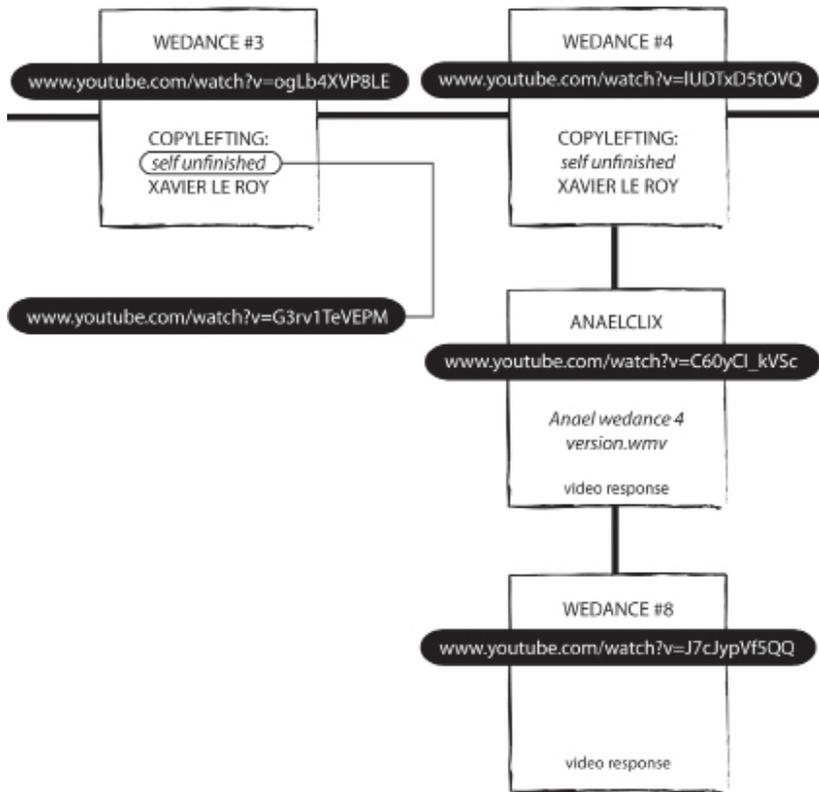
"I guess 'affect' is the word I use for 'hope'. One of the reasons it's such an important concept for me is because it explains why focusing on the next experimental step rather than the big utopian picture isn't really settling for less. It's not exactly going for more, either. It's more like being right where you are — more intensely [...] The question of which next step to take is a lot less intimidating than how to reach a far-off goal in a distant future where all our problems will finally be solved." B. Massumi, "Navigating Movements" (interview) *Hope: New Philosophies for Change*, Mary Zournazi (ed.) New York: Routledge; Lawrence and Wishart, London; Pluto Press, Sydney, 2002-2003, pages 210-242.

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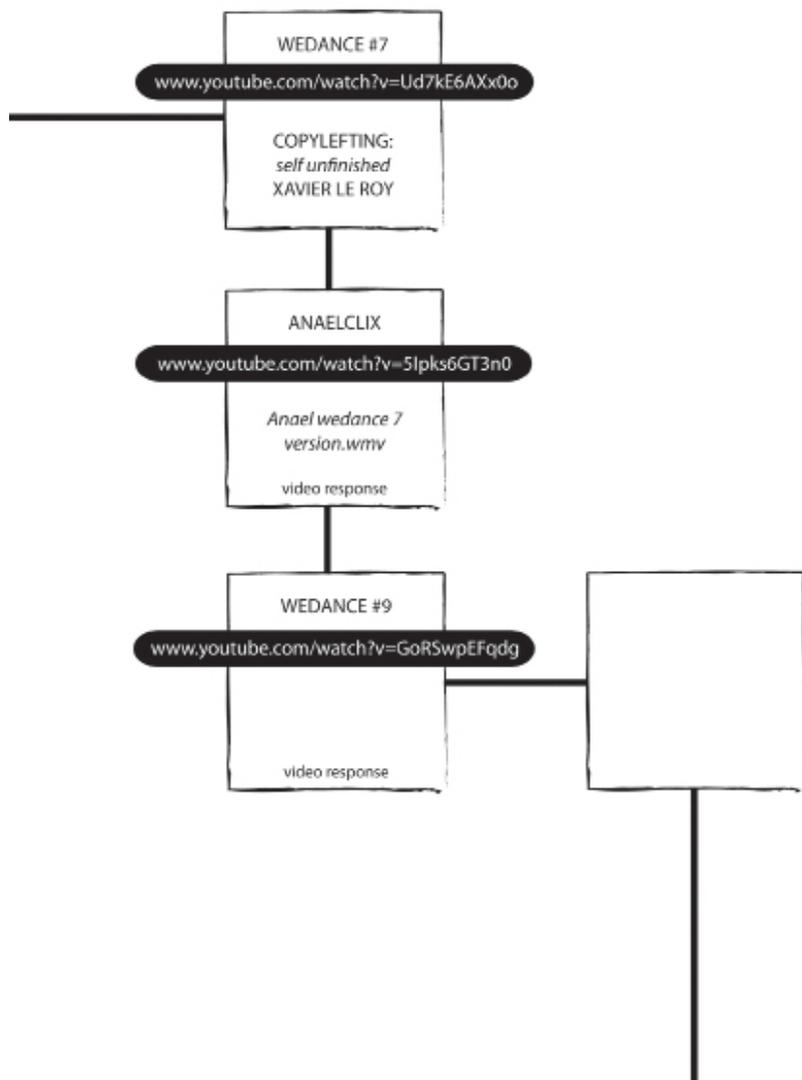


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REVISITING

A self-interview

by Kelly Bond

*The following self-interview was conducted near the end of 6M1L/ex.e.r.ce08 and was prompted by a series of questions surrounding our experiences and co-existence in Montpellier. Upon the request of Mette Ingvarsten as research for her documentation project, each individual submitted questions that would then be posed to others to answer. At that time, I randomly selected a few of these questions to answer in a short period, which are printed in quotation marks and don't necessarily flow one into another. The questions and responses you see in **BOLD** are recent ones that speak to the post-ex.e.r.ce continuation of my project (now titled *Splitting the Difference*) and my ongoing association with 6M1L.*

«If you had to start somewhere, where would that be?»

Ideally from a place that's calm and energetic, thoughtful and spontaneous, delirious and rested, silly, fed, loved, artistic, friendly, and smart—which, luckily, is where I am.

I WOULD START BY DELETING THE ABOVE STATEMENT. BUT THAT'S OFTEN TRUE: I READ WHAT I WROTE EARLIER AND THINK "HOW AWFUL."

DO YOU ALSO SAY THAT ABOUT YOUR CHOREOGRAPHY?

NO. I TAKE THAT MORE AS A PROCESS AND PROGRESSION OF THOUGHT AND LEARNING, RATHER THAN CONDEMNING IT FOR WHAT IT LACKS. OR FOR ITS EXCESS.

AND YOU CAN'T DO THE SAME WITH YOUR WRITING?

I CAN, BUT SOMEHOW I DON'T DO IT AS EASILY. IT'S A BIT LIKE READING YOUR JOURNAL FROM WHEN YOU WERE 12 AND YOU GET EMBARRASSED BY YOUR THOUGHT PROCESSES OR ACTIONS, AND THEY MAKE YOU CRINGE OR LAUGH.

IS THERE SOMETHING THAT YOU'VE WRITTEN THAT YOU DON'T FEEL THAT WAY ABOUT?

I'M SURE THERE MUST BE, BUT I CAN'T THINK OF ANYTHING OFF THE TOP OF MY HEAD. I DON'T ACTUALLY WRITE THAT MUCH IN THE WAY OF

WRITING TO EXPRESS THOUGHTS AND CONCEPTS TO OTHER PEOPLE, EXCEPT IN APPLICATIONS AND I TRY TO KEEP THAT PRETTY CONCISE, WHICH TAKES A LOT OF REVISING. I WRITE FOR MYSELF WHEN I CREATE WORK, TRYING TO EXPLAIN AND CLARIFY MY IDEAS.

WHAT ELSE BESIDES WRITING HELPS YOU WHEN YOU'RE CREATING?

EARLY IN THE PROCESS, I'D SAY THAT READING AND WATCHING OTHER WORKS HELPS ME FURTHER MY IDEAS AND FIGURE OUT WHAT THE THING IS THAT I'M REALLY INTERESTED IN. LATER IN THE PROCESS THE MOST HELPFUL THING IS SHARING, GETTING FEEDBACK AND FINDING OUT WHAT PEOPLE SEE. IT ALSO HELPS ME AS A PERFORMER TO SHARE THE WORK, BECAUSE THEN OF COURSE I CAN HAVE A FEELING OF THE ACTUALIZATION OF THE IDEA I WAS HAVING. YESTERDAY I SHARED MY WORK WITH 6M1L AND OTHER ARTISTS AT THE PERFORMING ARTS FORUM, AND I'M LEARNING THAT ONE OF THE THINGS I FEEL IS INTEGRAL TO THE WORK IS MAYBE ACTUALLY A TOOL TO DO SOMETHING ELSE.

«What about the situation of 6M1L/ex.e.r.ce08 enables you to do something you couldn't do in another situation? Or what are you enabled to do in this situation? What does it permit? Promote?»

One of many things to arise for me out of my current situation, and due fully to the people and our dialogue, is that I am enabled and promoted to put into words—even if only mentally—feelings and thoughts about works, practices, discussions, theories, etc. I am prompted out of a sort of indifference that is not caused by a lack of passion or opinion, but sometimes by the lack of practice of putting into words how I feel or what I think about something.

IN MY CURRENT INVOLVEMENT IN 6M1L, I FEEL THE BENEFIT OF INTERACTING WITH PEOPLE WITH WHOM I HAVE A RELATIONSHIP AND WHO HAVE WITNESSED THE DEVELOPMENT OF MY CURRENT PROJECT, THE ONE I BEGAN AS A GROUP RESEARCH WITH SEVERAL MEMBERS OF EX.E.R.CE. ALTHOUGH IT IS NOW A SOLO, I HAVE THE BENEFIT OF HAVING THOSE PEOPLE GIVE THEIR EYES AND OPINIONS ON THIS FINAL PHASE OF ITS RESEARCH WITH A BASIC UNDERSTANDING OF WHERE I'M COMING FROM.

«What is the most interesting aspect of your project for you, and do you have a desire to make it visible to an audience? If so, do you have some ideas for the form this could take?»

The most interesting aspect of my project for me currently is how to find and develop material that is experiential, as opposed to, for example, representational. In my most recent work, Franko B killed me or An exercise in self-control (2007), the entire idea of the work began in the actual experience of an event/situation/stimulus, and I became really interested in an idea of "reality" in performance—and how and on what level this can be. So, now in this current project, although

the idea did not begin with this, I'm realizing the importance for me in exploring on what level the performance can be experiential rather than executional. I should clarify this. The performers and the audience will have some sort of experience no matter what the work or situation. But what I mean by exploring the experiential is that the life of the work is in the current experience of something, maybe an experience by the performer which then promotes a variety of experiences in the audience, or a situation/image/crux that exists inside the work that speaks to an experience that is then lived (hopefully/ideally/possibly) by the spectator.

As for making this visible to an audience: the work doesn't need to be about the idea of experience in order to have one, so this would be more of a methodology which may or may not be what is visible. When I think of the form this could take, the images that pop into my head are of live art practices that involve manipulation of the materiality of the body, i.e., cutting, piercing, etc., which I don't feel a strong interest in. This enters my mind because of my one reference in addressing the experiential in Franko B killed me... which deals with this. So, the question for me is how to work via the experiential (as these practices do, for example) to address the issues that are interesting to me.

DRAMATURGY. I'M SUPER INTERESTED IN EXPLORING THIS ASPECT BECAUSE IT'S NEW FOR ME. IN MY LAST WORK, I DEFINITELY DEALT WITH IT, BUT THIS IS THE FIRST TIME I'M FOCUSING ON IT DIRECTLY AND THINKING "DRAMATURGY, DRAMATURGY." IT HAS NEVER BEEN THIS DOMINANT, BUT I'M REALLY GLAD THAT IT IS NOW, BECAUSE I CAN REALLY SEE THE PROGRESSION OF MY CREATIVE PROCESS.

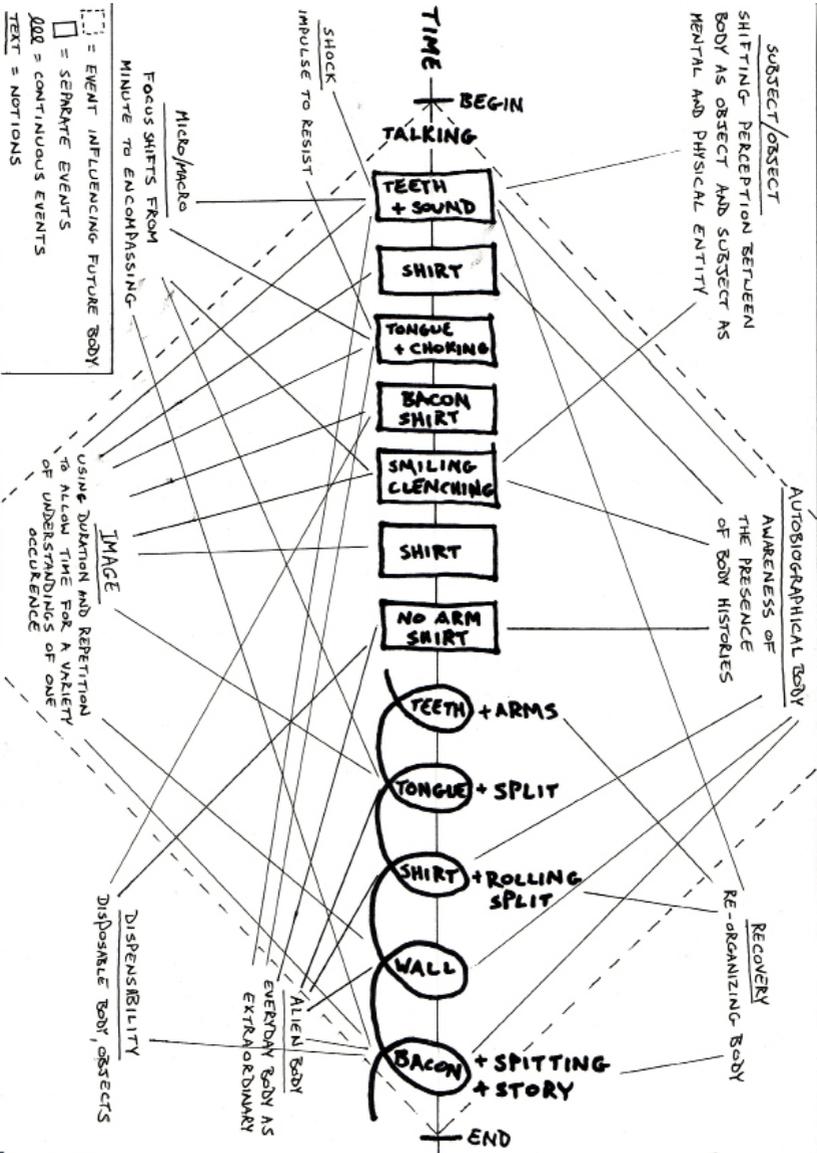
«Why do you want to do this now?»

I think there is something in some previous works that compels me toward this. In these works, I felt a sense of a world on stage that I created and was surrounded by at the same time. As a performer, I felt completely involved, rather than thinking technical thoughts about my skill or my remembrance of the choreography, which could be caused by a number of factors, such as a lack of rehearsal time or an immaturity in the performance of a certain kind of dance. In any case, this sensation of creating a world is no longer there in my work (at least for now) partially because of a desire to question, experience, and address the presence of the audience, rather than showing something that is for observation only. But the experience of immersion is a feeling that I want to know again as a performer and am interested in figuring out how as a choreographer to manage this in a context that is not solely produced out of aesthetics revolving around a theme. ANSWERING THIS IN RELATION TO MY ANSWER OF THE PREVIOUS QUESTION, I HAVE NO CHOICE BUT TO DO THIS NOW (REGARDING DRAMATURGY). IT'S A DOMINANT THOUGHT, AND IF I IGNORED IT, I COULDN'T COME TO A FINISHING POINT IN THE WORK. IT'S A REQUIREMENT OF THE PROCESS NOW.

“How could you mediate other questions through this performative quality or experience?”

It's very difficult for me to answer this question since most of my experience in dealing with the experiential is through by-product rather than purposeful methodology or direct address. So, then the question is: if it's not the subject of the work but a methodology, and I also don't want the experiential factor to be a chance occurrence, how do I find this seemingly middle place where it is present without being in the foreground? Does the work have to be busy with issues of the body directly in order to work with the experiential? If not, in what ways would it be interesting to use this as a method of practice?

This question seems to be one that generates more questions, as does this self-interview. So I think it has served its purpose, which for me is to attempt to think in more concrete terms by formulating floating ideas into verbalized questions and answers and thereby propel their manifestation in practice. Thank you. You're welcome.



ATTENDING

Performances vs. spectacle

by Bojana Cvejic

Excerpts from the working draft of dissertation of Bojana Cvejic, *Performance after Deleuze: Creating Performative Concepts' in Contemporary Dance in Europe* at the Centre for Research in Modern European Philosophy, Middlesex University. Please, do not quote without permission.

.....The third mode in which performance actualizes is « spectating », in the moment when performance occurs or presents itself before an audience. Theories basing performance on communication infuse doxa with a belief that the destination of performance is spectator. Performance comes to be only in the presence of the public of spectators –those who watch (and perceive) the action of others, while not acting themselves. This situation is considered to constitute a relationship between action and perception known as an act of theater. The « minimum » definition of any theatrical form in which both performance theory and doxa agree is best illustrated by Peter Brook: « I can take any empty space and call it a bare stage. A man walks across this empty space whilst someone else is watching him, and this is all that is needed for an act of theater to be engaged» (P. Brook, Empty Space). Although this definition seems open enough to include and describe most of the cases that establish a norm of theater, it forces an emphasis on a sine-qua-non condition of audience reception in which performance acquires meaning, sense and value. Making and performing performance is thus understood as « transitive », its existence is verified through a direct object it takes in the recognition of spectator. The problem here arises in directing performance towards a model of communication that reduces the thought of performance to intentionality, and the experience to the possible, subsuming the differences and movements between making, performing and spectating under a unity of the object perceived, imagined, conceived and judged. If, as I argue, performance is conceived in « intransitive verbs » of making, performing and spectating, the object is not fully dispensed with, but is neither the regulatory instance. There is more reality in all three modes taken separately, as well as in their interactions, than in conditioning performance by representation, i.e. presentation of something previously conceived as a possibility without an audience to an audience in which the possibility realizes itself.

Another problem with the centrality of spectatorship is that such a role privileges vision above other senses. The pragmatics of the term « spectator » for « audience-member » suggests a shift from « audience » as a unifying conception of community, whose etymology points to the congregation in church listening and receiving a sermon, to individual spectators practicing an active, 'free' movement of their gaze. While the prominence of vision cannot be denied, performance involves perception of change in time, or of movement in duration in Bergson's sense of the word, for which all that is required is co-presence of spectator engaging all her senses in embodied experience. I, therefore, propose another term for the activity of spectator : « attending ». The etymology of the verb « to attend » seems more suitable than the commonly used « audience », and « audience-member » or spectator. « To attend » descends from Middle English, where the meaning of the word is « to apply one's mind, one's energies » to something. The origin of « to attend » in Latin « attendere », a conjunction of the preposition « ad » (« to ») and « tendere » (« to stretch ») is even more eloquent of the activity described here. Performance « ex-tends » or stretches itself to include the presence of those who are not performing, but for whom the performance is presented. They are there to attend the performance, whereby attending means as little as being present at the event and as much as considering or taking notice of the event, or paying attention to it. Being present at performance and directing and having one's senses directed by/to it effects an experience of attuning one's activity and capacity to perceive with the activity (and capacity) of performers performing. A difference between movement in performing and movement in perceiving performance engenders an asymmetry by which attending gives rise to its proper concepts. The asymmetry between performing and attending could be considered within the distinction that Bergson makes between « automatic » or « habitual » and « attentive recognition ». When performing, performer's perception extends itself into those movements which will have useful effects : they are the motor mechanisms enacted to produce certain bodily movements in space, the mechanisms which are constituted and accumulated in practice and repetition. While attending performance, the spectator (attender) is not in the position to extend her perception into movement. By position, I mean the protocol of conventional behavior in theater : the attender is seated immobile in order to have the best possible « view » or place from which she will « give » her attention to performance. Her activity resembles more « attentive » than « automatic », rehearsed to become habitual, i.e. functional, recognition, as the movements of her perception revert or return to the object rather than extending into an action with the object. The distinction between two kinds of images, which Deleuze draws in Cinema 2 applies here. The movements in attending create a description of the perceived thing, instead of a sensory-motor image of it. Deleuze qualifies this description as a pure optical and/or sound image of the thing that replaces the thing. If we put aside the notion of image in Bergson's theory of perception for now, what counts in « description » is that the object is perceived as remaining the same, yet it passes through different

attending

planes in attending: the attender begins all over again, each time from scratch, in identifying different features. The attention is, of course, stimulated by change, so as to be perception of change within an object that is recognized as same, like the same body in movement.....

.....

Performance vs. spectacle

« Performance » has become a comprehensive term for the performing arts – theater, dance, and what used to be called «performance art » - the umbrella-word reflecting the current state of medium indeterminacy or hybridity. While the usage of this term is widely spreading in languages other than English, the etymology of performance, compared with the equivalent Romance and Germanic words for performance – « sp  ctacle », « spettacolo », « espect  culo », in French, Italian and Spanish and «Vorstellung » in German - reveals peculiar differences. The differences between the underlying meanings of «performance » and « spectacle » as in French « spectacle » and as in the English word « spectacle », may help to theoretically underpin a definition of performance as being both action in duration and framing of perception of change. Let's begin with the historically older and wider term « spectacle ».

« Spectacle » was introduced in the Old French and its first recorded meaning from the 12th century is a scene which draws gaze, while in 16th century it also designates a performance of all kinds of theater («repr  sentation»). The origin of the French word is Latin, where spectaculum signifies « a show, spectacle », from spectare (« to view, watch ») as the frequentative form of specere (« to look at »). The connection between the ancient Roman circus, games and fights and the courtly spectacle of Louis XIV is in a comparable political function, control by the power of the visual. To attend or take part in the spectacles since the Sun-King means to occupy a position, a seat which accounts for social rank and which offers a perspective for a gaze to observe and survey the stage as the ground of action. Another etymological link hides there: specular, speculari which in Latin means « to look out, spy, watch ».

Spectators are beholders or onlookers who observe at distance. They hold the privileged center of perspectival vision which implies a division between stage and public. The perspectival space of public also signifies a loss of affective involvement that festivals and other ancient and medieval plebeian forms of entertainment had. The Greek term for the « viewing place » is theatron, which originally referred to the audience space of the Greek theater, but later became synonymous with the entire auditorium comprehending both the audience as well as the performance. While it came to be used in French in the 18th century for the building where plays are shown, the term « th   tre » shares the meaning in

its etymology that « spectacle » also adds : observation as « contemplation ». (« Spectacle » also derives from the Indo-European *spek*, which means to contemplate, to observe.) *Theasthai* in Greek means to look attentively, to behold, which is the same root for « theater » as for « theory », *theoria*, where *theorein* is « to consider, speculate, look at ». Two other etymologically close terms to « spectacle » affirm the same meaning : « speculation » and « specular ». While the Latin « *speculatio* » resonates with the Greek *theoria* and *theorem* designating contemplation and consideration, « *specular* » refers to the Latin *speculum*, that is, mirror. To speculate as to observe has a rationalist meaning of the perception of clear and distinct forms, a Cartesian contemplation of ideas in the eye of the mind whereby the gaze of the beholder is reflected from the viewed object back into the subject's consciousness of *Cogito*. Spectating extends the action of looking towards looking in order to be looked at or to have the look returned.

Dialogic specularity of performance is not just attributed to certain historical theories and aesthetics of theater, but is a possibility today, a matter of individual poetics. Thus, the heritage of meanings and correlative terms of « spectacle » raises questions which will help to elucidate the specific difference « performance » acquires in this theory.

By replacing the term spectator with that of attender, the role of gaze in attending is to be considered. What is the kind of vision and what place does it occupy in attending in the six cases? Two of the performances discussed here systematically act upon their (in)visibility. In *Untitled* (Xavier Le Roy, 2005) the stage is dark for almost the entire show, and the figures on stage, puppets dressed in grey, are hardly discernible, whether they are humans or dolls manipulated by humans. The spectators are given small battery-lamps to search, to literally inspect the stage for action from their seats. While they are pointing into the stage as into void, white fog comes to cover it and reflect the light rays of their lamps. Vision as faculty of perception is not denied, its objects are missing. There is nothing to see but the potentiality to not-see is actualized to the extent that it is an action as significant as what is happening on stage. *Nvsbl* (Eszter Salamon, 2006) deploys light to first erase the presence of space and then defer its disclosure. Performers loom from darkness, and are lit as figures without a ground or a background. As they are engaged in an extremely slow movement, in no way acknowledging that they are being watched, the attender's gaze turns into a glance. The minuteness of change intensifies watching in duration. The image in its verbal description stays roughly the same (four female bodies caught in extremely decelerated motion) and the view offers not much to see. The disembodiment of the gaze observing from distance is overcome by absorption. As it cannot reflect back from objects into their conceptualization, the gaze transforms into an extremely long glance absorbed in the movement as perception of change. The absorption of attenders' glance has the effect of suspending the gap between stage as place of action and auditorium as place of reception.

In *h atre-t l vision* (Boris Charmatz, 2002) the collapse of this distance is even more effective. A single attender finds herself in a room turned into a black box. The seat she is offered is a construction of blocks (which later turn out to be loudspeakers), imitating the shape of piano. Hanging above the « piano-bed » is a TV monitor, tilted like in hotels to be watched from the « piano-bed ». The space of the stage is not hidden or erased as in the two cases above, it folds in to enclose and envelope the attender. The attender is absorbed into the performance, hijacked into the belly of the beast. Although, a film broken into fragments and interspersed with generic television signals is emitted from the TV monitor, in which dancers dressed in the traditional modern-dance garment (unitards) are dancing and moving about a theater, the performance does not occur only in the TV monitor. The film is just one component of a performance that includes all motion and sensation happening in the « black-box » room : movement between various sources of sound and light, which directly affects the body of the attender. There is no stage nor live presence of performing bodies, but the stage and the privileged single view are one. The collapse of stage and auditorium into one not only decenters vision by involving strong stimulation of the senses of hearing and touch, but it incarnates the gaze materially.

Apart from visibility, the attender's gaze, or glance, is influenced by the gaze of the performers, whether they ignore the theatrical situation of being watched or return the look, make the performance « look back » as a mirror. Several strategies of neutralizing visibility are at work. In the case of *Weak Dance Strong Questions* (Jonathan Burrows, Jan Ritsema, 2001), the performers greet the audience in the beginning announcing the title and duration of the piece, and then as they disappear into their activity of performing, their gaze begins to wander in the direction of the audience – a gaze which sees through the attenders without actually looking at them. In the beginning of *Self-Unfinished* (1998), Le Roy is sitting at a table and observing the audience entering the space. The reflection of his look is, similarly to WDSQ, sufficient to acknowledge the theatrical division between performance and its attenders. The moment the performance begins, he looks away. During the course of the performance, his head is either hidden, eliminated so that the « headless » bodily configurations can deviate as far as possible from the human figure, or when his head is visible for the audience, the gaze is neutralized, always looking straight but away from the attenders. Hiding face can be achieved by crossing it out, and further by « facefying » other parts of the body, so that the eyes of the performer and the attenders never meet. In *50/50* (Mette Ingvartsen, 2004), the center of motion successively moves from one body part to another. Covering the whole head, including her face with a red wig that contrasts with the whiteness of the naked body, the performer places her body frontally, as if she was going to address the audience. What follows is a series of movements for each isolated body part separately – the shaking of buttocks, breasts, mimic gestures for hands. For the face to be relegated to one organ among others, the movement in muscles and

skin folding in/out is extracted from a choreography of exaggerated clownish expressions. The excess of movement in smoothly unfolding grimaces undoes the communication these facial expressions imply. The performer looks « blind » at her audience, whose gaze is not returned but driven to attend movement and rhythm and apply to it other senses than just sight.

All procedures discussed above – concerned with reducing visibility, collapse of stage-auditorium division, absorbing gaze by incarnation or by non-reflection – are applied to one image. By image I hereby mean an unchanging set of elements given in the beginning of the performance and maintained until the end. The performers are present from the onset of the performances, and the attenders can grasp the dispositif from the very beginning. In other words, whatever happens in these performances is within one dispositif, one image as its constituents are not changed, replaced by new ones. In this sense, the image here is close to Deleuze's definition of framing in film : « determination of a closed system, a relatively closed system which includes everything which is present in the image, sets, characters and props » (G. Deleuze, *Cinema 1: Image-Movement*). The performance starts with movement issued within the closed set. While image affirms being in spatial presence, movement causes becoming in transformation. The space is all given at once, but mobility and change develop in time. To spatial presence is opposed temporal deferral, whereby duration of performance is experienced as open-ended.

Vision is frequently characterized as static and atemporal. By recorporealizing the attender, on one hand, and temporalizing image and revalorizing time over space, on the other hand, the performances in question undermine the status of visual primacy. This is a significant argument against identifying performance with an act whose meaning inscribes itself in a discursive site requiring a(n) (eye-) witness for its validation. Performance – as I will demonstrate further in the six cases – is not an act whose meaning transcends or is outside of duration. The duration of performance is qualitatively irreducible – both for performer's action as well as attender's experience of time. It consists of movement in the immanent sense : performance produces movement and is produced by it. Few accounts of performances above can already give a clue about the conception of movement I am arguing for. They show how movement cannot be reduced to the movement of the body but expands to whatever can bring change in action and perception. The bodily movement is just one of the triggers of change, in which performance internally modifies itself. The concepts of making, performing and attending I am forwarding here derive from an intertwinement of action and perception which defines performance by Bergsonian duration. While duration will be the subject of a later chapter on intuition, action and perception can be claimed for now in twofold sense. Action is a self-caused movement that yields to perception. Perception has action for its cause and is at the same time action

attending

(This notion of perception is close to the so-called enactive approach to perception, the main idea of which is that perceiving is a way of acting. Alva Noë has elaborated a philosophical theory in cognitive science in which he claims that perceptual experience not only depends on, but is constituted by our possession of sensorimotor knowledge. What we perceive is determined by what we do, or more precisely, what we are ready to do, he writes. Special attention is paid to the psychological studies that demonstrate how vision or hearing rely on movement, or on being in possession of sensorimotor bodily skill. The enactive view challenges the old logocentric divide in the input-output picture, by which perception is input from world to mind, action is output from mind to world, while thought is the mediating process. The enactive approach argues that all perception is intrinsically active; it can't be reduced to a process in the brain, where it undoubtedly occurs, but it involves a kind of skillful activity –which movement is part of – on the animal as a whole, the body of the “animal” rather than of the human who has specialized vision above other senses to mirror mind's superiority. Cf. Alva Noë, *Action in Perception*, MIT Press, Boston, Massachusetts, 2006, 1-34.)

Perceiving here means a way of acting, whereby perceiver strives to synchronize her time with the time of the objects of her perception. Perceiver is not only the attender but also the performer as perception is inherent in performer's action, action also being sensed in the body, and synchronized with its time. Synchronization is, as I will show later, similar to Bergson's intuition, for it accounts for qualitatively heterogeneous time. The difference between synchronization and Bergsonian duration is that perceiving in attending and performing is driven by a tendency toward coordinating a qualitative heterogeneity. Correspondence or discrepancy as a result of this striving is also a cause for sensations and affects which give rise to certain performative concepts (cf. the table above). So, to conclude, performance is not an act but an action which comes to be in duration ; at the same time, performance frames perception as a synchronization of actions. This leaves making, performing and attending separate and independent of each other. The modes in which performance is actualized, do not condition each other, contrary to the doxa about the minimum essence of theater being its spectators.

This discussion brings us at last to the term « performance », and how the meanings layered in its etymology can serve the distinction and preference of « performance » to « spectacle ». The word to « perform » was established in Middle English in 14th century. It originates from Anglo-Norman French *parfourmer*, a conjunction of *par* (« through, to completion ») and *fournir* (« furnish, provide »). In Old French *parfournir* signified « to do, carry out, finish, accomplish », which was altered via *parfournir* by influence of Old French *forme* into *perform*. Theatrical/musical sense of performance as « live show or concert » dates from 1610. Performance studies based their theory of performance on the linguistic paradigm

of « performative » (speech act). Using a neologism of J.L.Austin's philosophical analysis of language (« performatives » opposed to « constatives ») was a theoretical maneuver to pave way for « performance art » whose liveness emerged from a critique of representation. « Spectacle » in English has never concurred with the term « performance » and thus never acquired the meaning it had in French, which is synonymous to English « performance ». From very early on, the meaning of « spectacle » in English was reserved and narrowed to « visually striking performance or display ». Today, the two first meanings relate back to the formation of the term. Performance signifies, first, the act of performing as « carrying into execution or action », and second, « that which is performed or accomplished ». Performance conceived as an act reduces it to the second meaning, the effect of something performed, accomplishment (or failure, for that matter). This notion of performance supports an extension of the term beyond performing arts to its current usage in business, management, and technology. In those domains it signifies assesment of efficiency of a work. (This is best illustrated with Jon McKenzie's attempt to found a comprehensive theory of performance, identifying performance and performativity with a tri-partite scheme of « efficiency, efficacy and effectiveness ». Cf. J. McKenzie, Perform or Else...This theory does not come to terms with its ideological bias in a capitalist production system.)

However, performance as action in duration and framing of perception in theater specifically, thrives on revisiting the medieval roots of the word today. The prefix « par » suggests action in the frequentative form of « doing » : « through » presupposes that action is required. « Fournir » used to mean « to accomplish, carry out », but today it signifies « to provide». How « parfournir » became « perform» reveals the proximity, if not influence, of the term « form ». Performance as action through which something is provided. Or, performance as doing by giving form, which is close to an action of framing, forming as framing.....

FICTIONALIZING

A practice of fictionalizing public spaces using *Infiltration* concepts of almost possible actions and *visibility* pacts.

by Neto Machado

Departure point:

Infiltrations are tactics and strategies for a sensitive subversion. From an observation of a specific context, we create maps and scripts, actions and *visibility* pacts that will propose an experience. A situation that happens in a breach of the established routine. A choreography that dances in/among the relations. A hole dug in the public space. A break of time, permanence, color, shape.

We search for a body in action resignifying an actual time and space, bringing attention to it and offering different ways, more critical and creative, of observing and perceiving the context, producing direct receptions and reverberations, working on the border between the established and the provisory, the private and public, the repetition and differentiation.

It's an invitation for a aesthetic experience, an event capable of generating a fissure in time and space, interrupting its continuum and reconfiguring the environment and the bodies that move inside of it. We look for a different state of perceiving what is there every day, for what could be different, for little coincidences, for fictions.

We started by mapping public spaces. The first proposition was to observe a context in its material and immaterial proprieties, its visible structures (spatial and architectural), invisible structures (rules and relations that are established there), and also its actors (persons/bodies that build that specific place). By recognizing the space, it is possible to discover in it breaches and entrances for infiltrations. The subjective relations, the range of actions, and the expectation of what is possible to happen become material for the process.

What does this place allow? What is the *possible* for this environment? Considering *possible* as the things, attitudes and choices that are inside of that place's logic, that don't go out of the limits of the usual, the common or/and the normal.

What is the transformative and radical potential of each and any action observed or proposed by us? How do we increase their potentiality? How do we subvert the action? Is it by displacing it, anticipating it, repeating it, combining it with others? How do we propose *extra*-ordinary interventions for this context that are capable of generating concrete repercussions? How do we generate a crises in this quotidian? How do we make it tremble? How do we propose an experience that could modify something or someone, or something for someone? What is the logic of this context? And what does this logic define as its *possible*?

First strategy:

Choosing a public space.

Choosing a point of observation in that public space.

Inhabiting and observing that context by going to the same site at the same hour and for the same duration for at least five days in a row.

Building the fiction or searching for different possibles.

By inhabiting the context day by day we start to develop a strategy of fictionalizing it. The intention is to create fictions which have their root in the space but could reach different dimensions of the *possible*. This fiction is to be formulated through graduations of the specific possible that belongs to the site where the work is being done: graduations of how the actions are placed in relation to the invisible line that separates the possible and the not possible, the normal and the strange, the quotidian and the *extra*-ordinary.

Jaques Rancière says that fiction is a distribution of places. Using this definition in addition to other possibilities, we try to understand fiction as an artificial organization of the signs and images, of the relations between what we see and what we say, between what is done and what is possible to be done. With these fictions we attempt to create some potential paths to be followed, potential futures to be engaged with.

These are important questions within these fictional organizations: what is inside of the *possible* of this place? What is beyond this border and why? Which rule must be broken to take this fiction, or action, out of the possible that this place proposes?

From these questions we propose the following classification for actions: possible actions – recognizable regarding the expectation or common sense of how to behave in that time and space; impossible actions – clearly manipulated or fictional; fantastic actions – obviously premeditated, connoted with a world of fantasy; and the almost possible actions – strange but almost acceptable. Although they preserve elements of the possible actions they invest in a little rup-

fictionalizing

ture of parameters introducing to/on the actions the almost.

The *almost possible* actions raise a problem. They are not so easily classified; they produce uncertainty; they contain a question. These actions create a space for fiction inside the environment.

Eight persons crossing the city, one after the other, wearing yellow t-shirts is something possible to happen in a Thursday afternoon. Nevertheless, there is a suspicion that may arouse. Is it a fiction or just a coincidence?

Second strategy:

Taking notes, registering, documenting and collecting materials after some days of observation at the place that you chose.

Setting a specific time to observe the site.

Building a fiction out of observation.

Proposing reorganizations for anything, but they have to start from something that is happening at that moment and in that space.

Sharing or proposing a visibility pact.

The almost possible actions can only be visible and experienced if their almost is shared. It is necessary to share common parameters, a *pact of visibility*. They are instructions, maps, guides, keys of perception, possible connections.

The questions at this point are: What key opens the door for your fiction or artificial organization of that space/time? What is established as communal parameters that will lead the fictional path into the different *possibles* that are proposed?

The pact establishes an agreement with the public: maybe it's not just a coincidence if five people cross the street with eyes closed; maybe two couples doing exactly the same gesture at the same time is a premeditated action. Let's agree that a girl dressed in red, dropping a green lighter, could be a scene, that the lady at your side is called Ana and that the music that comes from the other side of the street is played for you.

The visibility pact is therefore an organization of possible paths; it's a way of sharing the aesthetic that the event proposes. It is the opportunity to give tools that will make this experience collective. It is a distribution of places to create a fiction.

Inside of the pact people are invited to navigate with their suppositions, creations and subjectivities and to relate them with the context in different ways. The inten-

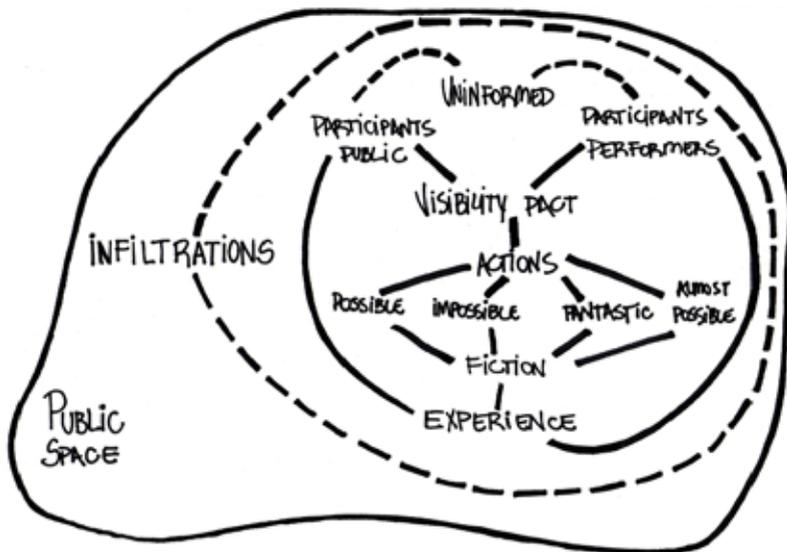
tion is to be guided by an individual subjectivity, not by the common collective organization of public spaces. It is an invitation to tune in to a pirate radio station for a moment, a channel that you don't usually listen to.

Through this pact the relation between spectator and performer, observer and observed, is interrupted to give place to a multidirectional and ambiguous relationship. Who observes who, what and how, is a constantly changeable situation. It is about co-inhabiting an experience of perceiving and fictionalizing the here and now.

Third strategy:

Deciding what is the best way to share your fiction: what is the visibility pact that has to be proposed to make it sharable?

This pact should include keys that make possible the experience to be developed and perceived by others.



EXPERIENCING

A public interview with Juan Dominguez

by Bojana Cvejic

B : In several pieces like «All Good Spies Are My Age» (AGSAMA), «Application», «All Good Artists My Age Are Dead», «Shishimi Togarashi», cards are used to display texts. We could say that in AGSAMA the format of cards is the performance. How did you come to use it so often ?

J : At a certain point, it became more interesting to speak about the ideas than to show them in actions. In «ASGAMA» I also wanted to expose my understanding of choreography : choreography begins from the first idea you have to the last thing you see as audience. So it was coherent to include everything that surrounds the work.

B : Cards also assume a certain economy of text : each card holds one thought, or what could be expressed in one longer or shorter sentence. So on one hand, the size promises clarity, and, on the other hand, having many cards, enables you to play and shuffle the order of your thoughts. At a certain point in the piece comes the card with the text:

“Since I am completely unorganized person, I love to use choreography to organize situations I have in my mind”

J : Choreography is an organization of actions, movements and thoughts. I use it to make the imaginary world I live in graspable. It felt like a big discovery, that with cards I found a recipe I could swim in, even swim badly. It was simple, minimalistic, clear, and I couldn't get lost, I could surf on it.

B : Since you repeatedly use this device from performance to performance, it seems like you are not obsessed with searching for a new dispositif for every performance...

J : I was a dancer for many years and during the time that I was dancing for others, I felt frustrated with the kind of connection I could have with the audience. So when I started making my own work, I deliberately made a leap into language. My concern was, and still is, how we share our thoughts with audience in theater. In «AGSAMA» I'm giving the material for the audience to build images,

so that it's not only me, it is they who are making, or co-creating the piece

B : As spectator, I am co-creating the piece, because every idea remains on the level of idea. There is no comparison to make between, say, ideas as intentions, and actions as the realizations of these ideas. We are in the game of inventing the piece on the basis of the ideas you share with us. In this performance, you decided not to work with the body.

J : This decision comes from the period of transition from dancer/performer to choreographer/author. There's idealization in the way that the dancer's body relates to the audience. That's why I wanted to erase the body. In AGSAMA the author is there, his body is present in the action of turning cards. The body is there so that there would be time shared. I don't leave you alone to make the piece entirely by yourself. We are in the same time and place, but I am not the focus of your attention.

B : Even in your first piece, «The Taste Is Mine», you use mask to cover your face and an artificial ass attached to your behind... now I want to ask you something about these ideas, because I'm trying to figure out what we mean when we say that we have an idea for making a piece. There are many ideas in «AGSAMA» – as many as there are cards. When do you consider having an idea ? How concrete or vague does it have to be ?

J : The way I have been working in last years, I noticed I have infinite ideas. Everything is an idea, the problem is how an idea can produce something else than itself. I have thousands and I try to make them live together, cohabit. It's true that ideas are rather undefined, in the way that we use this word. An image could also be an idea.

B : But can something that you think, you write down and close your notebook afterwards count as an idea ? In my view, an idea is something that haunts me, that makes me produce more ideas, or transform material. When Xavier Le Roy says that he has one and a half ideas every two years, it's not because he is not a prolific maker, but because he expects something from the idea.

J : My brain works this way : images, colors, and thoughts are popping up all the time. So, I found the cards a happy format and I committed myself to two principles :

1. Everything is going to be useful.
2. This involves fragility – risking to appear naive, stupid, even idiotic.

B : When is an idea worthwhile realizing in an action? It seems like language is more efficient in the case of «AGSAMA», words immediately trigger imagination. On a card we read :

experiencing

"I have reached the present of this idea. Will it have a future ? The audience will be the future of this idea."

J : It was just in the moment I realized that this configuration will be the piece. Until that point I was doubting, I had the bullshit idea of writing ideas on cardboards in front of the audience... Going through the notes I had, I would read all the ideas and at that moment I decided to play more with the fiction.

B : I often have a feeling with your pieces, that there is an open end, they could run endlessly, until we all get tired. So, in «AGSAMA» as well, there seems to be an infinity of ideas. Each idea is proposed as a possibility. ... everything is possible, anything should be possible, but it's not because of using chance, indeterminacy. There is a certain all-inclusiveness – an attitude you also have here in 6M1L. In the project we are working with you now, we have to affirm action all time. You even stated that your motto was : "Infinite intensity zero resistance !"

J : It's true that I like to make things possible and I think it's due to imagination. For many years while I wasn't making my own work, I was imagining a lot of ideas without practically realizing them... then I started to make things possible. That's why I have this obsession with including both the bad and the good, why not smart and silly at the same time. Of course, it's not true that everything is possible, because I am making decisions and choices. My goal with the festival «IN-PRESENTABLE» is to make possible that which isn't possible elsewhere, try to open doors and then we will see what happens.

B : Possibilities are already imaginable, thinkable, they exist, and aren't a matter of inventing. Virtual is that which needs to be actualized, created, in order to make a true difference. In your pieces, maybe with all these possibilities, with their overproduction, exaggeration and exhaustion, we might arrive to a shift to the virtual, to an event that happens.

J : Right now I am working on a new project which is exactly about that, about the experience that you can't define during the course of its occurrence... As spectator you come to theater with a certain knowledge and with desire. As an artist I am interested in these two aspects. I like to think that spectators bring materials to work on. Soon enough as an audience you have references, and then you judge... probably because of your desires and expectations. Now I am trying to construct a situation where judgment is not an interesting idea. Maybe after the show there is a lot to do but not during, because during the show the spectators are busy constructing their thoughts, actualizing their references, building discourse and experiencing the transition that you are talking about : from the virtual to that which happens.

SENSING

Excercise # 107

by Juan Dominguez

Lying on the floor, breathe slowly in and out.

When relaxed, slowly start to move your tongue getting in contact with different parts of the inside of your mouth.

Name the different parts you are getting in contact with (palate, teeth, gums, etc.).

Specify the quality of those parts (soft, long, dry, etc.). Move you tongue out of your mouth and name the different parts of what your tongue gets in contact with. Go as far as you can.

Now relax for a while.

The next step consists of writing your name on the air with your tongue, as if the air was a blackboard.

Write your name on the air and say it at the same time.

Now do the same, but write your name backwards.

Continue writing with your tongue on the air the name

sensing

of the part of your body that you are moving, while naming the part that you are moving.

Do this part slowly and take your time, it is not an easy task.

When you finish this task, pronounce the name of the part moving, paying attention to the movement of your tongue.

The tongue will move differently depending on the part of the body you move and name.

Try to produce movement in the part of the body you are moving, which corresponds to the quality of the tongue movement.

Now name one part of the body and move another, different than the one you are saying, but keeping the tongue quality. For example: say arm and move the hips.

Try to inverse the order so that the tongue moves while saying it in correspondence to the body movement.

To finish this sequence, imagine another disassociation possibility.

TEXT-PRACTICING

During 6M1L, we developed a practice of reading texts from theory, and thinking along with them. The reading list combined texts proposed by Bojana Cvejic with the interests of the whole group. Our departure point was that, despite differences in interest and background, we are making an effort to understand and follow the theoretical discourse of the texts we tackle.

Reading became a practice of discipline of adhering as much as possible to the text as the third instance standing between partners in dialogue, but then, also of thinking aloud further, and drifting.

Henri Bergson, *The Idea of Duration*, The Perception of Change ; from H. Bergson, John Mullarkey (ed.), *Key Writings*, Continuum, London New York, 2002.

Alva Noë, *Action in Perception*, MIT Press, Boston, MA, 2006, chapters :

1 The Enactive Approach to Perception: An Introduction

4 Colors Enacted, 6 Thought in Experience

Michel Foucault, *The Culture of the Self*, Audio Lecture

Giorgio Agamben, *The Open: Man and Animal*, Stanford University Press, Stanford, CA, 2004.

Paulo Virno, *Grammar of the Multitude*, Semiotext(e), Los Angeles and New York, 2004.

Isabelle Stengers, «Including nonhumans into political theory: Opening the Pandora Box ?» (manuscript)

Maurizio Lazzarato, «New Forms of Production and Circulation of Knowledge», available at <http://www.nettime.org/Lists-Archives/nettime-l-9810/msg00113.html>

Gilles Deleuze, «The Method of Dramatization», from : *Desert Islands and Other Texts* (1953-1974), MIT Press, Boston, MA, 2004.

Gilles Deleuze, *Cinema 1 : the Movement-Image*, Univ of Minnesota Press, Minneapolis, 1986 and *Cinema 2: The Time-Image*, Univ of Minnesota Press, Minneapolis, 2001.

(excerpts)

Jacques Rancière, «The emancipated spectator» (manuscript), and from : *Le spectateur émancipé*, La Fabrique, Paris, 2008.

WRAPPING UP

6M1L/ex.e.r.ce08 interview montage

By Eleanor Bauer

This article was first printed in Movement Research

From July to December 2008, nine artists lived and worked together at the National Choreographic Center in Montpellier, France, brought together by an invitation pyramid starting with the project initiators Xavier Le Roy and Bojana Cvejic, extending to Eszter Salamon, Juan Dominguez, Mette Ingvartsen, Jefta Van Dinther, Gerald Kurdian, Chrysa Parkinson, and Eleanor Bauer. This group, under the project «6M1L» (Six Months One Location) worked with and alongside the students of the center's educational program ex.e.r.ce08 (Sasa Ašentic, Younès Atbane, Kelly Bond, Inès Lopez Carrasco, Neto Machado, Luis Miguel Félix, Nicolas Quinn, and Thiago Granato). Each participant in 6M1L and ex.e.r.ce. led one project and participated in at least two others. The working model was designed to challenge the known paradigms in artistic production and education simultaneously. The usual mobility and time efficiency of a performance-making process in the international coproduction scheme was altered by working on several projects at once over an extended period of time in one place. The usual position of the student as a disciple of masters was replaced by common research, collaboration, and shared practices.

Compiled four weeks before the end of the residency, the below text is a combination of several participants' written answers to four questions:

1. How has the economy of space and time in 6M1L/ex.e.r.ce08 changed your artistic desires and/or processes?
2. If you were not in 6M1L /ex.e.r.ce08 what would you want to know about it?
3. From inside 6M1L/ex.e.r.ce08 what do you want other people to know about it?
4. How would you characterize the overall situation?

People's answers below are cited with their initials and the corresponding number of the above question. Following the thinking out loud together that pervades the 6M1L/ex.e.r.ce08 experience, the answers that follow are arranged in a pseudo-conversation. As it is not a transcript of a real conversation, responses to questions below did not, in fact, arise in response to each other.

wrapping-up

What do you do [in 6M1L/ex.e.r.ce08], why and how? (JD 2)

It's a social choreography with a certain portion of speculative improvisation. I realize that what we work for is to overcome research in performance as a technology of the self. (BC 4) Each individual is responsible for not disappearing in a unified voice, and yet all efforts towards discovering one's own voice provoke collectivity. One cannot refer to the others in order to find their own way, but through navigating so many ideas is obliged to consider their relation to other stances, and strengthen their own. (IL 3) We are looking for different ways to share our knowledge through artistic works. It's an exercise against egotism and towards progress. (TG 3)

How are the two groups relating? How does an education become an artistic project or how does an artistic project become an education? (MI 2)

The fullest potential of the situation is reached through reciprocity. (KB 3) This is a great education and learning platform that allows research in an exceptional way. (XLR 3) It's a laboratory on how collective work and interests influence individual work and interests and vice versa. It's about the limits and possibilities to change the relationship between individual activities and collective activities. (XLR 4) I work collectively here on steps of a working process that usually would take place as a solitary activity. (XLR 2)

I feel people's solitude a lot here. They feel like they have mysterious and separate activities, interests, imaginative spaces that I don't have access to. I like that feeling. There's something colorful and private nearby, but it's hidden. (CP 3)

This project enabled a production of expression and thought which belongs neither to individuals nor to a group or collective. It belongs to a situation. Practicing this situation for six months develops another politics of work where responsibility cannot be reduced to personal ethics, interests or desire, but a third-ness to be constructed together. It's a tricky business of sensing, affecting, acting and thinking together where the content of togetherness cannot be objectified into something alienable, like in the alienation of the work when it becomes a commodity. Even if we regard this situation as a luxury, it could be endorsed as a necessary condition for all professional activities in the society I envisage. (BC 3) It's socially and artistically experimental and experiential. (KB 4)

We have created a model of work that could be offered to institutions of education and culture. A model based on the idea of making the artist responsible and giving the artist the opportunity to be involved with how culture should be developed. (JD 3) Time and space alone do not make better work. The people

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who push themselves to make better work make better work, and the people who have taken the responsibility and effort to specify and define the structures in which they work, in any circumstances, work better. Time and space provide the opportunity to experiment but they do not necessarily make people more predisposed to produce. On the contrary, pressure to produce is the most efficient way to force production. But by removing the pressure, you also remove, let's say «unnecessary production.» More time and space WITH THE OPTION NOT TO PRODUCE creates a kind of natural selection whereby the not-urgent-enough ideas are disqualified instead of pushed through as good-enough-for-a-show. So in a very extended fashion, time and space possibly do make better work by making less work: manifesting in more trials and more rigorous auto-selection. If production alone is the goal then the capitalist more faster sooner is a sufficient artistic model, but when the standards of production include process, extensibility of thought, and immaterial gains such as knowledge, positioning, speculative reasoning, understanding, analysis, exploration and discovery, then a slower and more spacious model must be conceived. (EB 3)

What is created that is NOT in material form as documentation, dances, texts or performances? (JVD 2)

The most important thing is to understand what we are doing as a form of production that does not lead to a conventional result like a performance. I think of it like practicing making performance without actually making one, while information is being produced that could be the starting point for many performances to come. Research is understood as laying out a field, a landscape where topics, ways of working, strategies of performing, spectatorship and framing can be reconsidered and reconfigured. But the project is not only to question performance as an object that is presented on stage but also the structures that underly all production within the performing arts, in education or production. (MI 3) As an experiment 6M1L brought me the opportunity to test the different dimensions of aspects within dance that are not related to the production of a piece. (JD 1) I have become more interested in how as a means to what, rather than how in the what. Meaning that the specificity of this time-space, all-inclusive situation where we practice making art rather than just making it, has led me to question more my methodology rather than my outcome. I'm not saying that outcome is not important, I have just not been propelled toward thinking to that end. (KB 1)

What do you do everyday? Can we see something? (XLR 2)

I disperse my attention. By dispersing my attention I end up in a situation where I can no longer concentrate on what I want for myself so I have to concentrate on what I want in relation to others. Concentration is replaced by a field of possibilities. By being on this field I work on what I would like to make by tricking

myself to work on things I think are disconnected from what I want to make. I observe the situation. I find out that I can by no means integrate the entirety of the situation and I learn to make a selection. I select what I think would be useful for me and the rest of the time I discipline myself to invest in the work of others. While investing in the work of others I realize that what I could be interested in working on is not the same as what I am working on, so I change. I readapt what I am doing to what I am thinking which changes my practice. I arrive to questions about practice that I have not had before, I realize that I am working on developing my practice in as many ways as possible, including thinking practice, writing practice, training practice, piece making practice. (MI 1)

Are there any new formats of working together that you invented? Will you continue working after this project as you did before? (BC 2)

I can recognize some patterns we established that allow for the flux of information, but now my question is how I will apply this knowledge outside of this frame. (TR 4) The hyperstimulation, activation, and frustration of being part of two research projects, plus my own, and having many other kinds of exchanges, conversations, showings, talks, sharing living time as well, I get many ideas and thoughts that I can't develop fully here. I learn to develop a technique of turning distraction into concentration, creating a consistency transversal to the variety of my daily activities. After 6M1L/ex.e.r.ce08. I imagine being able to shift gears with more awareness and precision. Time not spent working on something concrete will be framed even more as continuing duration of thought. (BC 1)

I'd like to know the behavioral characteristics of the group - the things people do or the ways people think that would let you know you're in 6M1L/ex.e.r.ce.08 even if you developed an aphasia and were unable to recognize any of the people by their faces or smells or how they moved. (CP 2)

Some characteristics of the group include: dislike of assuming authority, dislike of authority being enforced, conscious ambition, strongly and joyfully held opinions, desire to prove an existing hypothesis but/and interest in pushing an idea past its known limit, mistrust of self-doubt, lack of jealousy, big pleasure in clarity of any kind, close observation and curiosity about The Marketplace, desire to control the audience's perceptions, use of theory/philosophy as an inspiration for work, unspoken standards of politeness rarely enforced, ability to be purposefully funny, complex personal history in dance, tendency to wear clothes that are either clashing in color or don't fit, foreign born, or ex-patriot. (CP 4)

It's chaotic, overwhelming, tiring, exciting, stimulating and productive in it's ineffectiveness. (MI 4) When my mother read the booklet about 6M1L/ex.e.r.ce08,

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she said «I don't understand what you plan to do, but I understand that you will work all the time.» (XLR)

What concrete changes can you already identify in your work being here in 6M1L/ex.e.r.ce08? (NM 2)

I have separated my self, my ideas, and my drives a little more. I sense that my interests are the same but sharper, more consolidated, more crystalized, less reactionary or constructed in terms of influence and circumstances. When the normal environmental factors that tend to over-determine my work are removed, I am in a strange kind of no-place that allows me to experience thinking and moving, the movement of thought, the appearance of desires, in a more isolated fashion. Ideas emerge more like beacons than shooting stars and the longer they hold my interest the more I know I have to investigate them. And yet I feel unequipped to investigate them because I am dissatisfied with the methods I know, am familiar with, or have tried before. I recognize the need to invent new modes of analysis and development. In part because of the fact that we repeat, reaffirm, or recirculate what we among us can claim as knowledge, I feel pushed harder NOT to use it in fact, but to let it rest as history, as tried-and-true. By exhausting what modes I have at my disposal to think through something, or by avoiding them all together, I have the feeling that clearer, subtler, perhaps even more arbitrary desires emerge. (EB 1) 6M1L/ex.e.r.ce. has made me more critical of criticality and as a consequence driven me to suspend the development of a theoretically informed personal practice. (NQ 1)

What do you consider the potential of what we do to be? Do you think it makes a difference beyond the experience itself? (MI 2)

Group dynamics are complex and tricky so they have to be refreshed often but it is a good way to be in the world, to receive information, and to get the sensation that there are many realities, that none of them is the good one, but they can coexist and generate further possibilities. Something very important for me right now is the concept of accessibility, openness, sharing. I think that small group dynamics are closed, dangerous, and can create a micro reality with a small impact for the idea of change. To work in advance on how education can influence the future context in which we will be able to inscribe and make accessible our work made me think about a responsible attitude towards the future in relation to a community. (JD 1)

For more information on 6M1L and ex.e.r.ce08, visit www.6M1L.com.

LISTENING

On song-writing and processing audio information

by **Gérald Kurdian**

In 1960, my father goes to the United States of America to become a singer.
In 1985, Atari releases the first domestic computer equipped with a Midi plug-in.

(The beatniks, who had in the meantime become good corporate employees, exchange their golden guitars & campfire for electronic synthesis and a small room on the 20th floor of a futuristic megalopolis.)

In 1992, I manage to sing with Freddy Mercury with a little help from a tie-microphone located between the volume and the rec buttons of my A.K.A.I. recorder.

In 1994, my father dashes into sophrology.

At that very moment, I can't play the piano, or sing with an audience, I don't know what a tonal mode is, I can't recite Nick Drake's first album tracklist and I don't have any lead-singer-friends in an even-local band.

I therefore write my first song (a basic melody, a verse/chorus/verse/chorus/bridge/chorus and 2 chords) upon a very basic principle :

- * Produce a first A sound.
- * Re-produce the first A sound.
- * Produce a B sound and/or an X number of C sounds.
- * Listen to the distance between the A sound and the B sound and/or the X number of C sounds.

In 1966, the Beatles write Eleanor Rigby from a set of 2 chords (C & Em). In the center stands the piano and the elegant strings. It's a mental camera traveling. And the cinema says «I look at all the lonely people.»

A few years later Kim Gordon will declare «I was really into Warhol and pop art, and I thought the next step was to actually be working within popular culture.» Within or together with or inside. It could also be traveling through.

I cover Madonna, I cover Depeche Mode, I cover Chet Baker, I cover Nirvana and we call that performance.

That's it. The trip goes from the A point to the B point. Becoming someone else.

listening

As a performer Gerald K. doesn't have any precise function. In a way, he is what he does.

Ou. yé.

He wrote his first songs in his bedroom or on an old off-tuned piano left in the corridor of his contemporary art school. Not really interested in the idea of producing static or on-screen objects, he got interested in performance and wrote a suite of small lo-fi shows articulated around a coherent ensemble of actions (run, talk, walk), micro-dances (mambo, tango, jerk), and chansons d'amour. Having no clue of any of these disciplines, each show gradually became a pretext to experiment publically with a yet-unknown tool (microphone, piano, guitar, flute, costume, one - or more- person in the audience..).

In 2006, on the occasion of the ex.e.r.ce07 audition, I play naked at the piano of the Menagerie de Verre.

9 months later, I manage to do my first piqué-tornade during Claude Espinasier's Feldenkrais class.

In the meantime, i take the (precious) time to observe and sometimes try to understand the underlying questions of my friend-choreographers.

In 2007, I have 14 songs, a small collection of peripheral actions and a strong curiosity for choreographic research. I decide to become a singer.

My first songs venture between theory (collective heritage) and auto-biography (individual holdings). For example :

L'intersubjectivité c'est bien trop compliqué
Intersubjectivity is far too complicated
Faut pas s'étonner qu'il y ait des coeurs à vendre
One must not be surprised that some hearts are for sale

Most of the time, my songs are music/sound/rhythm for the sake of something else. Constantly relating to, buidling bridges or creating filters. Because music/sound/rhythm accompany. A presence, an image, a discourse, when it's not the concrete physical situation in which one is when one listens. Music, in a way, is an assistant. Assisting is a position. And positioning probably asks for listening.

Next to my songwriting practice was thence emerging another kind of activity

6M1L

focusing more precisely on a sort of analytical listening. Where reception could become a way to take distance and consequently to build wider. Since then, I think of assisting mainly in this way.

In 2008, I receive an invitation from Xavier Le Roy to participate in 6M1L

In 2008, I receive an invitation from the Atelier de Creation Radiophonique (a national radio program for experimental radio pieces and documentaries) to work on an audio-piece related to contemporary dance.

In 2009, I send them this intention note :

As a peripheral actor (assistant of, musician for, spectator of) I have, a priori, only indirect relationships to choreographic writing.

I am, in a certain way, a spy-spectator working for one (or more) spaces located between the choreographer and his audience.

I therefore would like to use this double proximity to unfold and give access to the «sometimes underground» notions and sensations at stake in the choreographic research.

I started this project in July 2008 and still work on it today. It has a title :

D.A.N.C.E (A lo-fi radiophonic documentary on contemporary dance theory)

And a probable length.

52 minutes.

listening

It uses sound materials that i recorded within the 6M1L work periods and follows 5 main study cases :

1/2/3/4

IN RELATION TO XAVIER LE ROY's TO CONTEMPLATE process.

Understanding what kind of virtual/mental spaces sound produces.

5/6/7/8

WITHIN ESZTER SALAMON'S ELUCIDATIONS research.

Unfolding voice as an instrument.

9/10

TOGETHER WITH JUAN DOMINGUEZ

Using interview and recording as tools for analysis.

11/12

ALONE

Developing (in the frame of my Personal Performance Practice. (See **PRACTICING**) a regular practice of songwriting. (1h/day)

13/14/15

WITH LIONEL QUANTIN (chargé de réalisation of the A.C.R/France Culture)

Editing the sound materials.

To listen, download audio file on <http://everybodystoolbox.net/?q=node/145>