Propositions for 3rd Cycle Education in the Performing Arts

DAS Publishing Amsterdam University of the Arts

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FIELDINGS Propositions for 3rd Cycle Education in the Performing Arts

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Amsterdam University of the Arts



Academy of Theatre and Dance

### **9** graduate school

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THIRD is a unique facilitating model designed as a three-year trajectory for small-scale research cohorts. Preparing transdisciplinary practitioners from across the performing arts towards 3rd cycle research opportunities, THIRD explores shared processes of peer support and feedback. By sharpening and refining the long-term aspirations of each fellow's artistic research proposition, potential academic affiliations and funding possibilities come into focus. The cohort environment generates collective experiment through reflective and diffractive attention, affecting, with ease and rigour, the praxis of practice in artistic research.

www.atd.ahk.nl/das-research/third

THIRD is part of DAS Research, the research department of DAS Graduate School and the Academy of Theatre and Dance at the Amsterdam University of the Arts. The academy awards Bachelor and Master's degrees, but cannot bestow a doctoral degree. THIRD is unaffiliated with a degree-granting university, the programme intends to support artists who wish to expand their knowledge(s) by supplementing PhD candidatures in the Netherlands and abroad.

THIRD was initiated by Professor Marijke Hoogenboom and Dr. Sher Doruff in 2016. Since 2019–21 the THIRD team is headed by Sher Doruff, tutored by Dr. Emilie Gallier and Dr. Ilse van Rijn, and coordinated by Sanne Kersten.

THIRD is generously supported by the Netherlands Initiative for Education Research (NRO), as part of the Comenius Senior Fellowship awarded to Marjike Hoogenboom.



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Propositions for 3rd Cycle Education in the Performing Arts



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BY MARIJKE HOOGENBOOM

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### WHAT IS IT

This book introduces you to several endeavours. First, it is an enquiry into the possibilities of a peer community that is committed to supporting each other. It is also a document that portrays twenty-one artists through the lens of exchange, or another's practice. The book is therefore a resource to explore practices of thinking and working together, of extending questions and concerns to others. And most importantly, it is a record of time: as of this publication, this book captures the first six years of a unique programme in art education, set up exclusively to facilitate a small group of international performing artists, interested in exploring research opportunities at a PhD or PhD equivalent level.

While our book will hopefully inform and inspire other initiatives to develop pedagogies for practice-led research, *FIELDINGS* constitutes the conclusion of the 2018–2020 collaborative research project 'Bridging the Gap: Towards a Full Cycle of Education for the Performing Arts' initiated by myself, Sher Doruff and Sanne Kersten.

### WHY HERE, WHY NOW

In 2016, the debate around artistic research had already been going on for two decades and many countries (particularly in the UK and Scandinavia) had, accelerated by Bologna, established PhDs as the new terminal degree in higher arts education. However, the situation in the Netherlands was different. Neither did we offer qualified 3rd cycle programmes, nor did art education acknowledge the gap between applied and academic universities, depriving young and mid-career artists from competencies that prepare them for the competitive field of postgraduate opportunities.

This lack of infrastructure and pedagogy had become an urgent problem for the professional field, as well as for the future of the art school in the Netherlands. In the past years,

we could witness a growing desire of professional artists to engage in research that we could not facilitate. As a result, we were unable to support our own alumni, teachers, tutors and peers, and as an institution started to become isolated and were concerned to lose our exceptional position in performing arts education.

When the Amsterdam University of the Arts embraced our proposal to set up the first Graduate School for Performing Arts in the Netherlands, situated in the former Shell laboratory complex on Amsterdam's north bank, and jointly operated with two pioneers in progressive arts education (DasArts and the Amsterdam Master of Choreography), we did not hesitate: we were convinced that we could use the institutional challenge productively and build an alternative for standardised structures. Convinced that this alternative, our 3rd cycle programme THIRD, would have the power and the imagination to activate — so to speak — both the front and the backside of such an institution.

### STARTING IN THE MIDDLE

Cultural theorist, Irit Rogoff, believes arts education can be a model for educational and cultural activities at large. 'It gives permission to *start in the middle*,' she explains. 'This permission [...] allows those being taught to take centre stage, since they instigate its taking place and allow the processes they go through to become the *substance* rather than the *outcome* of education.' 1

Although Rogoff names the core values of today's art education, we can no longer take for granted that the didactic cornerstones and the ethics of the academy at large are safeguarded by Higher Education policies. The traditions of small scale, specialist, practice-led, intersubjectivity, peerfeedback and situated learning have become a precious good within the ecology of art universities. And it is no surprise,

that these qualities have provoked Richard Sennett, in conversation with the sociologist Pascal Gielen, to see the art academy as being one of the few places that still operate an 'exceptional educational model.' <sup>2</sup>

I would like to view THIRD as such an exception. An exception that is likewise a necessity to reposition the academy from within and investigate the relationship between education, artistic practice and research.

Especially in times when society is changing at such a rapid pace and professional developments are 'in a state of upheaval all over the world,' we are confronted to radically review art education. The Netherlands Association of Universities of Applied Sciences suggests that: 'If educational programmes were only to provide education for practices as they currently exist, we would only be addressing a past professional field [...] while a defining characteristic of innovation is that we do not know what the world will be like in a few years.' <sup>3</sup> For me, this is an extended invitation to be ambitious in strengthening the importance of experiment and risk in art education, and to explore the potential of 3rd cycle programmes that allow artists to grow as artist-researchers and to create relevant contributions to the complex issues of our day.

### **URGING OUR PEERS**

Inasmuch as any sourcebook or guide is proactive in its attempt of sharing, this book is productively forward-looking. It does not try to provide a complete account of the first six years of THIRD and the people in it. Nor is it able to ground our experimental pedagogy in established directions, as those simply were not the interest of our work. It can only suggest a range of propositions in the hope of opening up further horizons for artistic research in and beyond institutional contexts.

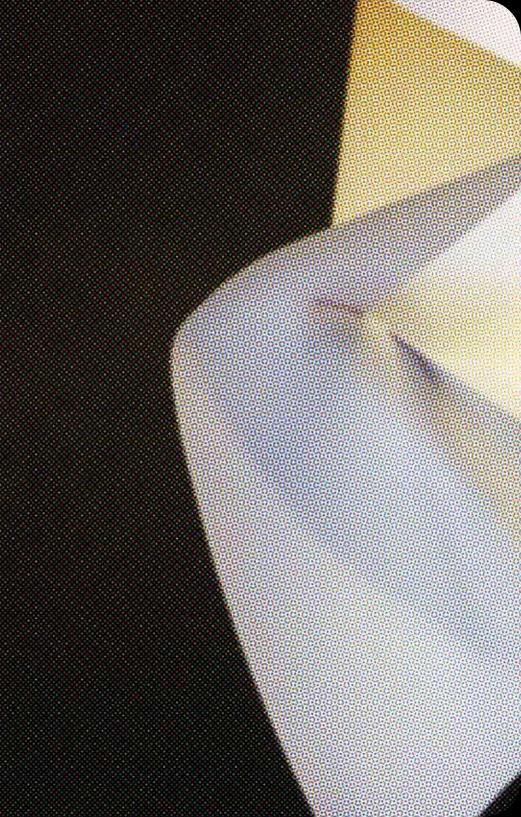
Although we started THIRD in response to a problem, our journey never aimed to come to conclusions or to limit the possibilities of multiple solutions. In that sense, THIRD remains a collective construction site which is mirrored by the book, and which offers itself as an open source for future practices in 3rd cycle education — urging our peers to continue to claim, create and distribute structures that allow for modes of thinking and working together.

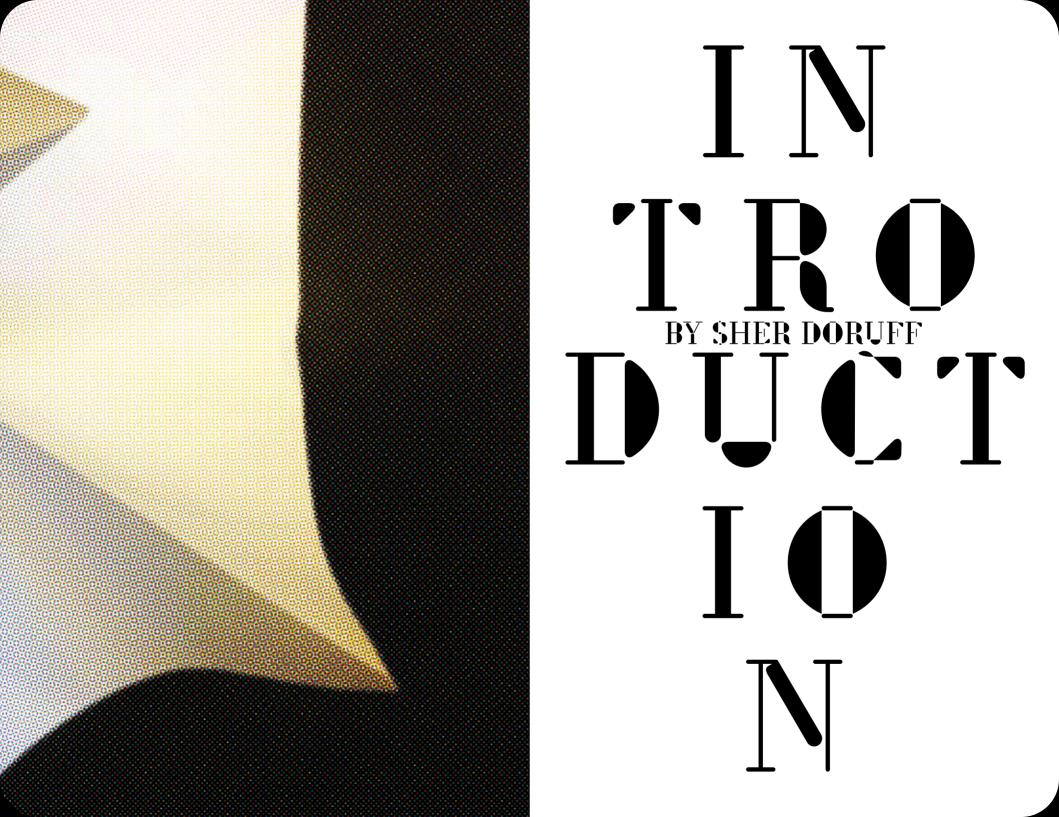
This project and this book would not have been possible without the spirit, the care and the dedication of my colleague and friend Sher Doruff. We all owe her a great debt of gratitude for her infinite generosity.

Marijke Hoogenboom, Zürich 03.10.2020

### NOTES

- 1. Teaching Art in the Neoliberal Realm, Realism versus Cynicism, eds. Pascal Gielen et al. (Amsterdam: Valiz, 2012).
- 2. Irit Rogoff, 'Schools of Thought. Three lecturers from art academies in the USA, Germany and the UK reflect upon strengths and failings of art education today,' in *Frieze*, no. 101 (2006).
- 'Vereniging Hogescholen, Onderscheiden, verbinden, vernieuwen: Advies van de commissie-Dijkgraaf voor een sectorplan kunstonderwijs,' The Hague, 2010.





## ON THE POTENTIAL OF SITION

In the three decades of discourse generated in the nascent field of Artistic Research in Europe, debate surrounding the politics of knowledge has often been heated. Many have argued convincingly that artistic research praxis produces knowledges — disciplinary and transversal. Full stop. End of discussion. Others have critiqued this point, insisting that artistic research engenders something distinct from categorical epistemologies, something of value in excess of 'knowledge', practices that indissolubly convolve knowing and becoming. Call it a performative, ontogenetic spin on the onto-epistemological. This argument proffers research in the arts as partially anarchivable, as the movement of thought, as emergent aesthetics and attunements that defy the quantifiable, that elude conventional assessment. As is often the case, it's the dynamic relation between these two perspectives that enervates the potential of artistic research to field across and through material-discursive activity in the humanities, sciences and arts own interdisciplinary warp and weft. FIELDINGS, this collection of research propositions, runs with the paradoxical gerund, giving the noun's stability (field) and the verb's movement (to field) a fluid and plural quality.

### THE ARTIST AND THE UNIVERSITY

Amazingly, the long debate that bops with the line dance of artistic research through the doors of the hallowed halls, still has agency. Why lay claim to the brass ring, the imprimatur of the university, for validation of processes immanent to artistic practice? What does recognition from the academic institution have to offer that the pursuit of practice within the art field delimits? Why the desire to formally situate artistic practice in a 3rd cycle / doctoral programme within the institutional prerogatives of the research university? Why, as I write this in the waning months of 2020, with accelerating decolonial, anti-capitalist, anti-racist critique of neoliberal academic institutionalism, do artists seek this affiliation?

What's the kick? The purpose? The proposition? Are the pragmatics of hypothetical financial security sans arts funding a driving force? These questions remain provocative and divisive in educational policy and professional art discourse in the post-Bologna declaration decade.

Retorts come quickly to these challenging questions. One response is that supervised, long-term research by artists deserves to be considered as an 'original contribution to knowledge' and thereby considered as a potential doctoral degree. Another response is that it affords unique opportunities, an expanded field for rigorous, incisive peer exchange and a broader dissemination of artistic projects, that it promises, like a carrot on a stick, a parallel source of income. Another reflexive response might simply be 'Why not?' And then there's this: the ambition to embrace academic rigour while sidestepping the accredited degree entirely. Ten years ago, Stefano Harney and Fred Moten helped make it clear in their canonical book on the university, debt, credit and Black fugitivity, that undercommons study, the uncredited pursuit of collective being is what matters. Increasingly, collective thinking percolates in the crevices and underbellies of educational institutions and, importantly, outside its towers.

So what and how are we doing what we do in DAS Graduate School's THIRD programme, nestled in the old Shell research building on the banks of the River IJ in Amsterdam? How do we situate our programme in this tendentious terrain? I would like to offer a proposition for our pedagogical raison d'être. A proposition, not in the sense of positing a statement or assertion that will land as a truth or a falsehood, but rather a proposition in the manner that process philosopher Alfred North Whitehead approached it: as a speculative 'lure for feeling', a call to adventure.1

As we have compiled the material of this book, the concerns, the care, that we as educators and artist-researchers commit to activate and nurture with lifelong study are dramatically, tenaciously, at play. I would suggest that a processual mode of thinking/feeling/making is vibrantly immanent to the materialdiscursive-somatic practices that excite our conversations. Feminist, queer, care, ecological/extractivist, Black and deco-Ionial studies, institutional and capitalist critique and bodies in all their in-/nonhuman manifestations augment artistic research at DAS Graduate School, Transversal artistic techniques and practices situate these knowledge domains with discourse that values natureculture, fiction and fabulation, death and grief, social injustice and precarity, spectatorship and agency, intimacy and alienation, movement and muscle, and more. That said, a non-categorical, speculative imperative pumps the heart of the tentacular methodological variation in artistic research. In exceptionally precarious times, when the urgencies of sustainability and equality seek concrete, intersectionally aware solutions, praxes that insistently collaborate with uncertainty, that value 'useless' processes as complementary to useful endeavour, are of substantive importance. Artistic research practices hone vital skillsets for fielding worlds now.

### THE PROPOSITION AS LURE

The conventional proposition, a backbone of academic research, prescribes a logical investigation into the true or false judgement of a statement. For Whitehead, propositions entertain a different dynamic. They are unconscious attractors that provide an immediacy of engagement constituting 'a source of the origination of feeling which is not tied down to mere datum.' I repeat that last phrase, 'not tied down to mere datum,' as it holds clues to affective resonance within the research artists undertake.

A lure, an amodal sensation of potential, may well become a conscious provocateur of gedankenexperiments. Will likely diffract, mutate, as subtle, multiplicitous deviations from the source statement. A Whiteheadian proposition is always a comingling relation between subjects — the logical subject of the propositional statement and the worlding ways of the researcher subject that speaks it. It aims to articulate variables rather than prescriptively validate a slippery, epistemological truth. Erin Manning and Brian Massumi write, 'The proposition is so much more than a statement. It is nothing less than a worlding.' <sup>2</sup>

Propositions oscillate with questions. Where and how might a proposition's findings matter in an expanded field of art practice? Where and how might its scholarship matter? How does it come to matter in the world? Donna Haraway has offered the mantra that 'it matters what worlds world worlds,' 3 just as Whitehead alluded, 'Have a care, here is something that matters!' 4 Caring for concerns through praxis is what's at stake.

The pandemic destabilised social climate challenges artistic researchers to parse, filter and ultimately insist on the transductive legitimacy of making art with and through knowledges, with and through cultural critique, with and through the performance of the speculative. This propositional approach to research may be controversial in some academic circles but for artist-researchers it can feel like everyday practice. Yet, as Gertrude Stein once elaborated 'the emphasis is different.' This is praxis as a doing that pokes at, that expresses, the topological folding and unfolding of a proposition in and through individual projects that coalesce in collective encounter. This is a move towards what poet and Black studies scholar Fred Moten asks of us: 'to consent not to be a single being.'

### **STUDY**

In *The Undercommons*, Moten and Harney speak of studying as intellectual activity bubbling in the bowels of the university and vibrant everywhere outside its halls. Here is collective

thinking the institution cannot hold. Here is coming together to explore ideas without the pretext of credit.

When I think about the way we use the term 'study', I think we are committed to the idea that study is what you do with other people. It's talking and walking around with other people, working, dancing, suffering, some irreducible convergence of all three, held under the name of speculative practice. The notion of a rehearsal — being in a kind of workshop, playing in a band, in a jam session, or old men sitting on a porch, or people working together in a factory - there are these various modes of activity. The point of calling it 'study' is to mark that the incessant and irreversible intellectuality of these activities is already present. These activities aren't ennobled by the fact that we now say, 'oh, if you did these things in a certain way, you could be said to be have been studying.' To do these things is to be involved in a kind of common intellectual practice. What's important is to recognize that that has been the case — because that recognition allows you to access a whole, varied, alternative history of thought.

- Moten interview 5

That the 3rd cycle programme at DAS Graduate School is unaffiliated with a degree-granting university was initially seen as a deficit in the sense that we could caretake a research ecology but we could not validate those processes. In my view, this perceived bug has been a feature. THIRD anticipated working with mid-career performing artists in the hope of stimulating their research topics, eventually situating the content, questions, propositions, methods, funding, location and supervision requirements of their propositions within a sustainable academic environment. The non-aligned, non-prescriptive relationship with a single university's criteria and resources

(human and material) have given THIRD the space to practice *studying*, to nurture an undercommons culture. To take time together to query the situatedness of singular/specific research aims in relation to the aims of others. THIRD supports invigorated study with attentive feedback and studio facilitation in place of top-down assessment procedures endemic to the many universities in which its participants are enrolled. It supports researchers who opt for facilitation of their research projects through intensive peer-to-peer exchange. As an educational programme, THIRD aims to augment potential, to emphasise differently, to experiment with gatherings and lifelong study as ethico-political-aesthetic forces.

### DIC CUR HIC

Whitehead's conception of a proposition is in league with the Leibnitzian injunction 'dic cur hic' which translates from the Latin as 'say why here', or in a contemporary feminist vernacular: 'say how your situated research, on this particular occasion, matters'. It counsels to refrain from spouting generalisations and rather risk presenting indeterminate specificities, what is not yet understood but sought after as an adventure in thinking and making. It is to speak of how this choice, now, makes a difference, how it shares an ethical kinship with an 'ecology of practices' fielding vibrantly disjunctive pluri-practices. This premise, as for example performed in THIRD quarterly update sessions, intra-acts with how one's own research tends towards response-ability as a playful yet earnest endeavour, nurtured, considered and refreshed in comings together. I have thought to myself of these sessions as Dic cur hiccups. Immediate, generative, glitchy expressions of what's now at hand.

### **FIELDINGS**

Originally we called this book a 'Sourcebook', but it became apparent it would not serve as a handy reference for identifying

and inventing methodological research techniques. The sourcing here has more of a *worlding* quality, is more of a nexus of sensation and perception, of thinking/feeling, that validates the non-normative. Studying, in the Moten/Harney sense, is participation that gathers intensities, opening an expanded field of collective self-development. Correspondingly, throughout this book we have taken an unorthodox approach to research representation. Portraying the research concerns of the current THIRD cohorts through the eyes and ears of colleagues, rather than through their project descriptions, is one way of acknowledging the importance of *study*. Bringing their research questions and propositions to a wider world is another.

The structure of *FIELDINGS* is predicated on a liminal *hinge* between the personal and the prolific. The portrayals of twenty-one THIRD artists, edited by Nienke Scholts and myself, approach these researchers as the enunciating subjects of their propositions. Their voices, their matters of care, 6 are absorbed, digested and depicted through lines and verse, through aggregation and distillation, by astute listeners. Here, the enunciating subject, the THIRD researcher, 'consents not to be a single being,' consents to presenting their work and working methods expressed through the practice of another. Lucy Cotter, Jennifer Lacey and Emilie Gallier respond to the artists' concerns through techniques of observation and creation developed in their own work.

FIELDINGS flows as a textured interlace of portrayals and pedagogies. Of expositions born from deep listening and careful consideration. What ensues are adventures in storytelling. The portrayals here are as incisive as they are elusive.

PREFACE: Marijke Hoogenboom sets the visionary scene of institutional risk-taking. Through her creative efforts and purposeful administration, THIRD transited from idea to flesh and blood reality.

PORTRAYALS COHORT 2: Lucy Cotter's renderings of the second THIRD cohort, Gustavo Ciríaco, Rosie Heinrich, Alison Isadora, Jennifer Lacey, Mike O'Connor, Nienke Scholts and Siegmar Zacharias, are exemplary of her long involvement with artistic research outside of as well as in (post)graduate educational contexts. As a practice-led thinker and writer of essays and experimental (literary) texts, these inclinations meld in her reflections on the workings of the seven artists. Cotter undertook these textual portraits after an extensive interview process with the artists and a reflective gestation period. A mix of fabulation and critical analysis, her portraits allude to the fantastical and the concrete in their work. In these textual renderings, Cotter commits to her appeal to 'reclaim' artistic research through practice.

PRAXIS: Julien Bruneau's essay on the pedagogical climates generated by THIRD gatherings tells a story of how the cohorts bloomed and seasoned as groups. His telling is indicative of the discursive and practice-led intensities that pop-up, drift, accentuate and problematise questions and concerns through tears and hilarity, through perceived failures and successes, through conviction and speculation. Thoughtful dissensus pollinates propositional fields of vital, difference-making concurrence. Bruneau's essay elaborates the pedagogical contours that THIRD quarterly seminars invigorate from his point of view. His reflection takes the proposition's logical subject — its pedagogical methods — seriously. But it is the very bleed between the statement of the proposition and the utterance of that statement that is so palpably, so keenly resonant with what is at stake in *study*.

PORTRAYALS COHORT 1: Jennifer Lacey's portraits of the first THIRD cohort, Julien Bruneau, Alice Chauchat, Agnese Cornelio, Emilie Gallier, Edit Kaldor, Suzan Tunca and David Weber-Krebs are born of her long-time oracular, expanded hermeneutic practice. Interviews and online sleuthing set the pertinent conditions for razor-sharp intuitive, perspicacious readings of her colleague's research projects. Clairvoyant sometimes, insightful always, Lacey's graphic tarot-like cards offer the artist-researcher renderings of future-past aspirations a transcribed interview could never approximate. Lacey offers each artist and all readers the conjunction between a symbolic image-collage and a textual interpretation. The intensive labour of Lacey's exercise cannot be underestimated. Her mode of channeling, the detail of her observations, the precision of her framing, the choices of situated objects in the visual representation, all speak to a singular practice imbued with a remarkable depth of life experience.

PRAXIS: In the Gatherings section, edited by Konstantina Georgelou, the artist-researchers were asked to pose a question salient to their concerns — dic cur hic — to someone concurrent with their everyday worldings. This might be a parent, a neighbour, an artist, a greengrocer, a scholar, a colleague. Doctoral programmes often evaluate a candidate's research on its projected 'impact' on the world. THIRD's pedagogical practice is less interested in how a proposition may bombard/shock/sway the public than in how plurisocieties participate in the becoming of that proposition, how research in-forms, re-forms and pollinates as it diffracts and disseminates. How it is shared. Georgelou's introduction to the exercise asked of THIRD participants for this book is telling. Posing a pressing question to a 'not the usual suspect' correspondent was a challenging proposition for some. Nonetheless, I believe this section is vital to the ways in which this book hopes to convey the intersection of praxes.

PORTRAYALS COHORT 3: Emilie Gallier, a member of the first cohort and a tutor of the Cohort 3, interweaves her drawing practice, a significant technique of her own PhD research project, with the urgencies of the newest THIRD artists: Áron Birtalan, Andrea Božić, Catalina Insignares, Igor Koruga, Nikita Maheshwary, Amanda Piña and Cecilia Vallejos. Here are seven portrayals of processes, expressed through Gallier's polyfocal lens, her astute antennae. Her drawings gather, locate, zoom in and out, as she listens, as she spies, as she confabulates the propositions of her colleagues. She renders individual practices in a sensitive, archipelagic relation.

### PARTICULATE MATTERING, AGGREGATE BECOMING

To conclude I would like to offer a propositional variation, a non sequitur, on the states and status of artistic research. This tangent is more lure than metaphor. A reference so unmitigated it particulates before it congeals. I pull an obscure quote from Negarastani:

Each particle of dust carries with it a unique vision of matter, movement, collectivity, interaction, affect, differentiation, composition and infinite darkness.

— Reza Negarestani, Cyclonopedia: Complicity with Anonymous Materials, 2008

Should you be thinking: how strange — what a weird image for artistic research — dust? I would agree. This allusion is apt to bounce the wrong way, or thud without any buoyancy at all. It evokes a knee-jerk image of pulverised pasts, untidy presents, choked futures. As with so much matter in our unfolding cosmologies, dust is easily classified as a nuisance and forgotten. But let's consider contingencies, the always otherwise:

Dust — a source of great contemporary fascination for artists, critics, and historians — is a powerful quasi-object, a magic substance, something to conjure with. Like anything magical, dust is ultimately a figuring not just of the possibility of magic, but also of the operations of magical thinking itself.

- Steven Connor, 'Pulverulence,' 20097

And (allow me this frivolous diversion) this:

[...] dust is ineliminable. We cannot do away with it for good, since no matter how much we try to 'clean' it, we only unsettle and move the unbearably light refuse from one place to another. Whatever threats or promises it harbors, we can rest assured that it will eternally return, not as dramatically as ghosts or specters but quietly and cumulatively, like the falling snow.

— Michael Marder, 'Dust, the Ledger of Past Existence,' The Atlantic, 2014

The editors and contributors of these FIELDINGS have arranged lithe portrayals and pedagogical expositions of what has not yet come to form, what is entangled in a process of impossible capture, what is proposed and re-proposed, tried and re-tried. What is at work. We have collected processes as fragments. Some as polished as a well-rehearsed performance, a peer-reviewed text. Some as nascent and amorphous as dust-like particulate matterings that shed and aggregate with vibrant motility to shape, to reveal, the objects they outline and envelop.

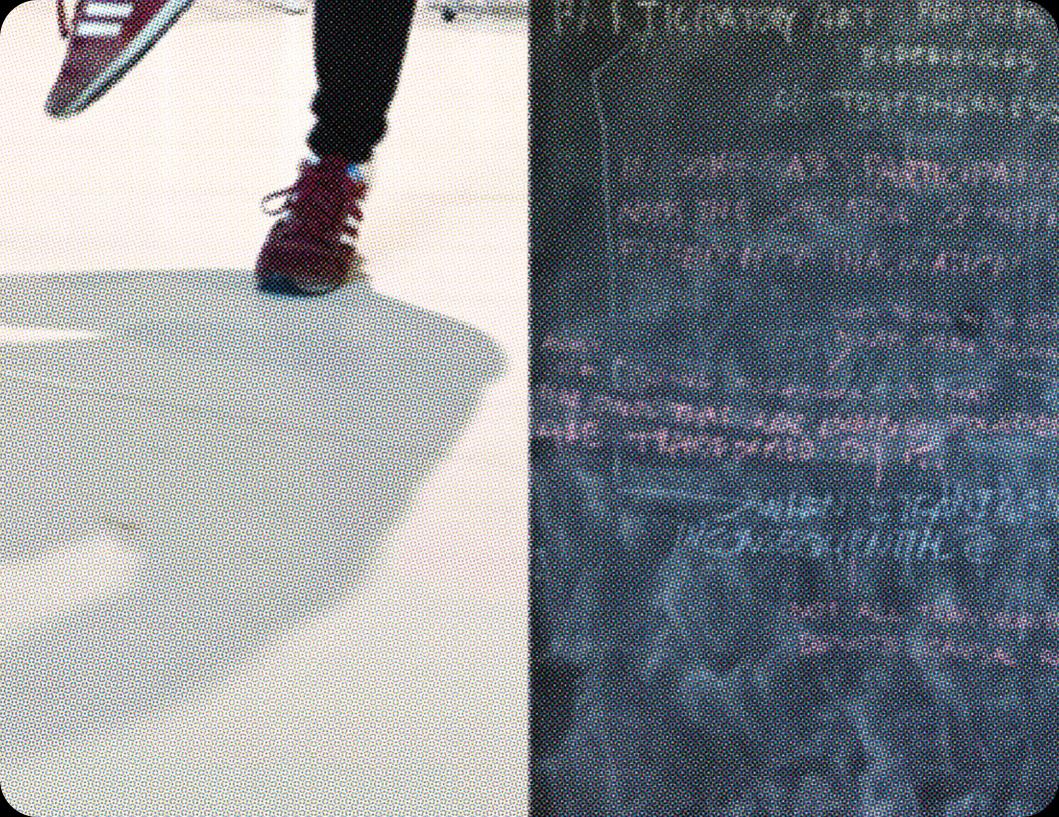
This quirky bit of whimsy is not meant to conflate artistic research, speculative practices and processual propositions with magical thinking. No, artistic research is, arguably, in excess of classification, of homogenisation, of definition. It may imbricate the rigours and standards of established scientific methods just as it may reinvent them through indeterminate, variegated practices.

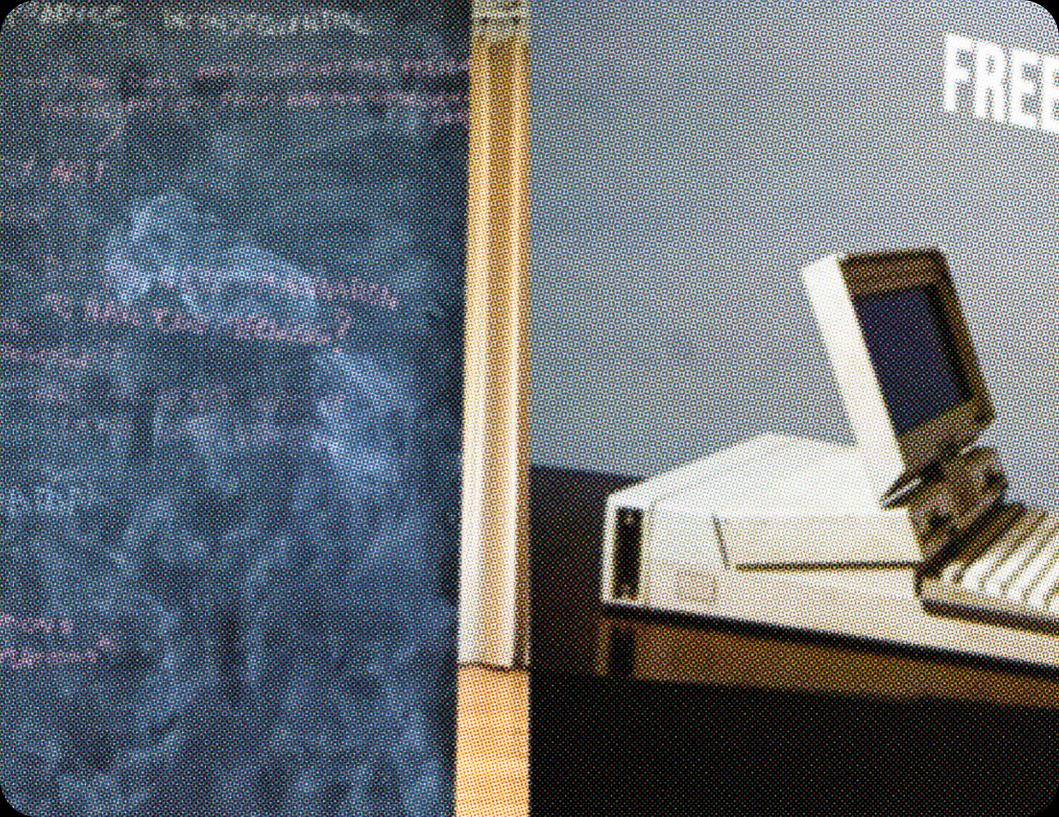
Perhaps it comes to this. To embrace the granularity of particulate mattering in collective study is to refuse the reduction of potential. To value the unfurling. To sustain study. To world. To field. To trouble. To *dust-up*. To confound.

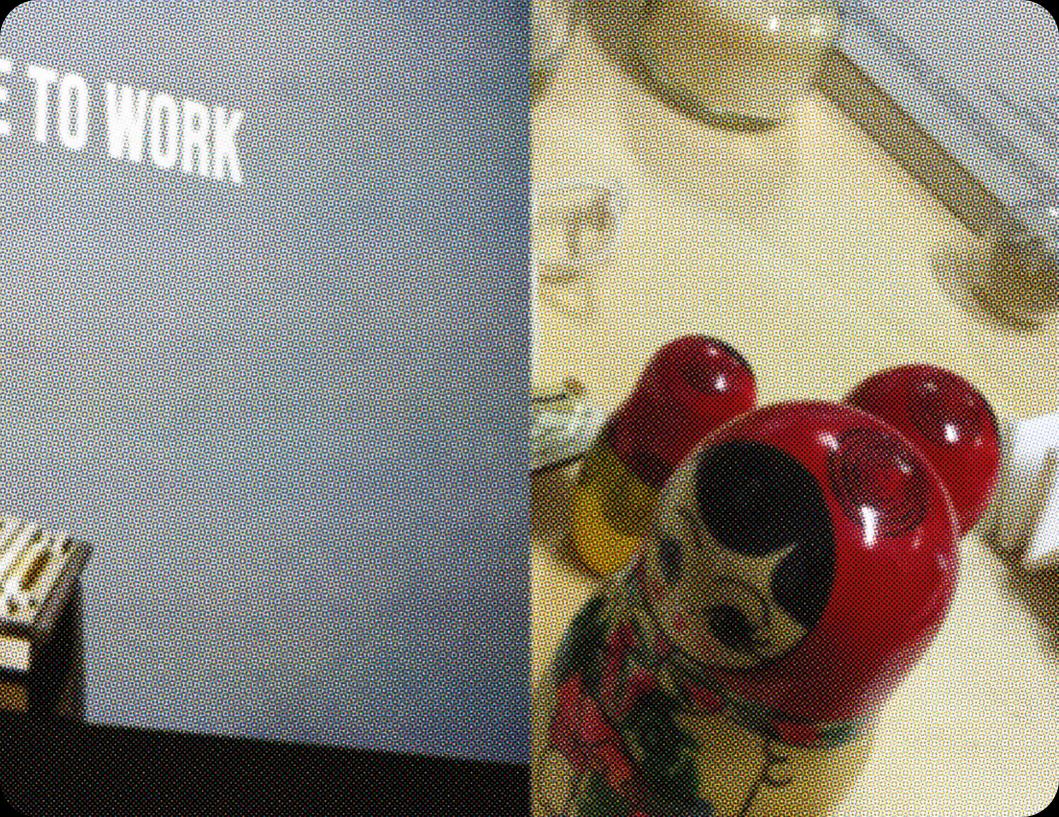
### NOTES

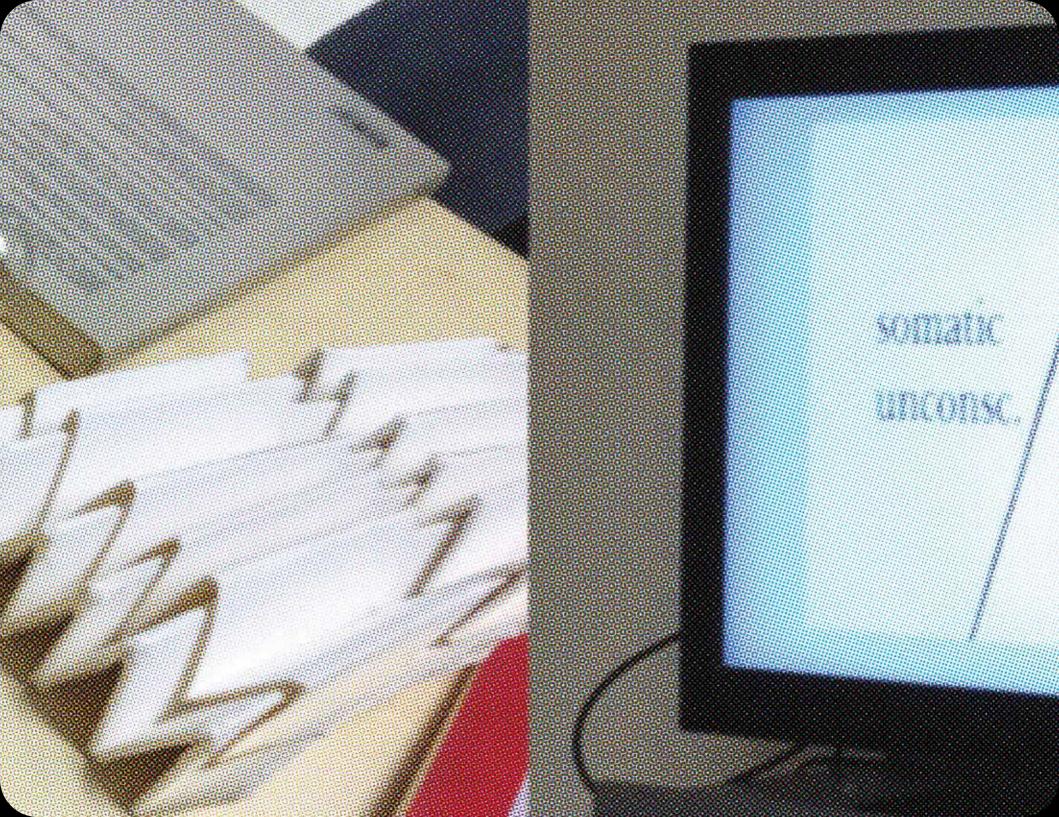
- 1. 'The primary function of theories is as a lure for feeling, thereby providing immediacy of enjoyment and purpose. Unfortunately theories under their name of propositions have been handed over to logicians who have countenanced the doctrine that their one function is to be judged as to their truth or falsehood.' Alfred North Whitehead, Process and Reality: An Essay in Cosmology (New York: The Free Press, 1929/1978), 184.
- 2. Erin Manning and Brian Massumi, 'For a Whiteheadian Laboratory: How do you make yourself a proposition?' in Propositions in the Making: Experiments in a Whiteheadian Laboratory, eds. Roland Faber et al. (Washington DC: Lexington Books, 2020), 8.
- 3. Citing the work of ethnographer Marilyn Strathern: 'It matters what matters we use to think other matters with; it matters what stories we tell to tell other stories with; it matters what knots knot knots, what thoughts think thoughts, what descriptions describe descriptions, what ties tie ties. It matters what stories make worlds, what worlds make stories.' Donna Haraway, Staging with the Trouble (Durham, NC: Duke University Press, 2016), 12.

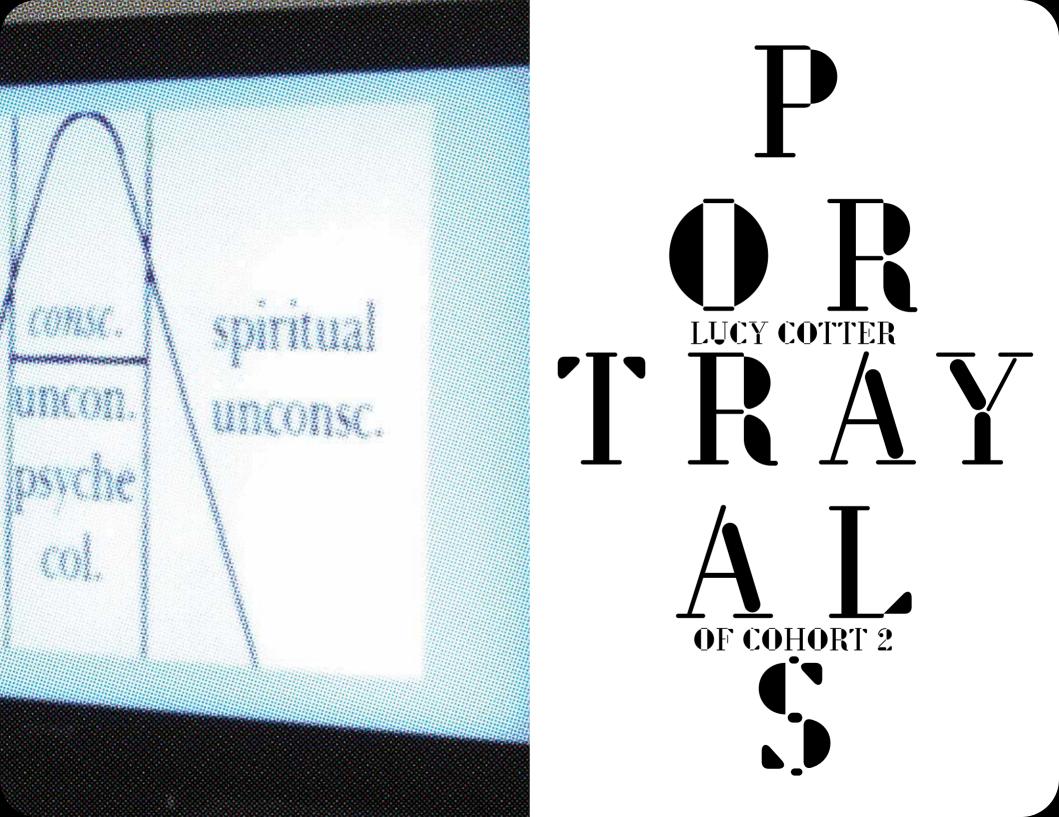
- 4. Alfred North Whitehead, *Modes of Thought* (New York: The Free Press, 1938). 11.
- 5. Stefano Harney and Fred Moten, The Undercommons: Fugitive Planning and Black Study (New York: Minor Compositions/Autonomedia, 2013), 110.
- 6. 'Looking at problems and research terrains as matters of care can then also become a speculative research question as these researchers propose: "The question, then, is not how can we care more? but instead to ask what happens to our work when we pay attention to moments where the question of how to care? is insistent but not easily answerable" [...] (Atkinson-Graham et al. 2015), 'Maria Puiq de la Bellacasa, Matters of Care: Speculative Ethics in more than human worlds (Minneapolis, Min: University of Minnesota Press, 2017), 7.
- 7. http://cabinetmagazine.org/
  issues/35/connor.php











### WALKING THE WRINKLED PLANE

Two people stood in a room, looking for something. Searching, it seemed, on a table, for something. As if they had lost it, as if they were inventing a way to think it up again, as if they had forgotten what they were doing in the process and had moved from looking for something lost to finding something new. There were no words exchanged — at least until the end and even then, they were not words. An animal scream, maybe, a guttural scraping of the throat: bearable/unbearable.

As if they had just returned to this thing. A white table on which to lay things that were not yet things. A black page: crumpled and speckled with something. You could almost call it a rock; when you squeezed it, the folds sedimented, giving way again slowly as the crevices expanded. Someone drew circles with their hands; not marks really; just traces, like hands brushing away something, except that the circling continued. It seemed as if it would almost say something; a drawing, a form turning into a wordless writing. A non-articulation, a wordless thought.

Did I tell you there were two of them? He was at the side, mostly. There was a black rectangle. He held blackness in his hands, a soft blackness; the opposite of a rectangle. I had seen something like it before; it was a table, except that they were putting trees on it, small dead trees standing in clay clumps. They were both naked then, like oversized animals. There was no water; later blue dust, still not water, certainly, but more watery than the white dust he held in his hand that she blew. All I know is that the table upturned and it was really over. Every last powdery trace fell downwards like a landslide. And they still thought it was sublime. It was a scraping back, I suppose. There was a scream; it was her, maybe she screamed twice.

Some other places I recognised: a theatre that could be entered on all sides like a crumpled white page. Inside, a blue line on glass. A triangle of sticks against a body. Following the movement of hands along walls. The not-knowing of a corridor before opening up. Outside, that voice. A street. The upwards of it, the made-ness. Twelve trees inside a rectangle. People held together with elastic, searching for something. A sometimes stretching toward. Much earlier, that place where more than two shared something known by one of them. Two cities, twice sharing. A room of wonder; I misheard it initially. A room of water.

Unintelligible plunging. Unknowable distance from the surface. An inability to speak. Near-drowning in the sound of voices. Silver glittering circles rippling out, closing in, a circular cape.

He looked out the car window, a rectangle containing something he wanted to change: trees, a triangle in the shape of a mountain. A painting, a landscape made of sand; they wouldn't take their shoes off, wouldn't walk in it. Afraid. I suppose, to be out of depth. That softness. Something unintelligible. Wouldn't want to get lost. Having to look for something. Having to find something new. They went everywhere to see the same thing. Didn't recognise it. A painting. The rectangle, the blackness of it all. A looking through slits. The ones who came here were still seeing the there of it. The ones staying here seeing here everywhere. How to find the whereness of it? Table scraping, backwards. A way to think it up again. The blackness of it. A hole for trees, the tilted. Between vantage points. White balloons falling from above like birds landing. The softness of it. There was singing; the black party hats, little triangles. Just standing there, a painting held in two hands, the cars on all sides. An unexpected nearness.

### NOTE

This text seeks to grasp the poetic sensibility of Gustavo Ciríaco's practice, tracing imagery and ideas from several works for the stage, the gallery and the street, including Here whilst we walk (2006),

Covered by Sky (ongoing), A room of wonder (2012-13), Gentleness of a Giant (2016), Voyage to a wrinkled plain (2017) and Cut by all sides, open by all corners (2018).

### THE SPACE BEYOND BOUNDARIES

In the video work that forms part of Rosie Heinrich's multidisciplinary project, we always need heroes \{\end{a}\} (2015 – 2020), a middle-aged Icelandic woman narrates the story of the nation's economic crash in 2008. Listening to her undulating fairy-tale-like voice, we become children again, wanting to be carried away to a fantasyland. But the narrator's exaggerated facial gestures and slow deconstructive pronunciation of certain words alert us to the slippery nature of narrative. As the screen cuts to sedimented reams of white paper and geological abstractions of solidified black lava, we hear the voices of other unseen protagonists. These bankers, historians, folklorists, scientists and fishermen recount in snippets the largest systemic banking crash experienced by any country in economic history. But the core of their narrative revolves around the emotional journey of a nation blindly led by national myths and promises that were never grounded in reality. We are invited to sit in the psychological aftermath of the crash, sifting through the emotional and political debris together — not as strangers, but as fellow human beings navigating the fragility of our own narratives.

Although we never see these protagonists, their recollections are subtitled with a specially devised

notation of excessive body movements, stutters and exhalations that subtly conveys the existential impact of the crash. The population's euphoric and sublime experience of identifying with politicians's and businessmen's spun tales invoking the pride of Iceland's 'Golden Age' transforms in the space of 24 hours into bankruptcy and a hole at the centre of Iceland's national narrative. That void in the population's sense of reality is echoed in subtitles of recurring empty circles and blank spots. The lack of any future narrative is marked emphatically by shots of black and white spheres, floating, planet-like on Iceland's geological landscape, as if the gaps and holes in these narratives of reality have been made to physically manifest. In this abstracted yet material context, we are invited to take stock of our reflexes as listeners complicit in the construction of the real. As the black spheres bob gently on the volcanic rockscape, black circles appear on the screen, forming outlines that seem to narrowly miss the objects they propose to frame. It's as if reality is always off-centre of our perceptions and here we catch ourselves in the act of mental intervention.

Despite the specificity of its socio-political context, the we always need heroes¶ project echoes

a number of other works by Heinrich that poise us in a place in which we must contemplate the borders between reality and delusion. In her film It's possibly the only way that I can walk through myself (2014), alternating fragmented observations by two individuals recounting their manic, depressive and psychotic daily life experiences are juxtaposed against photographic images these protagonists have made of their home interiors. Innocuous objects appear overwhelming in some, while others lend the sky overhead a religious significance. The film plays subtly with our tendency to identify with stories; challenging us as listeners as normality veers into mental instability. Through her testing of the phenomenon of belief, a similar effect is achieved in It was big enough to get me completely inside (2012, published with DAI/Casco Art Institute), a 10" vinyl with an accompanying 16-page booklet that forms an assemblage of interchanging voices telling of esoteric and shamanic rituals and training exercises in pursuit of transcendence. In both works, we are invited to walk together to the other side of reality: sensing that the boundary between reality and delusion is subjective and open to reimagination. Even when things are strictly logical, the delusional

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is always latent, a possibility evoked by Rational Inattention (2015–2018), a choral work from the we always need heroes¶ project that synthesises an economic behavioural model with a beloved Icelandic lullaby.

While Heinrich's interests in listening and the self-narration of stories remain constants in her practice, her recent work points to a more precise disassembly of language itself. Her we always need heroes (2018, published with Fw:Books) book captures the narrative non sequiturs of the video work through the graphic presence of the subtitled psychophysical notations and the unexpected use of perforations throughout the text. The disorientation of habitual modes of reading and listening is a central aim of her current sound, music and performance works-in-progress. In a yet-unfinished video work, entitled Eat my words (2018 –), we watch a woman articulate words in what appears to be unfamiliar language. Slowly their meaning becomes intelligible through a series of phonetic turns that prompt us to recognise both the strangeness of comprehension and our agency as co-authors of meaning. Rather than producing speech effortlessly through the mouth, the protagonist masticates on words,

hinting at the ways that speech utilises the digestive pipe as much as the windpipe. Language returns to the stomach, operating beyond the boundaries of the rational mind.

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## 'AFTER A WHILE. REFLECTIVELY': **PERFORMING** AN ECOLOGY COMPOSITION **PRACTICE**

I am sitting in a sparse hollow-sounding room, writing on a small silver laptop. I have never taken much notice of the tapping of my fingers on the keys, but it strikes me now that it sounds like rainfall on plastic. I am thinking freely about Alison Isadora's practice and wondering what would happen if we were all consciously part of sound creation. An airplane is passing in the background, providing a rumbling score for this thought. Now it is forming a duet with passing cars, whose intensity of participation varies with their speed. A Scrub Jay joins in with long shrieking calls. The fan of my laptop revs up, its whirring building this cacophony to a climax, before fading to a hum.

What would it mean to compose if all sound was invited to be equally present? If each of us could fully inhabit our sound and we worked together towards a sonorous outcome? What would constitute the beginning or the end of our shared composing, our performing together? Would there be a distinction between our composition and our performance? Would that difference feel like a break in continuity? Would it involve a different quality of listening or a different way of knowing? Would a measured time begin somewhere and

how would we know where? How would we make intelligent to ourselves the complexity of all the human and nonhuman intra-actions? How would we visualise their social and material organisation? What, Isadora's research makes me wonder, would constitute a composition or a performance and the relationship between them, if all of their attributes were open to reimagining?

As an established composer and performer, Isadora has long considered these questions from the other end of the spectrum: working from music as a given, from the containment of space and time, of bodies and instruments, departing from the pecking order of the orchestra with its differentiated roles for composers, musicians and conductors; from the norms of composition notation, from the rules and habits and traditions of performance. Her concentrated exploration into the structures and textures of music has led her to the limits of the field itself, to the fact that the boundaries of any phenomenon closely examined are permeable and unfixed. She has sought within this mutability the possibility to reimagine composition and performance so that they more openly embrace the wider creative matrix that enables them to come into being. Taking

up Isabelle Stengers's conception of an 'ecology of practice' as a thinking tool, Isadora has worked against the imposed hierarchies of composer, conductor, score, musician and public. She has sought ways to reject the inequalities inherent in western definitions of music, in conceptions of mastery and genius, in narrow conceptions of time and dislocated notions of performance.

As Quantum physics leads us to realise, the longdominant notion of the world being composed of individuals with non-relational properties is neither empirically or theoretically sound. Rather, 'phenomena are the ontological inseparability of intra-acting agencies': they are 'ontological entanglements'. Isadora too is moving towards the notion of a musical ecology, towards posthuman understandings of agency, towards durational multi-directional models of space and time that offer ways out of imposed hierarchies, imposed delineations, imposed beginnings and endings, contained and thus limiting understandings of how human and nonhuman capacity might come together as live performance of a composition. She is testing what it might mean to create new positions and to conceive her own terms for them: 'the entangled composer',

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'the situated performance', the 'collaborating performers', the 'agential audience', and the 'adaptive notation environment'.

Stengers's proposition that 'there is no identity of a practice independent of its environment' is put to work in every aspect of Isadora's adaptable compositions, such as Stemmen (2018 -), which originally departs from a history of suffrage. Forming an in-situ collaboration with the audience and performers, it collectively creates a contextually responsive score embracing a combination of fixed and indeterminate situations. Its second iteration in Melbourne, Australia recognised the rights of the Kulin Nation, with lyrics reworked to recall their 40,000-year inhabitation of the land, from a time before Port Philip Bay was inundated by the sea. This kind of entangled composition-performance practice creates space to acknowledge trees whose presence precedes human settlement; a river granted legal rights as an ancestor of Whanganui Maori in Aotearoa/ NZ, and regional birdsong as part of the durational temporality of music that extends back into geological time. Hence the deep wisdom of Isadora's musical prompt: 'after a while, reflectively'.

### NOTES

- 1. Isabelle Stengers explores this concept in *Cosmopolitics* 1, trans. Robert Bononno (Minneapolis: University of Minnesota Press, 2010).
- 2. Karen Barad, *Meeting the Universe Halfway* (Durham, NC: Duke University Press. 2007). 333.
- 3. Stemmen (2018-) was originally written for Stroma Ensemble on the celebration of 125 years of Women's Suffrage in Aotearoa/NZ. I cite Stengers from 'Introductory Notes on an Ecology of Practices,' Cultural Studies Review 11, no. 1 (2005): 187.

4. This work took place at the Monash University, Melbourne as part of the Tenor 2019, International Conference on Technologies for Music Notation and Representation on 25 July 2019 and was performed by Decibel New Music Ensemble.

# THE ACCIDENTAL SYMBOL: PERFORMANCE AS A CONDUIT

A woman enters the room she has been directed to by the museum guide, the low heels of her sandals click-clacking as she walks. Almost emptied of its art collection, the space feels different than she remembers it. Crossing the checkered tiles, Rozalia feels exposed, like the last pawn on a chessboard. She hurries past a painting en route to the table and two chairs that form her destination. Glancing sideward, she notices that it is an old painting of the National Gallery itself, surrounded by vintage cars and a motley crowd.

A second woman, performance artist Jennifer Lacey, is waiting for her to arrive and be seated. She greets Rozalia with the studied warmth of a receptionist. Rozalia thinks the artist resembles a nurse with her crisp white dress, but also a fashion model, with her red lipstick and bleached hair. Seating herself on the assigned chair, Rozalia looks down at the multicoloured laminated cards, spread out on the tabletop like samples in a carpet shop. The artist speaks to her in a soothing voice, telling her that the artworks in the museum will be used as a performative divining system through which she can imagine that these works concern her directly. Asked to share her problem, Rozalia pauses and lowers her voice, wanting to

be heard only by the artist. She looks downwards, catching a glimpse of the artist's silver glitter shoes, hidden under the white tabletop.

The artist asks her to select her first card to establish the history of her current situation. Turning the card over, Rozalia sees the symbol of a door with a pool of tears underneath. She does not know that this image is inspired by Cally Spooner's performance, Fake Tears And Outsourcing (2016).1 She recognises instead that her problems have come from feeling shut out of life, even as she appears to be actively participating in it. The artist describes the symbols using words that ring true with her own intuition. Rozalia is invited to choose her second card, which, the artist explains, will sketch out how the problem might develop into the future. Rozalia hesitates between the blue and the orange cards, finally settling on the blue one. The artist turns it over, revealing a picture of a winking eye. Recalling the performance of hypnotised bodies by Xavier Cha that prompted this symbol, the artist suggests that Rozalia will continue to be in denial, keeping her eyes closed to her problems and allowing others to determine the course of her life. Rozalia sighs in quiet affirmation.

A young couple enters the gallery, pretending to look closely at the few paintings that still adorn the walls, but clearly waiting for their own turn to take part in the performance. Rozalia realises at this moment that she too is performing. She imagines the couple watching the scene of two women leaning over a table of cards and the ritual mutterings of the words they exchange. Her time is almost up but she still needs to choose a final card. The artist tells her it will bear a text relating to one of the paintings in the room that will act as a tool for Rozalia to move forward with her situation. The artist overturns her chosen card, which bears the text 'Accidental Protagonist'. Rozalia does not know that the words relate to the picture of the museum she had glanced at en route to the table or that the painting was first hung here in 1922 when the first president of Poland was shot by a right-wing artist while looking at the exhibition. Rozalia does know that she feels like life is happening to her, almost randomly, as she struggles to get by and that this strange experience has prompted her into imagining something less accidental.

Rozalia leaves the museum, slightly flushed in her cheeks, wondering whether she should go home

Jennifer Lacey The text

after all, as she had promised. She walks past the painting again, noticing this time that the women's faces are almost drowned out by their cloche hats, that the men seem to rule the streets, that the cars are like insects prowling for prey. She notices too that she feels more alive, strangely free. She remembers how much she has always wanted to travel.

The artist greets the couple, asking them to seat themselves, distracted slightly by how, once again, the cards seem to fit the circumstances of the co-performer's life so perfectly. She tells herself that this comes from everyone's wish to imagine their lives as legible. Of course art does not have any powers of divination! She hears herself reminding the couple that this is a performance.

## THE BODY AS A CREASE OF KNOWLEDGE

### NOTES

This is a fictive scenario based on a real-life performance by Jennifer Lacey entitled What should I do and if I do it, will it make me a better person? that took place at Zacheta National Gallery of Art in 2017 as part of 'Better Self,' a performance series curated by Magdalena Komornicka. The painting referred to is Bronisław Kopczyński's, Pałac Sztuki, Zachęta (1922).

1. The card refers to a performance about crying encountered by Lacey at Zachęta – National Gallery of Art, Warsaw, Poland, in 2015. The work's title may have been lost in translation, or the piece was performed only once. Other performances have toured internationally under the project title *On False Tears And Outsourcing*, but these performances appear to differ in content.

If we look at the whole body as a piece of paper, folding itself over time through movement and resulting in different areas of human attention, we can start to see the possibility of how things relate to each other.

- Mike O'Connor<sup>1</sup>

If the moving body can be likened to a folding piece of paper that produces lines, how can we unfold the creases that denote experience and tacit knowledge? How can we trace this movement of folding and unfolding across our 'outer material pleats' to our 'inner, animated, spontaneous folds'? 2 Perhaps, as Gilles Deleuze suggests, a fold is just a change of direction. Yet the philosopher goes on to observe that entire species are defined by degree of development assigned to their ability to fold their own parts and to unfold them.<sup>3</sup> Herein lies (human and nonhuman) 'knowledge' (or non-knowledge) — something that has not passed through understanding on its path to knowing. Something only 'known' while moving: beckoning to the mind while dancing.

To imagine what dance could contribute to cognitive science, to linguistics or to perceptual psychology,

one has to leave behind dance as an image-making process, as entertainment, as skill, as a profession, as a tradition, as a given. To centralise this potential contribution in one's practice, as Mike O'Connor has done, is to step largely into the unknown. It is to transgress dance discourse in one's search to facilitate the proto-knowledge inherent in dance infiltrating so-called 'known' areas of thought. It is to point to the uncomfortable fact that, very often, fields like philosophy or phenomenology or cognitive science have, by necessity, substituted a rational understanding of movement for the opacities of the moving body. O'Connor's practice invites us to ask what kind of knowledge would be constituted by knowing the body without understanding? What might it mean to work with the body as the means to know it, and perhaps in doing so, to un-know part of what has, until now, constituted 'knowledge'? Could we set aside our long-held 'understandings' to come instead to new questions, to new opacities? (Who knew that dance could provide a different way of approaching linguistics or that the entangled bodies of two dancers might affect our thinking on gravity?)

These questions also offer new ways into dance. O'Connor's work suggests the possibility of

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reinforming how we look at the body and performance in dance practice. It tests ways to move beyond personal choices of individual aesthetic taste; it delves into language functions and the chemicals released by interacting bodies, echoing the body in love. Combining theories of cognitive science and practices of performance, O'Connor has invited dancers to 'move around X', where x is not the unknown, but rather 'a known subject matter that is constantly shifting and changing, presenting itself in different forms'. 4 Moving onto the 'x of y', he has invited dancers to work with metaphors in a physical exploration of whether the architecture of thought resembles the world around us. (When space becomes a metaphorical landscape, it becomes possible to see language in action.) In Tertiary (2013) one performer holds a watermelon in her hands, turning it slowly. Another dancer repeats her movements, holding the head of a man in his hands, an object that now appears awkwardly attached to a body. In fact the turning of a neck suggests the drawing of an incomplete circle: an open-ended line in space that carries a trace of the head's weight. As one dancer loses hold of the watermelon, allowing it to drop downwards for several inches, we anticipate the subsequent drop of a man's head on the floor.

And so we dance in the neuroscientific notion that watching is like feeling: that the borders where one person stops and another begins are blurred.

If dance is a line in space and thinking is a sequence of thoughts in the mind, how can the dancing mind interweave its various strands of knowledge? If we inhabit the dancing body, can we research movement from within and without, seamlessly and simultaneously? The terms of this reflexivity are surely not a reflection on 'self', but a condition in which the body 'itself' would be regarded as both interior and exterior to its 'self': the dancing body as both subject and object. <sup>5</sup> This marks the inseparability of two folds, which collectively produce the crease or seam along which movement-knowledge is constituted. <sup>6</sup>

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# BETWEEN & BEYOND THE DRAMATUR-GICAL

### NOTES

- 1. Mike O'Connor, unpublished doctoral research, cited in email correspondence with the author.
- 2. Deleuze refers to 'the laws of folds or changes in direction.' He goes on to write, 'Even in a physical sense we are moving across outer material pleats to inner, animated, spontaneous folds.' Gilles Deleuze, The Fold: Leibniz and the Baroque, trans. Tom Conley (New York: Continuum, 2006), 14.
- 3. Ibid., 9.
- 4. Moving Around X (2014) is described on the website of O'Connor's dance company in these terms: http://www.awaitingdog.com/MikeOConnor/moving\_around\_x.html

- 5. I paraphrase the terminology used by Jean-Luc Nancy to consider how the act of listening is both internal and external to the body. Nancy, Listening (New York: Fordham University Press, 2007), 12-13.
- 6. Deleuze writes, 'And between the two folds, in the in-between of the fold, the Zweifalt, [...] the zone of inseparability that produces the crease or seam.' The Fold, 138.

Writing about an expanded dramaturgical practice is not an easy task, despite the range of fascinating departure points within Nienke Scholts's practice. Among them is her project Words for the Future (2018, published with The Future), a publication series for which she invited ten people from diverse fields of knowledge to propose one word for the future and write about its significance, while an artist in whose practice the proposed word seems latently present was invited to respond. I am also excited by her ongoing research into alternative practices of organising the performing arts, while working with experimental theatres like Veem House for Performance and the artist collective MOHA. Yet the temptation to run away with the ideas framing these projects is too great. I would prefer not to write about anything so easily identifiable because I sense that Scholts's work is all about spending time in the challenging but productive space of not-quite-definable areas. It's about feeling out the way forward slowly, moving intuitively and consciously operating in the dark for good reasons that have everything to do with attending to processes while they are still in process.

It has dawned on me that this text also poses a structural problem that relates to the status of dramaturgy as the ultimate 'in-between' endeavour within the arts. The dramaturge undertakes an almost un-locatable practice of mediation, involving spontaneous responses and undocumented conversations that rely on ephemeral situated foresight into the 'what if's' of various creative processes. It is much easier to write a dramaturge's bio, providing touchstones like the names of collaborating directors, artists and institutions than it is to write about their work. because the 'dramaturgical work' itself is evasive or invisible. Yes, dramaturgy involves being the 'co-creator, co-imaginator, co-worker' of many works, yet its collaborative input remains largely unattributed when it comes to the final creative product, which poses problems for the writer.1 Scholts's evocatively titled essay 'Dramaturges that Do Not Work for a Work' raises the question of what happens when the dramaturge operates not towards the work of anyone else, but towards its own ends (as an artist does). 2 She nudges dramaturgy's creativity into the spotlight, inviting us to get to know it better and reflect on its character as a collaborative yet autonomous practice that might alternatively be viewed as an (almost) artistic practice.

Looking for an entry point into this engaging creative conundrum, an earlier version of this text took the form of a fabricated conversation made of juxtaposed snippets from the writings of the late Belgian dramaturge and essayist Marianne van Kerkhoven and Scholts's own. During Scholts's early internship, in 2009, with this senior dramaturgical figure, Van Kerkhoven wondered how a younger generation, used to being well-funded, would take up the challenge to reinvent the field following an inevitable economic downturn. 'The most significant turning points always seem to me to be those at which social upheavals occur of such magnitude that the individual sign system is shocked into realising how unsuitable it is,' Van Kerkhoven reflected in a lecture on her own practice stemming from the same year. 'And as with important paradigm shifts in science, the "new system" will be discovered, translated, experienced as a readable text and transformed into a language by those who can see with new eyes: in other words, especially by the younger generations or those who, because of different life experiences, have not fully integrated the old system.' 3 Is this not why Scholts is searching for 'words for the future', which are in fact words about the present: something not yet named but already recognisable?

Scholts has situated her own practice within this space of necessary reimagining of the field of dramaturgy, which extends into her research of alternative practices of organising the performing arts. Her interest in 'redefining dramaturgy and expanding it from within' starts with claiming her expanded practice as a dramaturgical practice per se.4 Notice that Words for the Future is an editorial and curatorial work as much as a dramaturgy. But it doesn't stop there. Rather, Scholts and other individuals from the upcoming generation recognise that 'you can also use dramaturgy as the ground from which you can situate things; it has its own agencies.' 5 Theirs is a broader definition of dramaturgy, reflecting its Greek root, 'work in action'. 6 'It's about the actions that are at work but also the work that needs to be done on those actions — they don't necessarily have to be performative actions, they can also be political, social or ecological. For [Scholts] dramaturgy is a collaborative work that attends to situations that are not only artistic.'7

Scholts's current works-in-progress demarcate a space for dramaturgy to bring knowledge from different fields and diverse locations together. The greater *how* of that coming together remains

Nienke Scholts The text

an open question, answerable only through the making of new tools and methodologies. Scholts has held workgroups that explore 'diffractive' and 'reparative' reading strategies that enable difference to unfold its complexities through minute and affective attentiveness. 8 These are juicy concepts that beg to be written about ... but I will hold back, not wishing to pre-empt a practice in the making.

### PREPARING FOR LIQUEFACTION

### NOTES

- 1. Nienke Scholts, 'Dramaturges that Do Not Work for a Work,' The Practice of Dramaturgy, Working on Actions in Performance, eds. Kostantina Georgelou, Efrosini Protopapa and Danae Theodorido (Amsterdam: Valiz, 2016), 110.
- 2. Ibid.
- 3. Marianne Van Kerkhoven, 'The Ongoing Moment: Reflections on Image and Society,' notes from a lecture held on 23 May 2009 at the Kaai-theater in Brussels during Kunsten Festival des Arts, published in Sarma: http://sarma.be/docs/2837.
- 4. Scholts, unpublished conversation with the author, August 2019.
- 5. Ibid.
- 6. Scholts takes this definition from the Greek theorists Kostantina Georgelou, Efrosini Protopapa and Danae Theodoridou in their edited volume, The Practice of Dramaturgy, op. cit.

- 7. Scholts, unpublished conversation with the author, August 2019.
- 8. See Karen Barad's analysis of diffractive methodology in Meeting the Universe Halfway: Quantum Physics an the Entanglement of Matter and Meaning (Durham, NC: Duke University Press, 2007), 86-94. Eve Sedgwick unpacks her theory of 'reparative listening' in 'Paranoid Reading and Reparative Reading, or You're So Paranoid, You Probably Think This Essay Is About You,' in Eve Sedgwick, Touching Feeling: Affect, Pedagogy, Performativity (Durham, NC: Duke University Press, 2003), 123-151.

I am looking out on a barren garden that, six weeks ago, was a mini-forest of trees taller than this house. It's still difficult to grasp that the trees (which were roughly my age) fell like a deck of cards in a matter of seconds as a freak tornado ripped through our street. (I do not live in a tornado region.) Even now, after the chainsaw teams and the wood-chipping machines have left, after the electricity poles have been replaced, the landfill completed and the new fences constructed, I cannot guite believe that those massive omnipresent trees have 'disappeared'. Last night I shared this feeling with a friend, who responded by recalling her experience of an earthquake. She remembers watching in horror as the concrete walls and ceilings of her huge office building buckled and shape-shifted into moving waves of form without any warning. The name of this process, when solid bodies under pressure start behaving as if they were fluid, is liquefaction.

In her performance practice Siegmar Zacharias has asked herself how we can prepare for lique-faction, individually and collectively. How can we learn to inhabit the uncontrollable together? How can we live with heightened planetary instability and the increasingly mutable, shape-shifting

reality of institutions, ways of life and bodies that appeared, until quite recently, relatively fixed? Drawing on a lineage of feminist and more-thanhuman philosophers like Donna Haraway and Karen Barad, Zacharias's practice is infiltrated by the question of how matter matters. Exploring how material agency connects and intra-acts with human agency, she is testing how performance art can act as a learning ground 'for developing and enduring dynamic systems that are not predetermined, but generative and co-created across diverse agents, socioeconomic locations and dynamic power relations.' By 'collaborating' with uncontrollable materials like slime and fog, she is exploring the nature and potential of shifting asymmetrical agencies. Making space for multiple nonhuman actors to undermine her individual artistic decision-making process, she is seeking what can be learned from decentering the humanist subject and witnessing relations shifting into more-than-human possibilities.

For audience members, being temporarily submerged in these processes is, to a certain point, an attractive proposition: adults get stuck into slime-play like excited five-year olds. But when a performance moves an audience to experience

the uncontrollability of their own being, things become more uncomfortable. Imagine Zacharias's Drooling Lecture series (2019-), which revolves around true tales of misplaced whales, whose stomachs contain misplaced octopuses, of slime moulds and shifting sexual identities, while all the time manifesting the decision not to swallow saliva during the performance. As she narrates, the woman on stage allows the fluids of her inner mouth to flow freely out of her mouth and down her chin. Little rivulets flow down her neck, globules of spit land on her flesh-coloured blouse, staining it with watermarks, which spread until her blouse is sodden and see-through. As we watch, our bodies produce fluids excessively in empathy; we become intensely aware of our mouths, our sweat pores, our vaginas and all of our fluidproducing organs, each with their own inner lives. As we strive to listen to the narrative, a hundred other associations flow through our minds — the drooling of teething children, the incontinence of old age, the leaking of milk-filled breasts, the flowing refluxes of the stomach, urine flowing down legs, streams of ejaculation — but often we cannot think. For much of the performance, thinking is blocked by sensation (thirst, nausea, arousal) — by the unexplainable feeling of loss,

by rising sadness, by the eruption of suppressed desires, by inner anxiety bordering on terror.

Zacharias's performances expressly move in and out of the rational, opening up pathways across what is often separated. Audiences are invited to wade into the unknown and the unknowable. While some people leave mid-performance, unable to endure what this triggers, others find an unexpected sense of intimacy with their fellow audience members, prompted by being in this uncontrollable and unforeseeable situation together. Zacharias's performance mines the possibility of catalysing the sense of collectivity outside of the self that is prompted by a shared state of estrangement. She works from the departure point that if we can learn to endure these conditions of not knowing, we can better deal with our political situation in all of its unpredictability.

In Zacharias's own words, this is performance as 'an investigation into the codependent relations of human and nonhuman realms, seeking to cultivate "response-ability".' Her research has led to an appreciation of 'soft matter': matter that is solid but behaves as liquid and has the capacity to reorganise. Polymers, surfactants and liquid

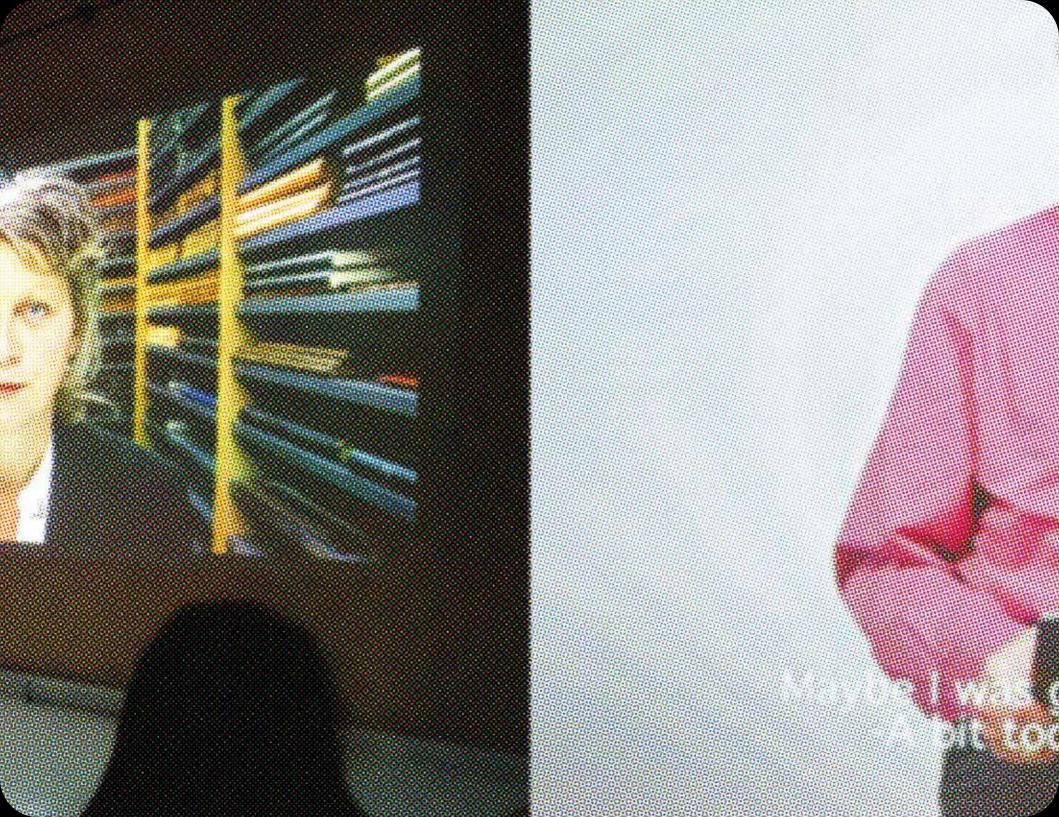
crystals each manifest unprecedented forms that are potent for community and institutional reorganisation. Having sustained a parallel practice in corporate negotiation and conflict-management since her student days, Zacharias benefits from her intimate knowledge of human behaviour. It strikes me that her combined practice is propelling itself forward in ways that may prompt these once separate activities to increasingly transgress each other's boundaries. Engaging artistic practice and philosophical speculation to experiment with unforeseen modes of being, Zacharias is moving through performance towards a reconstruction of social practice as a truly collective and ethical practice.



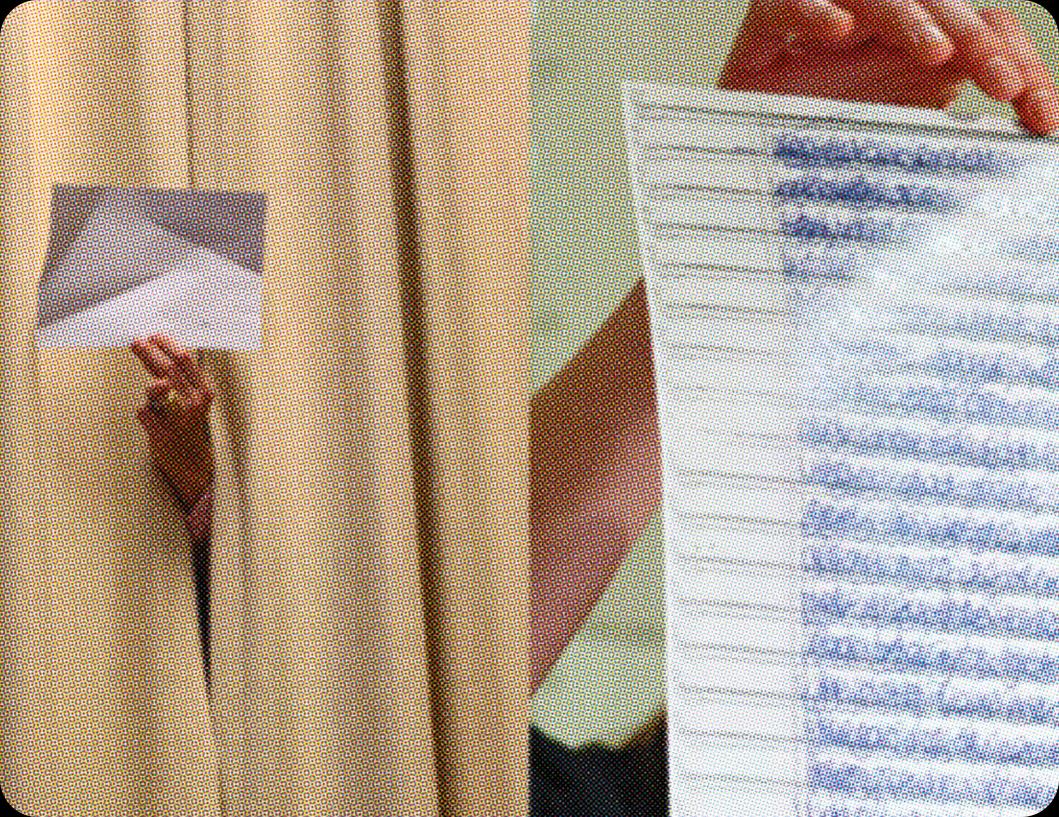




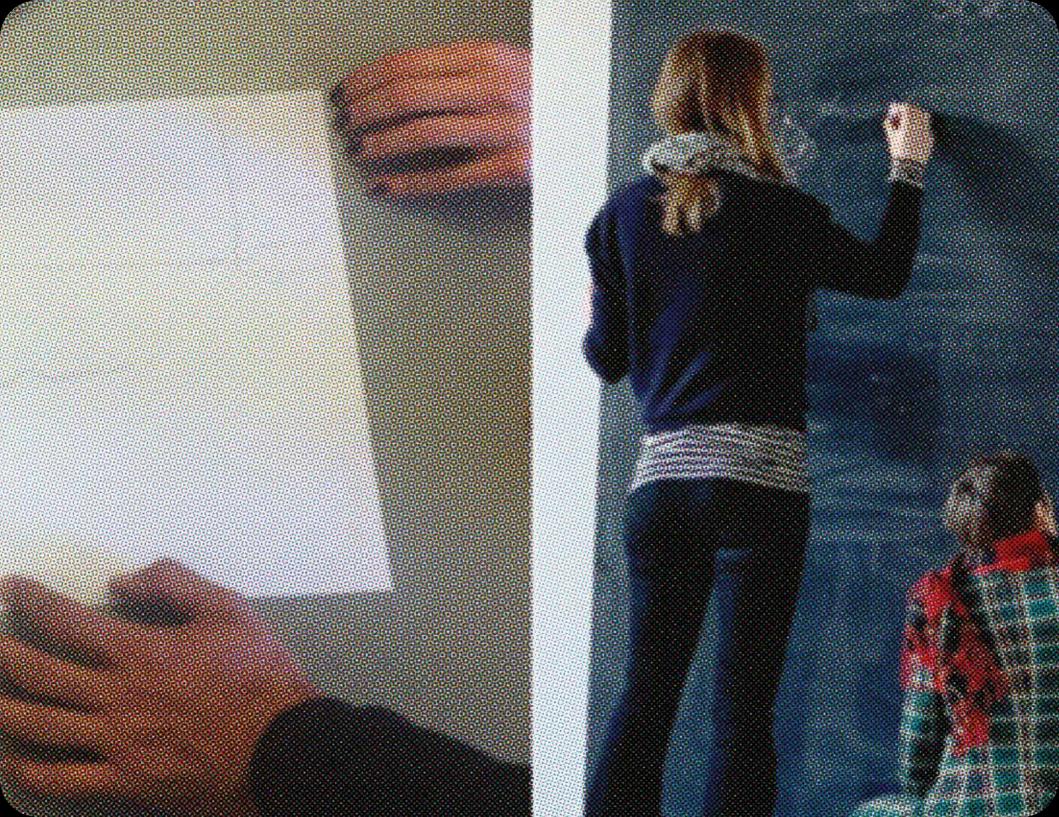


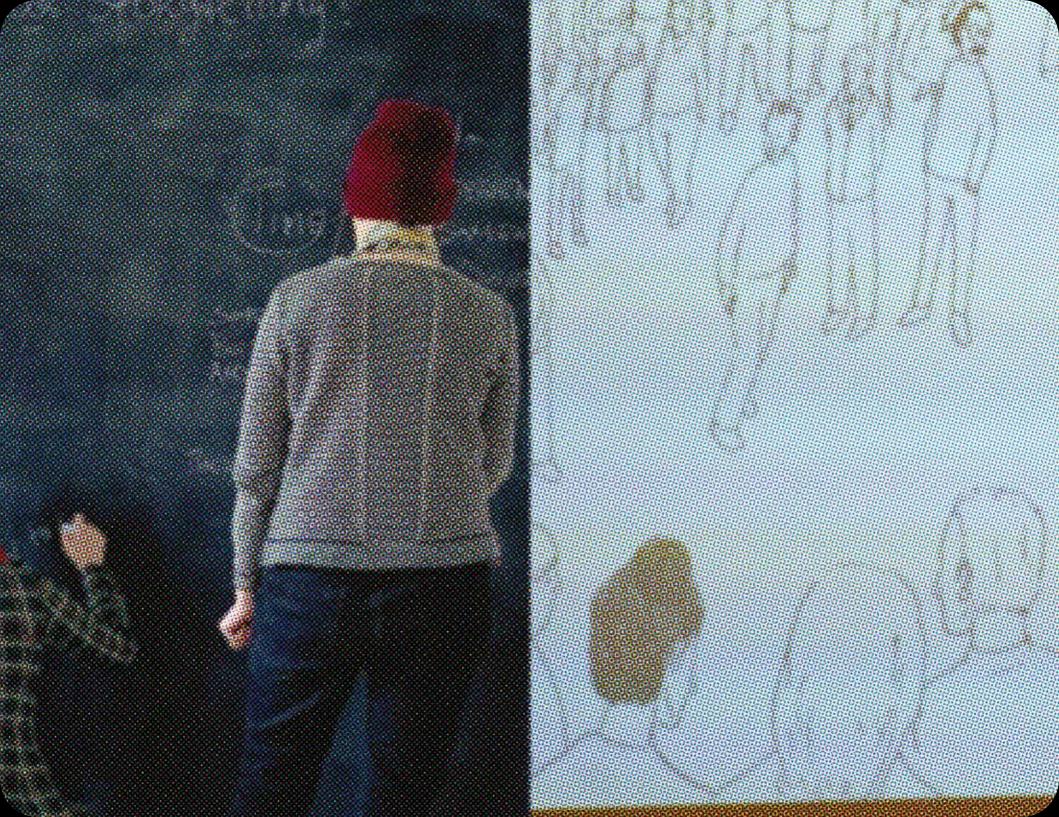


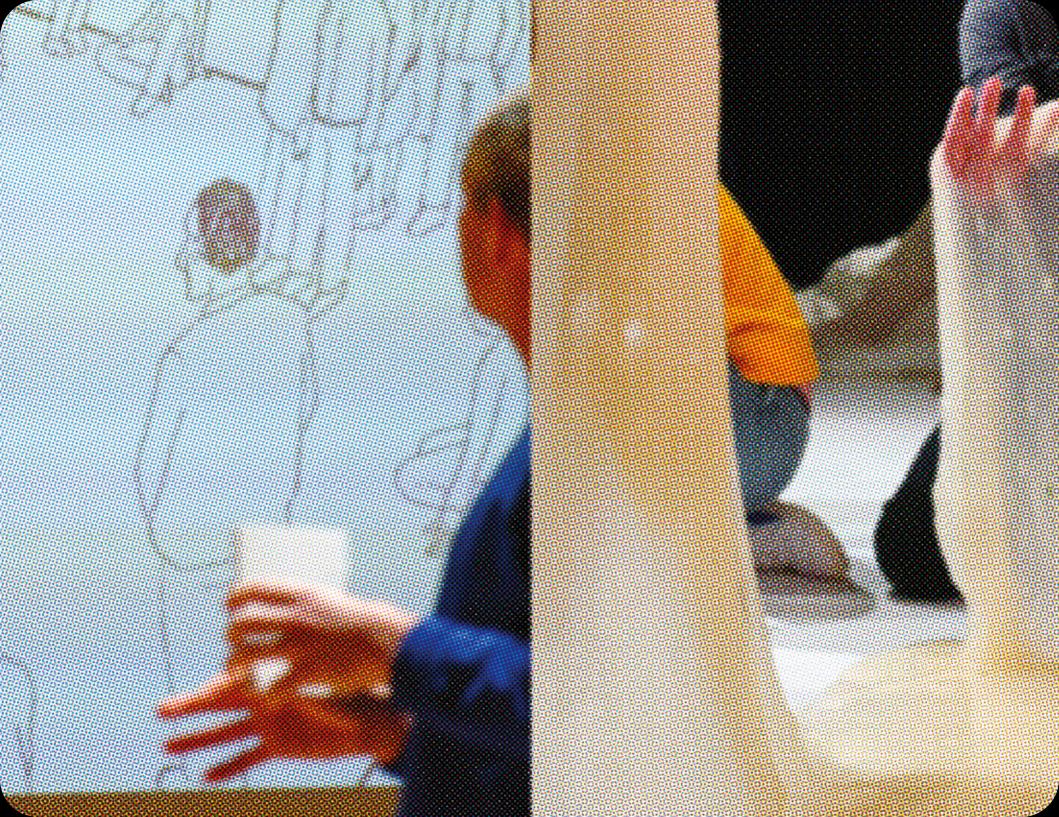


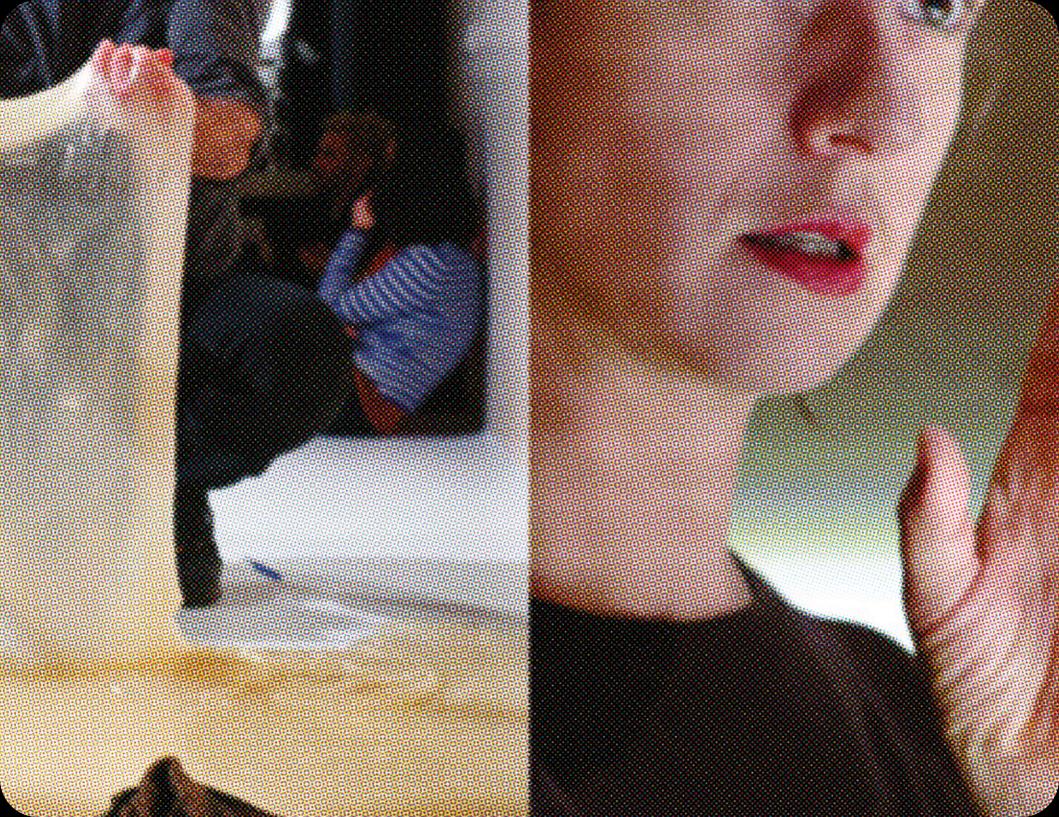














# PE

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BY JULIEN BRUNEAU

Julien Bruneau



PRA

I CAN SEE **FROM THERE** THAT THESE ARE ROUTES YOU MIGHT **TAKE** 



# ONCE YOU PASS THAT HILL

ON THE COLLECTIVE ART OF LAGGING BEHIND ONE'S OWN RESEARCH On September 6th 2016, we received an email to prepare for our first meeting as THIRD fellows. The first-ever meeting for this programme, which came into existence with the coming together of we seven, the so-called pilot group, who has then been followed by a second cohort two years later, a third one in 2019 and a fourth due to start with the publication of this book.

In addition to our schedule for the extended weekend which is the basic format for our gatherings — two (and later three) and a half days, four times a year — the email provided us with a text we were supposed to discuss together. Lacking time, we barely touched upon it. We never came back to it, and never again really attempted to hold reading sessions during our quarterly gatherings. After nearly four years, now that it is time to look at what and how things happened, it is tempting to return to that inaugural piece of reflection that remains suspended, unaccomplished, and yet, in retrospect, does seem to have accurately foreshadowed some key aspects of how THIRD operates.

The text was 'Against Method,' by Canadian philosopher and artist Erin Manning. It forms the first chapter of what was then her latest book, *The Minor Gesture*. <sup>1</sup> A dense and enlivening essay that deserves more space than we have here, it examines what method is or could be and addresses how artistic research is conducted, valued and evaluated in an academic context. Two approaches are considered and contrasted throughout the text: firstly, where the prevailing imperative is to apply methods, i.e. to provide order by applying preexisting parameters, effectuated as if from a distance, from outside the research process itself, and secondly,

advocated by Manning, that calls for a dedicated, rigorous experimentation from within the unfolding process of the research, within its anarchic mess.

Not to say that anyone in THIRD is engaged against method, wilfully, militantly. Some of us are, on the contrary, eager to learn about or acquire some existing methods. Moreover, our quarterlies maintain recurrent features, stable formats we return to, and if we share something in terms of organising our work together, we are very considerate about engaging with inventive and experimental modes of collaboration. We do so only when a clear desire or need has surged. In most cases, we want to keep things simple and to the point. We happily rely on proven modes of exchange. Thus, after the fact, it could be very easy to deduce a method in what we have done. This chapter, in its intention to draw the reader closer to what happens when we convene in the DAS Graduate School studios, could be just that: the display of such a method by listing modes of exchange and describing them — what they produce, how they contribute to each other, what could be expected from them... But that would grossly overlook the 'trembling at the heart of the event,' as Manning would put it, the specific ecology at stake in every encounter, the careful consideration given to devising encounters to follow. We continuously question how and why we are working together. And when we do go for an established format, it doesn't mean choosing the habitual, and even less discarding the adventurous new. It means acknowledging the vivid pool of potentials still lying within the known format after considering different options, and feeling how to best get to the heart of what must be unfolded, problematised, turned around.

This principle is at play in our common working moments as well as in our individual research. THIRD cultivates commitment to the movement immanent in the research itself. Whenever we turn to Sher (head of THIRD and our main referent) for reassurance or to acquire a certain kind of knowledge, we only meet her strategic withdrawal. Much like in an aikido lesson, when one tries to grab a partner's sleeve and finds only absence, being left to discover, in the midst of the imbalance, where their empty hand is headed. And if, sometimes, Sher does engage directly with our wish to reach a stable reference, it is only to then make us spin on ourselves, using the desire that propelled us to open us up to the larger panorama of possible paths to be explored, by ourselves.

By doing so, her point is not to bring us back to our responsibility as individuals or as a group of students. Nor is it a refusal to transmit knowledge. Rather, it puts forth a certain understanding of knowledge where accuracy is seen to emerge from within one's engagement with a singular process. It also reinforces a commitment to the research's own dynamic becoming, to negotiating its streams. Streams of which artist-researchers are but one vector, as we are constantly reminded whenever we consider how outdated our research questions and plans have become when compared to what we have currently embarked on. We researchers constantly lag behind the research itself, which is for its part livelier, more changing, more multiple than we are able to encompass. If we are a decisive element of this ecology, it is in our roles as navigators, with research plans acting as maps to explore fluent territories of shifting weather patterns.

Mapping from the middles Crafting the coordinates of shores we ignore Situated drifts through enmeshed coordinates Topos, grid, area: navigating research

These are some of the titles that circulated when we were looking to name the first edition of what eventually became the THIRD Annual Forum, a yearly public presentation of cohort research practice.

In fact, the second cohort has a very different way of going about their work together, which just goes to show that no preestablished method prevails. And yet, ironically, they are very busy with method, making it the crux of their common explorations. Which is telling, for it reveals how leaning away from method — by being truly non-systematic, by being tied to the occurrent processes at hand — possibly even accommodates an emphasis on method, as long as it is addressed as an *ad hoc* coming together of processes that should not be predicted in the first place.

"One moment that represents what THIRD is for me took place at the end of our second year, if I recall well. We were gathered in the big theatre room upstairs where some grandiose curtains hung as décor for the rehearsals of one Master's student. We were sitting on the wooden blocks placed there as audience seats, preparing to practice a collective thinking exercise, but before that, we began our day with one question, a kind of 'by the way' interrogation. It seemed to come

by accident — although it did not — and this 'by the way' mode of exchange, to me, represents the lightness and ease of exchanges within our THIRD cohort. This question, like many others that emerged from our conversations, came from the maturity built through our regular encounters. The question we asked ourselves was: What is practice? Each of us responded with what it was for them. I vaguely remember this definition: practice is what you do repetitively. Practice is what you need to do. We mentioned, in comparison, daily practices like eating and sleeping. I felt guestioned by this definition because at that moment my choreographic practice (which in itself is rather diverse) was going somewhere unusual. Just like this, in the margin of one day, an essential question was discussed. And this question kept being addressed throughout the year following that day. In many different ways we kept approaching, defining and practicing practice. For me, THIRD is a group practice, it is what we do and need to do, regularly, to develop in depth but with ease the questions we ask in our research and beyond." 2

The seven of us are sitting next to one another behind a set of aligned tables. When the countdown, playfully recited by Marijke Hoogenboom — then professor at DAS Research — reaches zero, we all sign our certificates while confetti poppers burst around us, from five directions.

Tiny stripes of coloured paper briefly float through the air before settling down in a haze of pink, green,

blue, red, yellow, gold and silver, indistinctly spread on laps and shoulders, official documents and tables, the floor. Several signatures will forever bear the testimony of that sudden festive, though modest, outburst, as the detonation provoked hiccups in some people's hands as they wrote.

It is June 2019, the last official quarterly of the pilot cohort. A little ceremony has been invented where we receive a document that attests to our trajectory and involvement. But what exactly are we celebrating? What does the certificate actually formalise? What did we achieve?

THIRD intentionally eschews institutional requisites, academic or otherwise. Fellows face no assessment, have nothing to achieve, no plan to fulfil. Despite being embedded in an institution, and therefore benefitting from certain means, THIRD manages to operate as a peripheral space. A space that does not try to know what it should expect from its participants. In the mind of those who conceived and named the programme, 'THIRD' first and foremost designates a third-cycle education — postmaster residencies, PhDs and equivalent. But it could also stand for that 'third' term which mediates two others, problematises their relationship, imposes a sidestep, opens up to multiplicity, to another dynamic of exchange. Like an aunt or an uncle whose distance from the family's everyday routine allows another kind of perspective.

Originally, seasoned specialists of artistic research were invited to the quarterlies to spend some time with us and react to our research presentations, our doubts and questions. But soon enough, it appeared blatantly wrong.

Our cohort stopped inviting such guests. Our meetings were meant to be another kind of space. A space by and for 'users', to borrow Isabelle Stengers's term for self-constituted groups — drug users, people living with AIDS, hackers, etc. — that actively produce the knowledge that concerns them rather than letting their issue be defined by 'experts'.<sup>3</sup>

One of us even lovingly, humorously, calls THIRD her 'support group', renaming us R. A., 'Researchers Anonymous'. A nod to Alcoholics Anonymous that is itself reminiscent of how Isabelle Stengers brings up A.A. in Capitalist Sorcery, while discussing the need to 'cast the circle' — fabricate a temporary enclosure within which 'users' may gather. 'Maybe every political creation needs those who it brings together to know how to make exist the fact that they need help in order for the situation to oblige them to think/feel.' 4 We need each other. And we need each other in that kind of space where our research can be unleashed — in their power, their weirdness, their weakness, in their inchoate becoming — opening up to and cross-pollinating one another. And so what deserves to be celebrated — with reeling confetti, surprised signatures, champagne and warm gratitude as we reach the end of a certain trajectory — is the gift of time, space and attention that we continue to offer to our research questions, to the concerns that intimately animate our art and, through us, the fields of which we are a part.

> "It is March 2019, we are in the large studio enacting landscapes that we had previously drawn, an assignment from Gustavo during his practice session. Of specific importance is that the person who originally drew the

landscape physically place themselves in the position from which they remember experiencing the landscape. For one, Jennifer stands on the window ledge behind the curtain and sticks out her hand — bearing a large golden wolf ring — holding a sculpted A4 depicting a snowy mountaintop, while Rosie 5 is squatting on the floor beneath it and I am taking a photo of the whole scene. Later, I am sitting on a table in the front of the room, while everyone else is scattered around the floor trying to represent Loch Ness, with its green hills, and someone on a chair performs the 'sheep-clouds' from my drawing. It is quite spot on.

For me it is not so much about being in that landscape again, or finding a representation of a memory. These 'landscape reenactments' function as a metaphor for how the peer-to-peer learning/exchange environment that THIRD first and foremost is, works. In the sense of how my peers perform back to me what I do — or say, or think, or share — and in doing so, show me what that is or might be. At least they give me a chance to actually stand there and just look at it — filtered through their expressions, and thus informed by six different perspectives.

The landscape of my memory could be a metaphor for my practice and how I move through it, and the outlooks/views I have from there. In THIRD we try to step into each other's

landscapes and embody them temporarily, to say, 'Look, this is where you just walked,' 'This is how I see your lake and the position of your sheep-cloud, this is how I can imagine it,' 'I can see from there that these are routes you might take once you pass that hill.' And we put great effort in that, we hang out the window, climb on tables, hide behind curtains, etc., in order to make the other see something — we stretch and bend our bodies and minds. Walking through each other's landscapes, we inevitably contaminate each other's practices and research, even though we don't know yet exactly how." 6

The rigour at the heart of our meetings can take many forms. It is carried and cultivated by everyone according to how an individual's or the group's process is currently unfolding. And it certainly joins Erin Manning's concisely stated principle: 'Making is a thinking in its own right, and conceptualization a practice in its own right.'

A central format of the THIRD quarterly is the *update*. A key moment which is somehow misnamed, since these sessions host much more than the mere transmission of information about what has happened. It could manifest as a well-conducted powerpoint presentation, reading a crafted text, an occasion to collectively test an idea, sharing a mood, a confusion or an intuition. *Updates* offer a chance to rehearse, prepare, prolong, revisit, contrast with or go astray from the demands — institutional or otherwise — that the research faces in its usual context. There, the clarifying of one's thoughts, the devising of concepts, the structuration of a research plan, the deciphering of

tracks and hierarchies within the maze of possibilities is itself acknowledged as a practice, one where collective effort is welcome in order to process, question, turn around one's own perspective in ways that also give feedback on the endeavours of all the other cohort members.

Yet, as theatre directors, dancers, choreographers, filmmakers, dramaturges, visual artists or composers, tapping into what intimately matters to our research requires other modalities than sitting around a table and talking. The depth of embodied experience, the meaningfulness of dramaturgical set ups, the plasticity of formats, the sensuousness and purposefulness of materiality, the relevance of poetry or the generativity of speculation are all fundamental strands in weaving the fabric of rich artistic research. And they are best put to work in doing artistic practices, be they reading, dancing, writing, drawing, browsing through your notebook, tagging video snippets, oracling...

Practice is the place for these modalities of research to be expressed, explored and questioned, in the very least so that we remember to claim their relevance in any circumstance. They delineate a territory where we may stand as artists. A territory that shouldn't be swallowed by the magnetic potency of verbal discourse, available conceptual knowledge, theoretical justification, let alone academic formatting.

At a certain point, during a quarterly, we started from one person's practice, experiencing it for some time, discussing it at length. Finally each person tried to formulate the research question the practice seemed to want to utter, thus unsettling the presupposed hierarchy: it was no longer about an individual researcher deciding for their research and wilfully devising a practice accordingly, but about acknowledging and carefully attending to the research that is always already at play within the artistic practice, honouring it and letting oneself be informed by it.

Another exploration of the entanglement of research and practice involved one of us formulating a research question that would then be answered by someone else through inventing a score to be practiced by the whole group for a few minutes, eventually leading to new research questions, sourced from this new insight and that would nuance, open up or redirect the original question. Thinking is at work here, not through the elaboration of verbal concepts, but through the making and experiencing of artistic modes of feeling, being, interacting, questioning and speculating. And as alluded to in Manning's argument referred to earlier in this text, this does not happen by staying on top of things. It requires that we be immersed in turbulent processes to which we expose ourselves 'body and soul'.

In October 2017, THIRD was invited to take part in a symposium by Berlin Centre for Advanced Studies in Arts and Sciences, entitled *Out of the Blue* and dedicated to the theme of the 'provisional'. An opportunity to put our poetics and ethos to work with a broader and more diverse group. How could artistic practice itself be a way of investigating the concerns at hand? With the desire to put forth the transversality that is constantly at play in our meetings, we invited the participants of our workshop practice session to successively go through three different practices that

each came from the distinct research of a THIRD fellow. The first practice addressed the activity of reading: presenting unbound edible books that were both a verbal and pictorial score of an absent performance and a riddle for the attention, it immersed participants in the activity of making sense through the maze of multiple registers of signs. The second practice asked people to write according to a protocol where each new sentence should be initiated by the phrase 'There is', inviting one to dwell in haecceity by contemplating what is here, present, asking to be addressed. In the third practice, couples were asked to perform telepathic dances. Embracing an aesthetic of approximation and a speculative praxis, their task was to share one dance by communicating with the sheer power of intention and availability: one partner emits the dance, the other one dances it. 8 How could the 'provisional' be felt and thought through the transversal experience of these three radically distinct processes? This question was prompted not so much in order for each practice to be examined in and of itself. Rather, it aimed to invite participants to attend to the gaps between the practices, examine their heterogeneity, consider their divergence — maybe even the dissensus they nourish — and to explore the landscape they invoke.

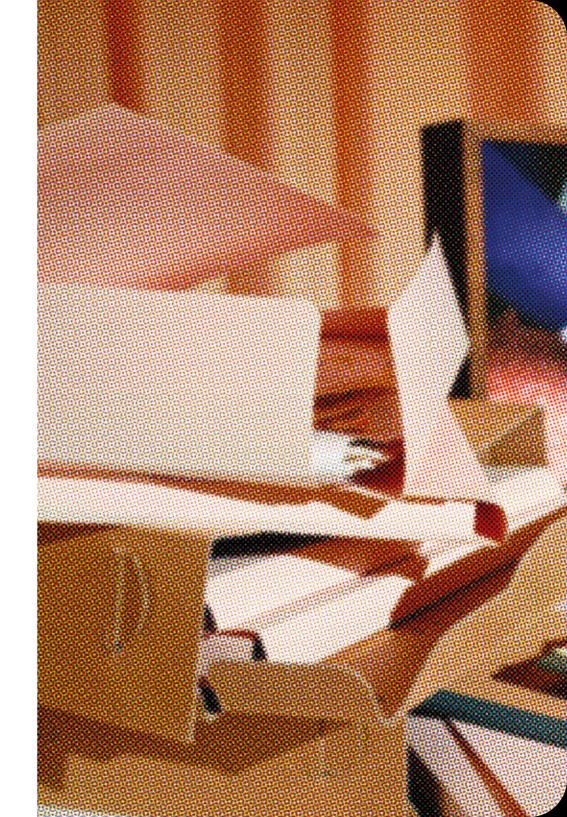
When Isabelle Stengers refers to protocols by the aforementioned Alcoholics Anonymous, it is in a chapter named 'Reclaim,' dedicated *in fine* to observing the practices of militant neo-pagan witchcraft. In her mind, the circle one has to cast is indeed akin to the circle of witches. As such, its efficacy does not rely only, and not even mainly, on creating a space that allows one to temporarily escape from an outside. What is most crucial is that it instigates a situation 'irreducible to the "free expression" of individual opinions,' a 'space of an experience that is irreducible to individual psychology, and which much rather puts in question those who call themselves individuals.' It invokes an event 'that makes each and all together capable of opening up and of learning, [...] capable, when opening the circle and parting, of encountering differently what it was first necessary to keep outside.' A process that is magic insofar as its eventfulness is not appropriated by any single person, and that it is honoured in its immanence, one that needs the deep commitment of everyone present, yet belongs to no one.

Many times indeed, as illustrated by the *Out of the Blue* symposium protocols or Nienke Scholts's testimony, research happens when individual closure is suspended in favour of a more or less turbulent, more or less smooth confluence of heterogeneous streams that everyone embodies and cannot help but spread around. Research, in this sense, might not be so much something to pursue as something to be carried by, and that one operates from within. Despite the imperative of producing 'an original contribution to knowledge', what seems to matter, therefore, is not participating in the ubiquitous 'market of newness', but slowing down the process by which the singularity of unfolding processes coalesces into knowledge, while never letting itself be fully encompassed by any framework, be it institutional, individual or collective.

### NOTES

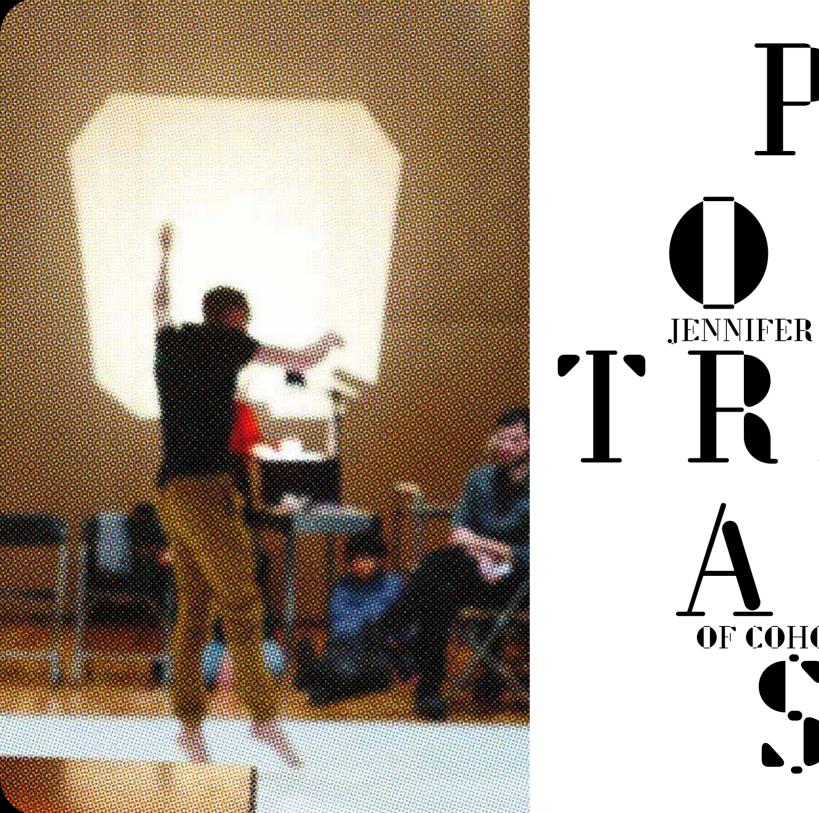
- 1. Erin Manning, *The Minor Gesture* (Durham and London: Duke University Press, 2016).
- 2. Emilie Gallier, choreographer, fellow and tutor of THIRD and recently completed her PhD at Coventry University in the Centre for Dance Research.
- 3. See notably 'Une politique de l'hérésie,' Isabelle Stengers interviewed by Stany Grelet, Philippe Mangeot and Mathieu Potte-Bonneville, in Vacarme 2, no. 19 (2002): 4-13. Accessed online on 25 September 2019: https://www.cairn.info/revue-vacarme-2002-2-page-4.htm#
- 4. Isabelle Stengers, Capitalist Sorcery Breaking the Spell (London: Palgrave Macmillan UK, 2007), 139.

- 5. Gustavo, Jennifer and Rosie are Gustavo Ciríaco and Jennifer Lacey, both choreographers, and Rosie Heinrich, visual artist, all fellows of THIRD.
- 6. Nienke Scholts, dramaturge, fellow of THIRD.
- 7. Erin Manning, *The Minor Gesture* (Durham and London: Duke University Press, 2016), 28.
- 8. Practices created and proposed by Emilie Gallier, David Weber-Krebs and Alice Chauchat, respectively.
- 9. Isabelle Stengers, Capitalist Sorcery Breaking the Spell (London: Palgrave Macmillan UK, 2007), 139.









JENNIFER LACEY OF COHORT 1

Extended Hermeneutics is a project that I have been working through since 2010. Broadly, it uses collections of artworks as a divining system to address problems and considers that this performance of interpretation offers a sort of repoeisis of the work in question. To activate the works in this way, I design cards for each selected piece, not to represent it but to refer to it. I then use these cards in performative readings, activating a relation between my perception, the work and the audience member's own interpretation. In the context of this book I have made a card to 'hold the place' of each of the fellows of Cohort 1, their research questions and art processes. These images, collaged from preexisting icons, are accompanied by text in the style of esoteric manuals instructing what information or advice the card might offer. The desire in doing this is to consider each researcher's art practice as an actant on the world rather than a comment on it. My hope is that in taking this tack, the way each of these artists approach knowing and making will appear as actions, forces and possibilities, expanding (as indeed they do) the notion of what 'knowledge production and dissemination' might mean in the context of artists researching.

J.L.

Portrayals of Cohort 1, composed and written by Jennifer Lacey drawing on her ongoing practice of Extended Hermeneutics.



In this image, we see two performers addressing the spirit of a household. They have arrived at the behest of the residents of the home to reveal and nourish the vestiges of affective activity present in the house, both of its occupants and its objects. Thus attended to, the spirit of the house rises and sprouts new branches to nourish the log cabin below. Through their performance the dancers urge the Matter of the household to take measurement of itself, to reestablish, or reconfigure, its boarders and volume. ARPENT(ES) is a melding of a noun, a pre-metric French unit of land measurement, with the second person familiar command form of the French verb meaning to survey. The research held in ARPENT(ES) is a surveying device deployed within the substance of the intimate.

The card of the ghostly solid and the logical haunting, ARPENT(ES) reveals and measures the vaporous links between something clearly present and something less clearly present. Receiving this card in a reading is a strong indication of a Haunting or of an unexpected arrival into an Unknown Field with a feeling of déjà vu.

On Hauntings: Depending on the situation, ARPENT(ES) can be a signal to try to perceive the haunting entity more clearly by welcoming it as a heretofore unperceived necessity. ARPENT(ES) urges you to consider the ectoplasmic excess as a potential family member, as an invisible limb, a domestic pet, an origin story, a myth or an illumination. This radical reconsideration of the under-influence as neither benevolent or maleficent, but simply as there, engages a respect for the unseen, permits it to exist independently from all interpretations that seek to reason it away. ARPENT(ES) can be a canny investigative tool, throwing flour over the invisible man, the sheet over the ghost, the luminol over the viscous traces. It is a detective who solves the crime through her dreams. Occasionally, it is not a question of identifying a haunting but of inventing one. The field of ARPENT(ES) provides necessary links, anchors and relief to our floaty, cryptic daily grinding. Inventing a historic precedent or a magical transformation responsible for persistent sorrow or suggesting a mythic legacy for lucky gains, ARPENT(ES) provides balms for anxiety. These relieving agents, these stories, manifest not as delusion but as art. Armed with these (pictorial) shields we can make ourselves soft and vulnerable behind them.

On Fields: ARPENT(ES) is smooth and velvety and expensive. It's a luxury cloth thrown over the evidence of inhabitation in a home before company arrives. A counterpane that flows over the contours of piles of books and sketches and dinner plates and winter boots, rendering them a soft and mysterious night landscape, a place where entangled roots and mines of silver and caches of old bottles and pottery sleep under a mantle of myth. Later, the dawn throws beads of moisture on the velvety surface and it begins to sprout the very trees that will be later cut down to make pages for the books, cleared to make a wooden hut, cleared to fill the fireplace around which the family gather to tell stories about how once they were lost but then they found their way back to this hearth. Trees felled to become ploughs to furrow the land to grow the cotton. Trees sectioned and turned to form the looms that weave the cotton into velvet, dyed soft and indigo. Trees burned into charcoal and then smudged into an image of a landscape. Trees milled into pencils to sketch the spidery ghostly lines between the sunlit world and its wondrous shadows.

ARPENT(ES) is strongly related to households and householders: those whose spiritual, intellectual and imaginative activities are framed and moulded by their parental love and responsibilities.



### ASSISTANT

This card shows a Ven diagram of an anatomical heart, a friendly notebook and a teacup. These forces have been invited together as a project, they are not always together, they are just together now. As we can clearly see, in this relationship the heart becomes a teapot and offers basic hospitality to the external ring of these friends. The cheeky notebook has become a bit of a pirate, the teacup a deep gorge. They are temporarily transformed by their fortuitous association. It is almost a fable. The potent shared space of these forces has refused to reveal itself as a fixed symbol. The common area is covered and protected by a charming and rather butch valentine. This group is surrounded by a dotted line as the relationship they are entertaining is real but temporal. It is not forever and that makes it delicious.

ASSISTANT is the eard of belief. It posits belief as an action, more specifically as a dance and more precisely still, as dancing. The dances and research held in this eard perform believing what it is to know something, someone or oneself as speculative dances. It practices this knowing as a time-based phenomenon.

ASSISTANT works the shared ellipses of the Ven diagram between language, body, self and other. It also shimmers around the edges of this common space, poking at it, expanding it and rendering it fractal-like and constantly mobile. ASSISTANT is a sort of scientist but one with a crush on its subjects. It proposes fiction as a way to perform an objectivity comprised of multiple partial understandings.

Although the dances held by this card are independent, shimmering works, they operate by the dancer(s) being in service to something displaced from their own centres of expression.

Upon receiving this eard, use the following to situate your problem: the self is always relational. Even when alone, the World is your partner. The unknowable aspects of self are those that are only aroused and active in relation. This does not make the self dependent, it makes it expansive. And it is not a fact per se but a practice. The work of ASSISTANT posits this as an ethics, using dancing to let the world in. Even our intellect cannot grasp its slippery vastness, yet our dance can slide with it. The way that ASSISTANT goes about things does not admit a conflict between poetry and data, between enumeration and interpretation. Radical perhaps for academia, this position has been honed in childhood dance classes that align technique and legible control with an internal wildness that is in constant mutation.

In its quest to mine the potential of the relational in negotiating a sense of self and a functional ethics, ASSISTANT is both methodical and fanciful. When this eard arises for you it indicates that in trying to solve your problem you need not abandon spreadsheets for fiction and faking it. This card advises that you attempt to gain perspective on your situation by practicing both the spreadsheet and automatic writing. Between enumerating, classifying, marvelling and expressing, the ungraspable space between them will be the ethical solution and will manifest first as poetry.

As it turns out (in a frustratingly classical way) the bridge between what is self and what is not self is often a fable or a metaphor. We cannot keep our distance though. For it to work we must offer it the hospitality of our bodies. Out of the labour of entertaining come scores, dances and poems that search for and extend the resonant sweet spot where ethical conjecture meets the lush tangle of the somatic.

The card of the not so well-known figure of the Author Facilitator, ASSISTANT embraces the truism 'help yourself by helping others'. Attention: this help is always on the poetic plane and engages itself with tending needs it cannot possibly even know about.

If this card appears do not hesitate to use Love as a tactic but only True Love: the wonder, incomprehension, vulnerability, tolerance, fatigue and humour when faced with another being. It may bring you far from what you are able to perceive as This card holds the research of Alice Chauchat

your own self-interest and goal but the work held by this card assures us that we will not evaporate into self-sacrifice. We must perform ways of being together that harmonises the need we have for others with the need for free will.

ASSISTANT embraces the incongruous nature of being (em)bodied. She does not expect to grasp everything she does or everything she dances. When mystery arises, she smiles and sneaks further in using a colleagues face as a mirror to navigate what lies behind her, out of sight.



SFUMATURA (nuance in Italian) depicts sentient smoke fingers extending from a movie camera. These fingers reach towards the figure of an office worker. They seek to receive the subtlety of the worker's essence and imprint it as image on film.

The research and cinematographic art held by this card radically posits the existence of a *Sense of Work*. This sensing and meaning-making capacity, located in human labour, is essentially the exchange between self and world. It is expansive by nature, and as subtle and necessary for survival as the breath. SFUMATURA insists that this faculty, a blend of the haptic, the kinetic, and the imaginative, could be reclaimed as a way of navigating the contemporary phenomenon of dematerialised labour and its physical, political, moral and spiritual implications.

The main tool proposed in this quest is the motion-picture camera as haptic detective. Here, images are created through a fingertip gaze, alighting on the subject to receive it rather than capture it. Eschewing a separation of document and drama, SFUMATURA is an honest fabulator and a gentle anarchist. Not a neutral observer, the camera, its operator, its subjects are accomplices in exposing the true through the artifice of gesture. The force of the research held by this card proposes that through applied artificiality, through rehearsing and performing abstracted elements of ourselves, we may get closer to hidden means of resistance and survival that we possess to combat systems that do not mean us well.

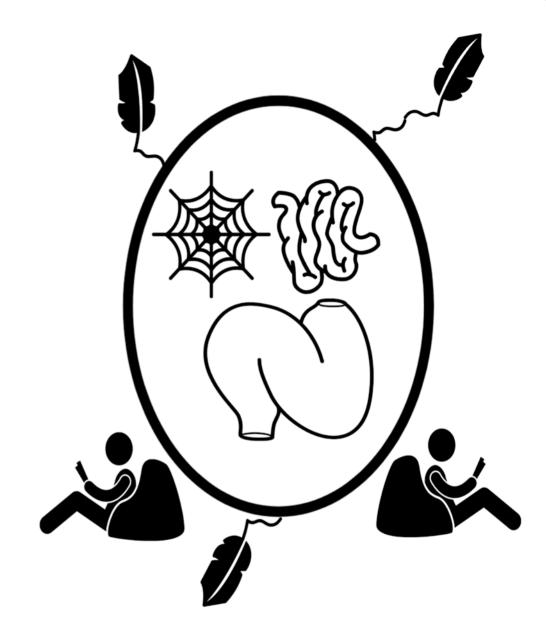
The card, also sometimes referred to as the card of the Poetics of Labour, will often appear when our daily effort has become yoked to a deferred sense of production. It urges us to examine the loss and alienation involved when the gestures and activity of labour are shuttled away from the present and into the future, into the value of a bodiless product yet to come.

Receiving this card in a reading indicates that you would benefit

from entering into an intimate examination of the forms and notions that comprise your experience of 'work'. (It is important to note that the role of researcher, the work of inquiry, is immanent to the subject examined. Instead of establishing distance with what we seek to know, SFUMATURA proposes a considerate, respectful frequentation and warns against a too sure notion of objectivity.)

SFUMATURA advocates that a tender and precise attention be brought to systems and situations, replacing dogma, romance and other reductive and oppressive modalities. This attention engages the *sense of work* as both agent and subject.

In the face of despair and injustice generated in the name of Labour and Progress, SFUMATURA is the card of the breeze, the tendril, the smoke trail and the sprout. It is a delicate investigative tool brought to bear on the entanglement of the material and immaterial within human work. It wends its way through this terrain and applies itself to the complex transfiguration of work from effort located in the body to ghostly product located in the abstract and the immaterial.



Pictured is a lozenge supported by two readers. Within the lozenge float three shapes that sometimes coalesce into a central figure reading a spider web. There are two feathers that continue to draw signs around the lozenge. This image does not depict anything other than itself. It hovers somewhere between sigil, score and illustration. There is a dance present here but we cannot see it. TOILE means canvas in French and is a component of the word for spider web, the pattern prototype for a garment and a fabric printed with repeated pastoral scenes.

The research that TOILE holds concerns itself with the very act of reading and thus, as a card in this series, it is particularly charged with echoing energy. Upon receiving this card in a spread you must never content yourself with one definitive interpretation. TOILE is always multiple, always unfolding, always ambivalent. The multiple meanings that TOILE offers must be teased out and then entertained and activated. Meaning in TOILE is the act itself of reading. This action can become a document that will become a score for a dance that will lead us into yet another reading, and so on and so on.

TOILE brings us to heed that nothing, no dance, nor score, no text, no event, is ever only the thing itself. It is also the attention woven around and into it by its multiple attenders/authors. Every moment, each thing, contains the seed of the prior moment that imagined it into being. Each thing is also the shadow it easts and the readings it engenders. Even a dance, which may seem to belong intrinsically to the dancer, generates readings which belong to it but are not authored by it.

Because this is a potentially overwhelming prospect once gleaned, TOILE advises us to go into this process with lightness and generosity as means of protection.

Occupied as it is with how textual materials engage with dance we find here the tension between the gossamer and visceral. Delicate, airy and suggestive, it is also continually concerned with the mystery of sign in relation to the alimentary canal that wants to take the world into the body and trap some of it there. As the breath and the hands spin language and sign into the

world, the tube-body gulps down what it perceives. TOILE will ask us to temper the monstrous with the intimate.

Here we are with the special potency and power of ambivalence, never sacrificing the specificity and details of one ecosystem of text and reader for another. There can always be at least two overlapping systems in any place and in any body at any given time. TOILE does not ask us to choose, merely to continue to spin, to recycle, to revamp and to reread. Here in the realm of TOILE, dance and the texts tread lightly and trippingly through the world as through the bowels: ingestion, digestion, sublimation.

TOILE is a demure trickster, a bit of a Bartleby and also a gracious hostess. We find here a steady and gentle confidence in continuity and connection as well a deep-seeded suspicion of legacy where the human is concerned. The work held in the card will never offer a definitive direction to follow. It instead advises us to attend to the rhizomes of all things that we encounter.

Finally, midst all of this intimidating proliferation, TOILE asks us to engage in a delicacy of gesture, not in order to control reception and inevitable transformation, but to consciously engage in a communion which we might not perceive directly.

### **APPENDIX**

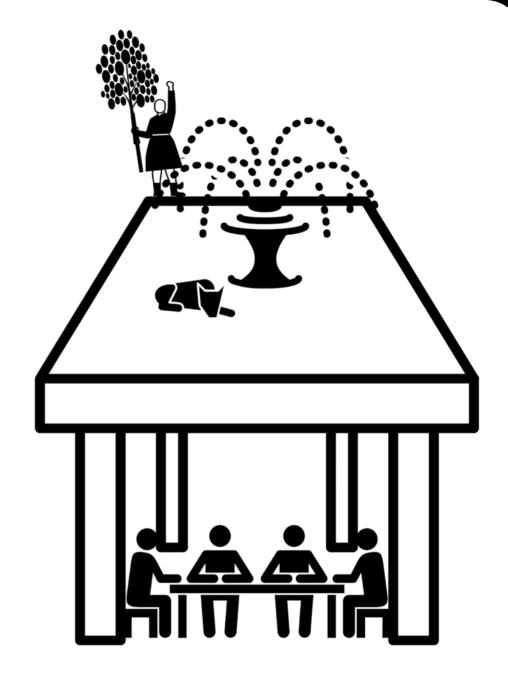
A brief lexicon of TOILE that may prompt or destabilise possible readings:

Cannibal: A continual and dainty ritualistic consumption of the generative body of work. Dance is only incorporate as long as it is active, in action, offering itself as a text to be read and transmuted into the next body to be nibbled upon.

Web: Both a place and a text: labour-intensive and almost unseen, made noticeable by glittering dew or through clinging invisible contact. Within the texts of these webs there are not so many choices to be made as encounters to be had. The text, the document, the score has an agency of its own; perhaps more than your own, perhaps less.

Toile de Jouy: A pastoral repetition as code. A confusion of organic line and pattern is created through the repetition of drawings of shepherdesses, hills, cows, rivers and eastles. Here the central subject (a dance perhaps) may appear sublimated into the overall pattern and thus lost. But in fact it remains as movement between the sinews of the repeated valleys, as it meanders and rolls through the codes of landscapes it has created.

Document: Modalities abound including: jokes, dust bunnies, areane poems, whirling oak samaras, small appliance instruction manuals, valentines, undeveloped film canisters, a rumour, a bylaw.



### **AGORA**

The image shows the dream of a marketplace as a table. The square is empty save for a fountain and a sleeping dog. At once Table, Theatre and AGORA, this square is potentially a political forum, a social meeting point and a place of performance. The aesthetic gesture at the centre, the fountain, is also a refreshing resource. Sheltered under the table are four strangers, who happen to be seated around another table. It is just dawn, the Director stands at the back waving what looks like a tree to invite others to come to the space that is waiting. There is potential, invitation and formal possibility. The dog will have to move, but it probably won't.

The least romantic card in the deck, AGORA is the card of change. It achieves this through constructing circumstances of exchange within the frame of Theatre. This exchange, between the slightly stiff gestures of the presentational and the anarchy of the experiential, is never a final transaction but rather a form of oscillation, a continual engagement. AGORA cleverly undoes our resistance to the world beyond our skins by replacing ossified notions of symbolic meaning with this continual oscillation and proposing the change it engenders as meaning itself.

Deeply Humanist, the research and work held by AGORA is achieved through the dedicated constructing of performative situations wherein participation is embedded in observation and vice versa. This space is not replete with representations and isolated gawkers but with overlap, seepages and interactions. When we are engaged with the dynamics of AGORA, otherness is offered as an uncomfortable and enticing intimacy.

Crucially, the situation of AGORA subtly erases any possibility to disassociate from our humanness in the name of purely intellectual or aesthetic pleasure. Upon receiving this card in a reading there is a strong possibility that you have been engaging in this type of abstraction.

Engaged simultaneously with the complex agency of players and audience, as well as with their potent symbolic value, AGORA exhorts us to develop a nimble negotiation of these values and use it as an ethical tool to bring us closer to a sincere understanding of our constructed social world and desires.

Beware, though, of forever-seeking solutions through the reading of AGORA. As mentioned above, it is the eard of oscillation not resolution.

Tacking between unknowableness and precision, AGORA is always showing its artificial hand. It is a square with a fountain, not a field or a clearing. Someone has taken the care to build it. When this card appears to you, you may be sure that there is lurking always the question of structures and that of dynamic.

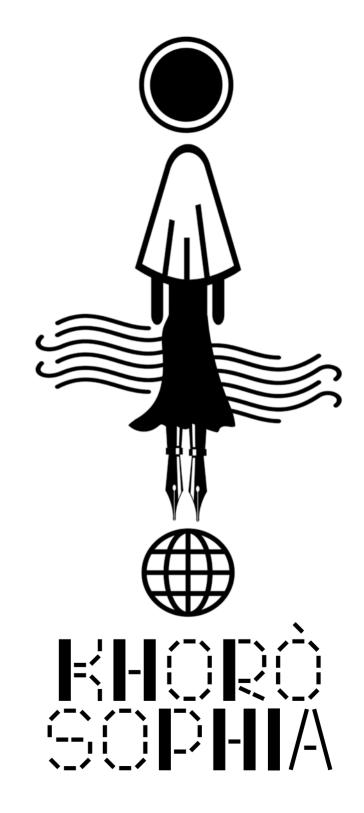
Always remember that, although the force of this card is the potential movement within the square, between heterogenous forces, there is a pragmatic bent to AGORA, an acknowledgement of the web of transactional imperatives we generally find ourselves in negotiating the world. Instead of condemning this, AGORA subtly shifts the stakes of the exchange until we find ourselves in more of a potlatch situation where an onion can always be traded for an apple, a pot for a pair of shoes, and so on, advocating for imagination over financial hegemony.

Although AGORA does not rely on the mystical as a meaning-maker it is not opposed to the alchemical as a process: human narratives activated by a passage through the potentially metaphoric (their entry onto the stage) and then transformed back into volatile, energetic agents capable of complex exchange.

In relationship to marketplace, that forms the basis for AGORA, we can also think of this passage through the symbolic as a kind of currency. Currency here refers to the object of coinage and exchange but also electrical current, of life force. When dealing with the dynamics of AGORA, one will never be allowed to rest in the sureness of the purely symbolic, nor will one be permitted to fantasise of being free of our need for it.

This card holds the research of Edit Kaldor

The deep advice of this eard is that perceiving these needs as entangled, overlapping and enshadowing, rather than as taut polarities, will bring us to a richer experience of our lives. It proposes that this work is in fact aliveness itself.



### KHORÒSOPHIA: noun meaning danceknowledge.

Khoròs meaning dance, is fused with Sophia and all its alternate meanings: wisdom, skilled in craft, or, with an 'f', beautiful. This neologism also includes the gnostic figure of Sophia who, with her passion to know, dissolves a unified cosmos, placing a veil between world and divine.

KHOROSOPHIA is the card of parallel intelligences, simultaneously engaging the circulatory systems of matter, spirit and 'other'. Engaged in a post-secular ontology, it asks us to attend to existing links between worldly practices and inner, gnostic operations that need only be noticed to render them more operational.

Rooting itself in a functional belief of the dancing human being as a psychophysical resonating space, KHORÒSOPHIA radically grounds big questions always, and already, in the body. The art held by this card situates its investigative power specifically in the Dancer, not the dancer as image or cultural figure but rather the Dancer as a materiality aware of, and amazed by, its enfolded spirit.

KHOROSOPHIA defines the act of dancing as an onto-epistemological investigative tool. Practically speaking, it is an improvised action informed by acquired techniques and deeply connected to musicality, to the power of tone and timbre. The method through which an ingrained technique transforms itself from an unconscious system of influence, into a pen with which to write the unknown, begins with opening the ears. The Thing Considered/ The Thing Desired/The Knowledge Sought enters the body through vibration and resonant waves rather than through sign. In the realm of this card, dancing is an act of intellection that eschews the contemporary habit of 'questioning', aligning itself with the more ancient moment of the birth of a Question, the moment when 'question' becomes embodied.

The particularity of this card is the gossamer hand, the gentle undulating force that is brought to this quest. Ever in movement, ever in motion, the force indicated by this card is a bit like the fascia of the predicament of embodiment. KHORÒSOPHIA is the diaphanous, intercommunicating membrane between the fleshy and the ethereal. This membrane, this organza slip placed between skin and air is both the means and the object of study. This study, this art, reveals the possibility that Sophia's veil, the translucent partition between matter and spirit is more of a connective tissue than a division.

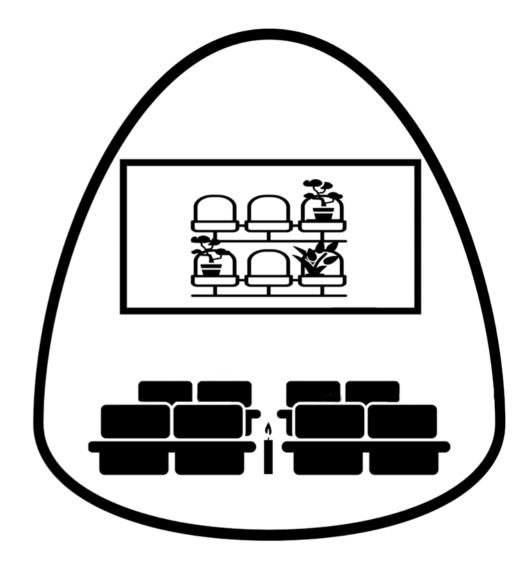
On receiving this card, one might tend towards a reading that puts the metaphysical in the foreground of the problem but this is a slight misunderstanding, since KHORÒSOPHIA considers both matter and spirit as bodily experiences. It proposes neither a proto — or meta — moment of the meeting of these realities. We are instead called to entertain the proposition that the two streams of flesh and spirit are sometimes in fact only one, and sometimes even three or more as the number of embodied circulatory systems expand exponentially from the arrival of this third, Subtle Body.

KHORÒSOPHIA is concerned with language, not so much with the elaborate pleasures of discursive weaving but particularly with the very moment of utterance, at the very moment that thought passes into form through the mediating act of the sign. It moves us to be attentive to the sensation of these moments where spirit and thought become movement and sound, to the moment where we can feel them as they coalesce into the sign, the note, the shape, the step, ... to then immediately dissipate.

This card often will come up in a reading in which questions of Study and Knowledge are part of the problem posed, especially in answer to a strong desire on the part of the questioner to grasp a situation, to organise and control information. In addressing this understandable desire to control a subject through

study, KHORÒSOPHIA suggests cupped hands rather than kill jars. It encourages us to provide a platform for the moth to alight on, or the water to stream through, rather than isolating, neutralising or killing the subject in order to see it better. KHORÒSOPHIA urges us to make contact with knowing, to consider its transmission through the haptic and the kinetic. It proposes that experience is understanding and that one could transform an enquiry into a wondering, into a capacity of allowing inquiry to exist through states of awe.

When this card arises in a reading be prepared to integrate considerations of an ensouled body into your epistemological possibilities if this is not already the case.



### TERRARIUM

The image shows a bell jar enclosing hard, low seats facing a performance of potted plants and wheat sprouts, which are seated on folding chairs. The two forces intermesh in observation of each other until a third community arises. There is a candle burning between the rows of seats as a ghost light, tending to all the unseen forces (Matter) that join the fleshy organic ones in the terrarium. Together they form an image that has an effect on the situation depicted.

TERRARIUM posits the theatre as enclosed ecosystem, a selected gathering of sentient and non-sentient components that, far from being isolated or decorative, brews and wafts its concentrated vapour out to perfume the larger scale world.

TERRARIUM establishes micro-lands in what may at first falsely appear to be a hermetic situation. Vital elements, human, animal, microbe, concept or otherwise are abstracted from their habitual context and arranged in new, controlled environments. This research advises us that to create and receive such enacted metaphors vitally, rather than literally, will have an unverifiable but quite real effect on the unwieldy World itself.

This realm is not afraid to reduce and refine the complex compounds of this World to an almost absurd degree. It puts into action reduced circumstances that could almost pass for a tossed-off joke. But the anarchy of living things seeps through the one-liner. The simplified versions of complex notions (what is animal, what is ethical responsibility, something else) are planted, watered, nourished in the vivarium so that they may run riot within observable confines. This experiment of enacted reduction relies on the free will of its subjects to expand and mesh with the tangle of transplanted agencies that is the public.

The world of TERRARIUM blurs the edges between the actual space of the theatre and its subject matter, between microbe and concept, between human and nonhuman. It uses an ordered and curated space/time to dissolve organisational hierarchies. When the card of TERRARIUM arrives

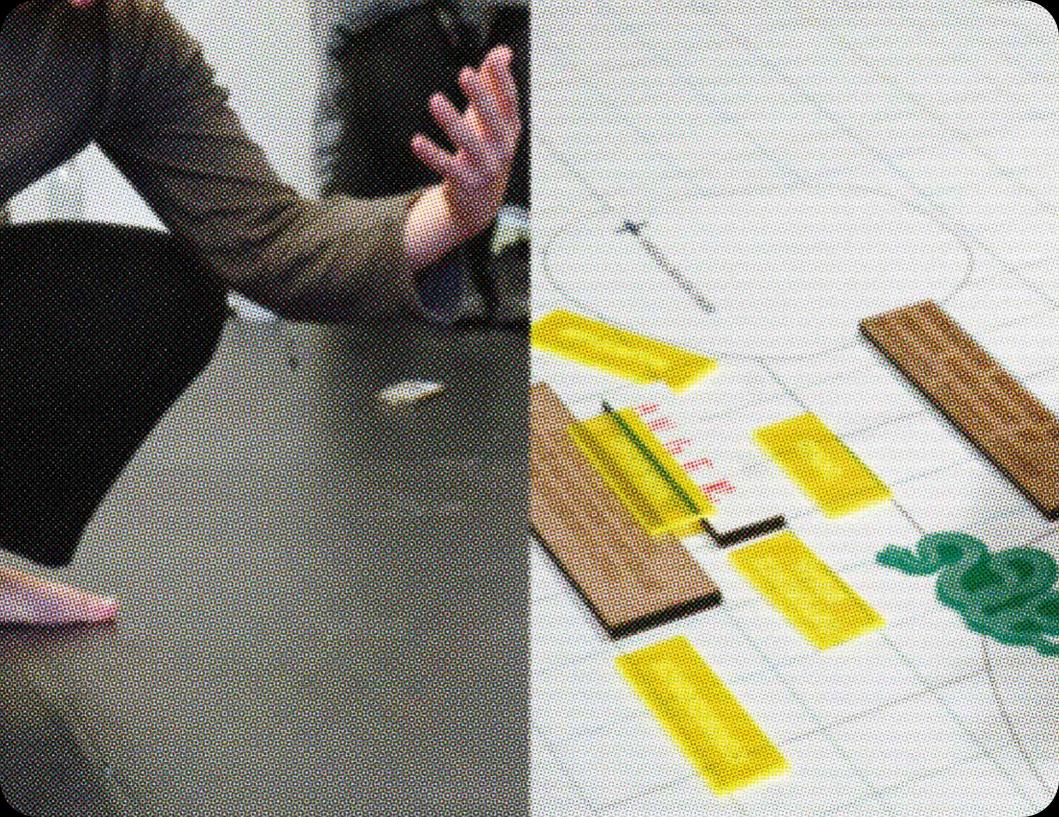
in a spread, it is advocating for, and a construction of, limitations and a shift in scale, moving towards a relationship with a sublime that begins with affection and comfort. As TERRARIUM loves the black box, it is asking you to reduce and even generalise in order to be able to stand with the terrible of the World. This research postulates that every reduction, every decoction is also an invitation for expansion. TERRARIUM houses activities that insist on a reaching beyond the graspable, employing our under-utilised etheric probes. These phantom Members sense connection to all other matter even as we refuse to know it.

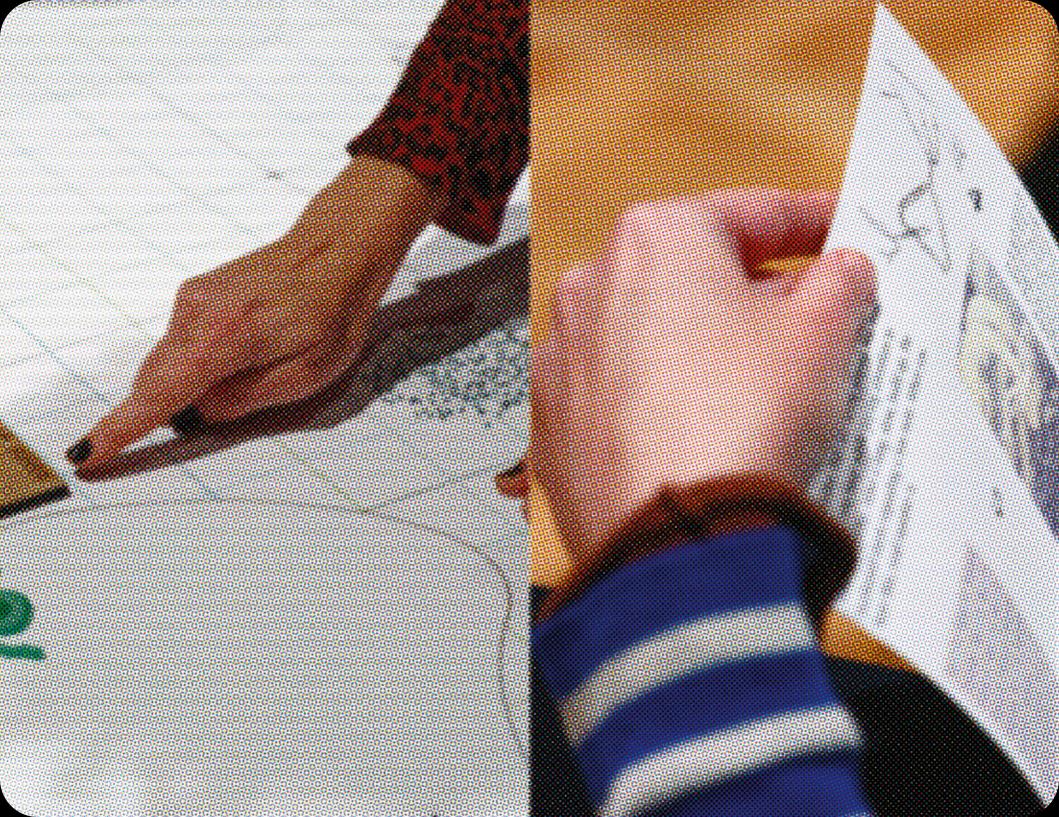
The enclosed situation of the Stage is put to the service of curated gatherings of beings and their behaviour. It uses condensed scale and limited actants to produce a potent concentration that may initially masquerade as simplified. The specific magical turn of TERRARIUM is two fold. The attendant audience will at first believe itself to be an observer or admirer of the artfully contained tiny world and its poetics. As the watchers knit their own sense of meaning and resonance from the micro-landscapes before them, they come to realise that they are also contained in the hills and valleys of the sugar-egg, savouring the complexity of our world whilst being held in snug comfort. What is put into place in the terrarium theatre grows within it. We may continue to recognise the leaves of this plant or that, but its independent life (within the mini-system of which it is a part) is more vital than its representation of the phylum to which it belongs. And then suddenly comes the second twist from TERRARIUM, a rapid whoosh of the entry of the theatre, its stage, its seats, its people, animals and things into the plenum.

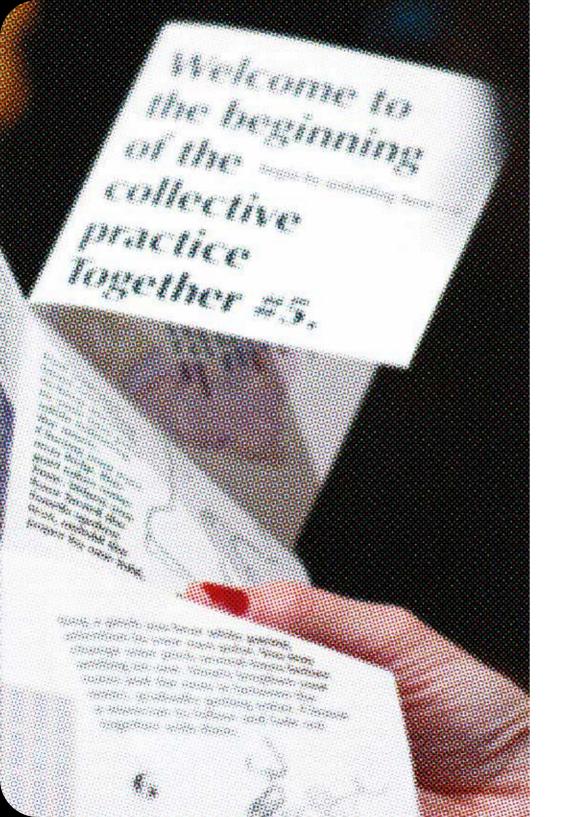
This eard, drawn in a daily guidance, asks us to remember that life bound by artifice is still life and, furthermore, that the artifice itself is alive. It asks us to initiate experiments with controlled beginnings that then will have independent, bifurcating, proliferating endings. It asks us to believe that meaning may arise by drifting in a well-constructed ark rather than planting a flag on a well-defined shore.











# EDITED BY KONSTANTINA GEORGELOU

How do questions asked by artist-researchers resonate in the world? For this chapter, the THIRD researchers approach people of their choice to ask them a question that stems from their own research enquiry. Here once again, they make a move towards consenting 'not to be a single being,' as Sher Doruff writes in her introduction when quoting Fred Moten. And in this case, by and large, they do so by reaching out to commu-The outcome is a diffraction of practices, where questions are probed, re-situated, contrasted or made analogous to parallel universes of pracarchitect, someone's parents, an astronaut, a scientist and a beekeeper. After receiving a response, some of the THIRD researchers replied again with a visual image that sought to relate in some way to this response. The outcome is a diffraction of practices, where questions are probed, this case, by and large, they do so by reaching out to commuof people beyond their direct peers and wider circles of professional interest; there are exchanges, for instance, with activists, thought, imagery and research. nities tice,

This chapter took quite some time to put together. Apart from the logistics that involved finding an interlocutor, contacting them, awaiting their reply, translating and so on, it also raised several questions regarding the rationale of this way of exchanging. Condensing one's present research (while they are 'in the middle of it') into a single question that is communicable and motivating to respond to by someone not necessarily familiar with the field, in a limited word count and with the hope to be in some ways 'relevant', is not an unproblematic assignment. Zooming in, rendering explicit and thought-provoking, framing a field of relevance and remaining concise, point to academic logics

staff) often invent different ways of responding and reacting to these parameters, disobeying or undoing linear and quantifiable systems of value. In THIRD, these parameters shapeshift, they are flexible as there is no formal assessment or diploma to be obtained after this third-cycle study. In the larger context of institutional artistic research, howand often for good reasons. In every kind of research that is conducted in academic circuits, including artistic research, these parameters are preswith varying degrees of visibility. Artist-researchers (students and and methods of research that several artists are irritated by, ever, this is not the case.

a word count), combined form a challenging task. In hindsight, the scope of this chapter was to work with this irritation, tionality, exercising holding onto, rather than dissolving disparities, contrasts and affinities. Formulating one question — as if this would ever be able to include all there is to ask —, reaching out to what and/or whom one might be unfamiliar with and considering how to respond not for resolving it but for affirming and, possibly, reconfiguring it. Questions and responses assembled here generate a third space of relato limitations (such as a word count), combined form a challenging Yes, and, if I may add, this task might precisely suggest ways of senting 'not to be a single being.'

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# AGNESE CORNELIO

172

In the 1970s the Autonomia conversation with Lazzarato work' by studying contem-porary forms of **precarious** the individual. Maurizio a role in my documentary (2014) who later played Lazzarato theorised the question the work and freedom. This Operaia group strongly concept of 'immaterial is an excerpt from my of work as a tool for work. In my artistic research I question t relationship between the emancipation of criticised the idea Fondata sul lavoro to Work, 2019.

### CHAUCHAT

the Kumi\*13 group<sup>2</sup> process as a mediator/counsellor. the Mietshäuser Syndikat¹ non-negotiated activities been supporting met in the context of group which lives in communal over the past year are intense moments of housing projects, what play in the wellbeing and the strengthening These group meetings I wanted role do nonverbal there together? discussion. to ask you: have the NoN and οĘ

USCHI VOLZ-WALK

JULIEN BRUNEAU

intimate, personal places you know (your home, space, how do you relate ment, does it challenge your sense of being a experience reflect back to the spatial environlandscapes you are person? How does this the concerns attached on your sense of the  $\widehat{\phantom{a}}$ When being in outer to these places? familiar with the

# CLAUDIE HAIGNERÉ

complex beings field, by the Earth' gravitational are shaped

> activities – like setting now beautiful!' There are often a consensual interbrief moments of language, A doing together space of unspoken a good example) everyone enjoying the landscape. At most what's said is 'oh, look interplay – that partic-In the case of everyday without speaking. This etc. - there is ular energy that comes basically it works about when (hiking is table, repairing things, painting the is in the flow, action. the but

privilege of livvery particular 'feeling' several weeks on a space weighted bodies seeking ensures control. Having ing in microgravity for station, I will try to Several leads I can with an inteto share grating brain that find words balance, the had

other hand, the childlike pleasure in playing with floating that, on the one and on the tion simply reveals some like the dream of having hand, one might believe • Sensorimotor patterns adapt so quickly and so well to the novel state this exceptional situadeeply buried innate of weightless freethis new situation capabilities, share:

super powers.

constant problem-oriented

essential. If there

I did some research on Duchamp and his attitudes

and experiences are

closeness. A kind of harmony. These moments

created

A closeness is

without (language).

a different kind of

MAURIZIO LAZZARATO

fundamen-The organisation of work can't give you freedom. There is freedom if you tal differences between related<sup>to</sup> your employ-Freedom exists only if grants the freedom to do things that aren't you take it yourseĺf. have an income, that work and employment. ment. There are To be

be free, in fact it could nbon acquire through struggle mean being more exposed worker doesn't mean to a precarious the workers' rights gained through trade power. This depends (literally subject) strikes and the guarantees you unions,

been taken as a model for very interesting to show interesting that labourer since both were division of work. Today, refused such a function. how people like Duchamp artistic between an artist and a freedom of choice – has the contemporary worker their independence and was no real difference - now considered human such an artist refused the artist - framed by towards work; I found subject to the social it work. For him there capital. I found employment and

goal-empty togetherness, forgets this other kind discussion, under presthe group easily for experiencing each of togetherness. The other differently. which offers space for one another,

and with the group at the a silent uncomfórtable for people. thinking, hopefully feel-The silence is sometimes is a space to experience ing, and somehow separating oneself from the silence with oneself group. However, it is a it is also 'I'-related. same time. Again, this taking care of oneself high form of art to be a moment to think, but An I-related moment, something different. moment, it is often When there is iп

Earth (ability for mental quickly freed from rotation, the sense of living in 3D). • Cognitive capacities confines of innate or learned references imposed by living on

floating gaze and spirit, taken in by the 'overview your own bodily envelope of planet Earth from the effect' thát each astronaut has such difficulty when absorbed by contem-There were some moments specific ways as though I was just a expressing. • Regret at not having when I personally felt plating the spectacle • The detachment from space station window. and such

had the chance to perform in order to sense oneself task an extravehicular

artistic

where so-called

in contemporary society

dustrial world, could be extended to what happens

In this way, the concept

of the refusal of work,

originally from the

are pressures and tensions ticked off very quickly together, time is usually the debates - with prior time under pressure, 20 points that need to the agenda has about Often if you bring nonverbal, within this It's good to plan short. There is always the resistance is very lot to clarify. There big: 'We have to move on!' It's good to plar such moments of being - aside from in something playful, a lot to talk about, When groups come consultation and by consensus. together set : pe a positioning The core of industrial positions, produce value. In contemmultiplicity of work: industrial labour, work female all these types of work porary society, divided society was industrial in the cultural indusreproductive work ... of capitalist economy in the world, towards work' has become part self-assertion is an work. Now there is a the way the world is

try, employment,

between masters and

multiplicity of

imperative,

experiences led her to study mediation, conflict facilitation, supervision and coaching. Today she is also active as a practitioner of integrative psycho-USCHI VOLZ-WALK has been an activist of radical movements in many areas of society since 1973 (for example in lodging, social and climate change movements). Her intensive group and collective

created in the capitalist

world and is impossible

to disentangle. You are

the concept of 'work' was

have always worked, but

doesn't exist. People

Work for itself

also comes accompanied by From this planet which is carry, really heavy, but dangerously on the brink a doubt, of footsteps and nature. a sensorial influx that had been 'denied' to us on board: the intensity support as a fragile satellite of becoming untethered human specificity, our cradle, our roots. • Returning to gravity where weight is heavy of light, the heat of sun, the smell of soil, the sounds indeed, without the planet that the the our

From 2002 to 2005 Haigneré served in several political positions in France, notably as minister. Between 2005 and 2009, the European Space Agency (ESA) chose her to be adviser to the director general, a function that she resumed in 2015, after four years as CEO of Universcience, a public institution in France that seeks to make science more accessible. CLAUDIE HAIGNERÉ is a French astronaut, doctor and politician who was the first French woman in space (1996) as well as the first European woman to visit the International Space Station (1999).

organised.

always in relation to capital: either you belong to it as a variable or you refuse it. Work exists only within a power relation.

Work exists only within a power relation.
Work exists in a political relation and not as mere activity.
Everyone should position themselves within it.

### $\geq$

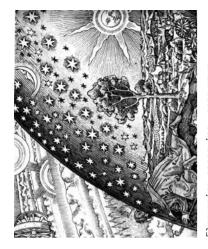
# EMILIE GALLIER

born practice of spectatorship around his listening role of audio description practice is organthe performance. am interested in the an active mediation to describe his performances. to audio descriptions. ask Anthony Penaud, the performance in dance blind, inside This ised οĘ g

# ANTHONY PENAUD

My desire to see a dance performance begins from the moment I receive information by email or phone about a show

sometimes we go backstage, certain through some movements I am welcomed to the visually impaired show. audio descriptions we meet partici transport. When the day Unique in Nantes organwill be accomdays before pate in a workshop in Valérie Castan guides panied from beginning I discover the place; For example am taken to movements in the per and there is often a the show, I organise I decide to go once the audio-describer workshop before the accessible which we discover we go on stage, dancers, we The using touch. to end. Ten the theatre, and blind. formance. know I comes, I that is ises the



Flammarion engraving, anonymous, wood engraving, first published in L'atmosphère: météorologie populaire, Camille Flammarion, 1888. (Sourced from Wikimedia Commons: public domain.)

MAURIZIO LAZZARATO is a sociologist and philosopher in Paris. In the 1970s he was an activist in the movement (Autonomia Operaia) in Italy. He is the author of Governing by Debt, 2015, and Signs and Machines: Capitalism and the Production of Subjectivity, 2014, both published by Semiotext(e).

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### SUZAN TUNCA

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her research into **spiritual** asking her parents about some central themes in corporeality through dance:

How does the spiritual live in the corporeal?

### MELEK TUNCA

develop furtȟer. Everybody soul keeps developing the soul belong together. inside of the body, even when the body does not a soul. The spirit the soul. Feeling and is the development of It is not possible to has

describer are primordial. dance I live the performance through the audioa theatre play when I need neutrality, for emotions of the audiodescriber who often Unlike in cinema OP

am aware of having another I am sometimes asked what ing the audio description during the show. My imagination works differently I hear in the headphones. and imbricated with those tions, my sensations, all the more. My impressions are then mobilised gathered in the interactions before the perfor-My presence in the audi-Approach-I perceive the presence Sometimes we have bonus through a workshop puts ence is also important; of the audio-describer as a private my imagination to work and stimulates my emotransmits her passion. entrance to the show. other spectators. beat box show. acts such mance οĘ sensations seeing something beautiful. The aesthetic, the spiritual. The body, the genetic predisposition produces the soul. It is not possible to materispiritual (das Geistige) always has the highest the soul is necessary, otherwise the spiritual gets lost soul has to go. Freedom in everything. beautiful, awakens the determine the ways the is not corporeal. The The spiritual is the soul opens when

alise the soul:

audio

description. The audio

description gains a

thickness. Or, in

This helps us understand

and inhabit words later uses in her

### EDIT KALDOR

motivations traceable (aesthetic) quality? What sort of quality can this be in the case of theory artistic intentions in the formal qualities a work? In what ways can motivation/urgency മ ഗ behind making a work or academic writing? appear in the work Are and οĘ

a wooden mannequin. This

the figures through

preparation allows us

to establish a language

together; our feeling

audio-describ-

meets the

er's

the dance performance,

me, hearing the

for

feelings. During

Sébastien demon-

our audio-de-

battle,

ration for a hip-hop

the shapes of

strates scriber

### SRUTI BALA

Crying may be a result of equally be a result of crying. In his theoretical but sadness may theatre, Brecht offers investigations on the sadness,

the problem of the nature equally, conversely, also the gestures, rituals, acts and formal qualities necessarily the case that i.e. the form, the vocabforms of self-identification are not independent rather emerge from and with them. It's thus not ulary, the expression to dition, Brecht suggested of their expression, but an internal state, after appropriately channelise ideas and their manifestations in the theatre.³ of the relation between this example to discuss and the sobs, <u>გ</u> that ideas, states of the sadness. It might In line with the hismind, intentions and materialist sadness comes first searches which one the tears torical οĘ

AYDIN TUNCA

human being embodies the nature that develops The human being is a product of nature.

when I read braille. When I read, I concentrate

cultivation of

priority

and feelings.

sadness through

the very visceral and

physical

brought about

the case that

spiritual lives in nature spirituality/intellectuality (*Geistigkeit*). The and develops in parallel The brain is the springthe body parts but also impúlses of thinking (geistige) it not only organises throughout the years Thinking is actually board for the mind, a spiritual activity. the

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### SUZAN TUNCA

How can dance know some thing?

### MELEK TUNCA

Animals dance to achieve How can you bring these describe this as inborn dance and knowledge? things together: something. I would two

a dance perfor-I make an image and expeit vibrates looser, more diffuse. In hip-hop performances, space, the audience mance my concentration reconstruct things, οĘ the performers. the music is often energy rience much jay. so energetic feel the fully. In the and

into being crying can act of crying

call sadness Every act of

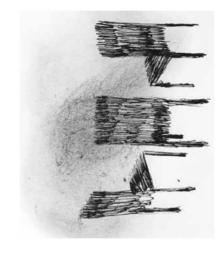
regardless

it were,

as

ANTHONY PENAUD is 46 years old and lives in Nantes, France. Born blind, Anthony is very engaged in community outreach for people with disabilities and their access to culture, sport and education.

psychologically motivated sensorial such as intention, by the sadness in the first place. When we ask through catethe forartwork, political artistic intentions from, as located behind necessarily as separate of whether the act was urgency as coming into their formal, material it might therefore be the sadness in the motivations might or underlying them. and not useful to consider existence in and be traceable in qualities of an aesthetic, Or expressions motivation, gories mal, Mod and



the other

don saob joins it,

hand one

or that

foot needs to stay

one

backwards when the

instinct, not as knowl

edge. When you dance,

the body automatically

knows that when one

Drawing by Jamillah Sungkar made for the book that 'performs' in Emilie Gallier's performance Papier multiforme, Papier comestible (2018) and now published in Japier incomestible (2020).

then maybe the knowledge

not tip over. That is so that the body does

in dance, when balance

emerges.

forwards

goes

other one

aesthetic expression, the event, relation between artistic ผ mutually transformative, the intention or primarily what came to the delicate moments intention and artistic unpredictable, and open-ended. It obliges meaningfully imagined clear, the issue rather that the expression might be to pay attention multi-directional, their encounter thought or first, not the the but οĘ þe СS

> that through the ways in which the movements is caused by feeling the the body in relation the rhythm. The knowledge emerges Dance is a rhythmical of the body the soul AYDIN TUNCA to the rhythm. the body or experiences sources of movement

οĘ

SRUTI BALA is Associate Professor at the Department of Theatre Studies, University of Amsterdam, where she currently coordinates the MA Theatre Studies programme. She is affiliated to the Amsterdam for Globalisation Studies. Sruti studies Indian classical percussion (Tabla) with Niti Ranjan Biswas. School of Cultural Analysis and Amsterdam Centre

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dancing body ๙ How does speak?

SUZAN TUNCA

### TUNCA MELEK

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arms upwards is happiness, ever has proven the beyond. ancient cultures dance is a way to communicate turning. This is the lanbending downwards is sadness. Dervishes who turn guage of dance. In many feelings. Throwing the lose themselves in the the expression of Jenseits), but nobody the beyond (das With also with

### AYDIN TUNCA

male dancer can invite very short and precise a female dancer with a In Turkish folk dance, ๙

here, I dance; we are here. also say 'I am this is a clear message. movement of the knee: can Dance

(waking) life, like the

bility that haunts

and

of dreams

residues

memories. The practice

# (He is dancing)

mode of existence inhab-

itable, for oneself and

may be) is to make this

(whatever

art

and of unity, bringing about some-Summa summarum: Dance element of joy thing together. togetherness, san οĘ

how any given environment

perception. Whatever we

is given to (human)

call (a) landscape is

just

Landscape is not

for others.

MELEK TUNCA was born 1939 in Istanbul. She married in 1963 with Aydın and they emigrated that same year together to Germany. After raising four children she studied Art History and Archeology at the University of Tübingen. AYDIN TUNCA was born 1938 in Istanbul, studied Architecture in Germany and worked as an architect until he left this planet in 2019.

and environment. Walking

through the thick buzz

always already an entan-

glement of perception



Marriage, 1963

# GUSTAVO CIRÍACO

In what ways do you think landscape relate to each that art practice and other?

### JONAS SCHNOR

of excavating and shaping question based on the two both intimate and utterly and the performing arts. An existen-Fields of practice I am I believe both are ways lives within and around intimate with: writing foreign: an impercepti territory, which oneself, as something approach this a territory. I will tial

what should be the place ciling the social crisis in French as 'end of the world, end of the month') context of recon-DAVID WEBER-KREBS In your experience, demands (summarised with environmental the

# MICHAËL DAMMAN

Does art model the world,

a metaphor

or is it it?

for

of artistic expression?

of cultures in defining the needs of the human answer, Í've chosen to address the role attempt in my If,

(and feeling) that enables interaction words, it is a framework grasp reality. In other it's because in the broadest sense By under with the environment allows a collective culture is a system representations term. for thinking of the

to consider framework – is responsiculture – as a thinking a way of ĺife that can guarantee both present month' context by its standing it this way, ble for this 'end of and future. A reason incapacity to build you could say that situation as a end of problem in our I attempt appetites, world, the why the

configured by the multi-

the city, landscape how (my) experience

of the

ı.

tion in this occurrence

is, it

Whatever 'I'

a nerve ending

but

layered field of sensa-

One account for this

of micro-events that make

swarm

beginning) in the

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# ROSIE HEINRICH

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(i.e. individualism) and challenges dominant conhumankind's position in world (i.e. human excep this inherently implies the natural Could you describe how 'self' for continued research into rethinking these the human microbiome\* and what ceptions of the relation to tionalism), relations?

### THOMAS BOSCH

microbes that have of 3.5 billion years inated on a biofilm οĘ

Multicellular life orig

invisible, with the recog-nition of the microbiome, cooperation. Every living world. For Darwin we were but we still could claim because we all are microbial world in which of competition, bly interwoven with the synergy and completely and insepara evolution history makes because they were there communication, among biological organinvented everything in ourselves. Today, with the ability to see the we live. Today I think evolved in a microbial sense except in light an impossible organism we now know biological organisms exist separate unto nothing in ceíl and of the microbiome in terms of in terms terms of that's isms,

larises into a particular singusay, living landscape. Landscape, we can the world worlding. the way ื่

diagnostic can be found

examples of the

fore it is the conveyance subjectivity, but instead Artistic practice, bean experience, can be understood as the instalment of a landscape – not specific artist rather how she is 'worldher mode(s) of existence. (inner) which distributes subjeca thought, perceives the world, but ed', how the world leaps and 'fields' in and as instalment, which is not lies in this active I believe the power of tivities in a field of perceptual generator a sort of affectivethe exhibition of of an affect, inhabitation. the way a art

and sustainability almost every living being relationships, everything works toward a fulfilment exclusive for many human-Descola reached these conditions has an identical interi-Culture suggesting that ities. Some groups have Nature. Their guilt and dreams and night have not been mutually animist ontology devel such that their encompass what we call 'viscerally'. For the with a framework that values, intimacy and in Beyond Nature and Achuar, for example, ethics automatically moves them to do so emotions and aspirations oped by Philippe satiety ority, shame, mares, pride,

> opening towards the world. a singular way, sustained ters it produces between An artistic landscape From within this by the fragile encounsustainably precarious a precarious a sort of shelter, The landscape worlds worlding, it becomes possible to inhabit t world differently. also bodies. but

voke this kind of connection with the environment environment in the broadpassing? How can we proor break our deleterious and Culture? How can art have no word for Nature. Their world model is so division between Nature that also includes the sense of the term. model where our ethics also be so encom <del>ر</del> contribute to that? that How can we shift encompassing could

Whether artworks accompany conclusion art is only occasionally of the world initiate a shift toward because in my opinion, a model. to art always a partial another, they always an existing model or this question asa testimony of a metaphor I ask but

> projects by Demolition Incorporada/Marcelo Evelin (Troublemaker, 2018 and Invenção da Maldade, 2019) and Catarina Vieira at DAS Theatre Graduate School (Gestures of Encountering, 2018). He is currently a PhD student at the Centre for Performance JONAS SCHNOR, MA, born in 1985 in Copenhagen, Denmark, is a dramaturge and performance researcher. His most recent collaborations include Philosophy, University of Surrey, Guildford.

before we were there.
We begin to decentre the human — from the centre of dominant worldviews, to the sidelines.

the metaorganisms It is this recognition led us to rethinking integrated system between microbial origins, living from a metaorganism: brain and the genome in metaorganisms we humans unicellular, to plants, the immune system, the the human body and our are animals of permicrobiome. The microin a microbial world, biome co-constitutes from the pe of a fully life forms are, to animals. o L spective are, and that is, that we terms that all

To decentre our selves and rethink the human from the perspective of challenge. As we see

huge

a microbial world is

important but

it is

'we have never been individuals,' or to suggest

that human and microbial

worlds are inseparably

'entangled.'' What is

not enough to argue that

consistency to the culture

contribute to giving

based.

are

on which they Their destiny

is indis

solubly linkéd.





GLORY! an installation based on Rosie Heinrich's landscape experience, photographed by Mayra Sergio, and part of Gustavo Ciríaco's ongoing research project Covered by Sky.

Initially a theatre director, MICHAËL DAMMAN developed theatrical projects with an educational dimension for about ten years. As a facilitator, trainer and creator of pedagogical tools, he then specialised in education for global citizenship and solidarity via the NGO SCI. Coordinator of a pedagogical device in the field of asylum, he then trained in anthropology and specialised in the study of different ways of representing mental health. He is now a team supervisor for a high school in Louvain-la-Neuve and a co-designer of the Brussel's Citizen Assembly.



David Weber-Krebs, temporary installation in Teylers Museum library, Haarlem, 2010.

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plines and enable a truly

barriers between disci-

the anachronistic

integrated understanding

of what it means to be

potential

– the important –

research has the exciting

combined. Microbiome

are

and science

arts

catalyse the breakdown

to of

a whole new configuration of research, one in which

needed, in addition, is

of the bounded, individual

The human is more

self.

than the human.

after the illusion

human,

### HEINRICH ROSIE

human', 'other-than-human' in catalysing the seismic still feel Thomas Bosch on this subconsortia, as holobionts, precise uses of language surely be more effective required of humans. Conject, in which we often be in conversation with or 'nonhuman', still f to ironically miss the Terms like 'more-thansoup-like nature would decentering the human. Words that address our discuss effective and point with regards to is inspiring to ceiving our selves as a consortia. shift in perception said otherwise, human is 0r,

## MIKE O'CONNOR

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what does 'withness' mean the mind-body-environment to you, when considering through a perspective of lines?

# SETAREH NOORANI

cal enactment of the line Let me start with the act line in singular present time – the in when (digitally) an architect as an entity operfrom A to B. The physipresence, from external factors, the milieu or penciling down a line derives its urgency, explicit 'now' of drawing a ates

as ecosystems.

# ALISON ISADORA

Where is your art pracmale-dominated society? tice situated within Eurocentric, white

# FREDERICK PIERRE CALMES

myself more with an African doing his best to survive thing I had to beg, wait identify Some artists shop for and trade. Some call me whenever I wanted somein a world that is run a child I didn't have anything. and diaspora businessman white privilege. Begging, waiting an artist but I As trading.

pixel, insofar making capitalising on the width actualisation of the matalso (implicitly) present and singular body-act of the a certain awareness is needed at this point. needs some form of openand time, both internally and infinite lines from one of the line becomes the reducing the line to point (the end of the line) to points in the need to be cautious the so-called context. conplural. The actuation the ink, or A line endedness in order to to that which is outside of the present past and future, con-necting the explicit line economical, externally, singular This context draws the stroke. line, line ter; the the the

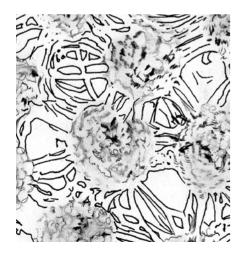
work. But I can't. I look person looking I wait for my art supplies their owner to throw them art supplies like a prosin hope for a better life. supplies to do their titute trades her body, I trade for my for drugs, by begging. like a dog waits for supplies a homeless for my art a bone.

ask you this ask me why I do what I Oh, and before you would you prefer me for you? Let me Mork do ?

# ALISON ISADORA

spired to emerge? Is there ethical art practice that both embraces diversity and is artistically in-How do we create a sit uation to allow for an a place for techniques

οĘ 200



A cluster of bacteria in human saliva. The human mouth is harbour to over 700 species of microorganisms existing across its diverse locations; this initiation point of digestion is port to the second largest and diverse microbiota after the gut. There are microbes on the tongue, other species in the nasal tract, on the skin. Each body part is an environment or eccsystem which holds many forms of being. Spores, viruses, bacteria and other microscopic organisms, some pathogenic, some beneficial, are brought into the body as it inhales and ingests, and released as it exhales, regurgitates, vocalises and articulates.

Drawing and text drawn from Rosie Heinrich and Daisy Hildyard's current collaborative research project, as presented at the 12th SAR Conference on Artistic Research, April 2021.

Through closing, and form narrative, in-betweenness. the ends connecting these (living) beings to those picks up the possiity made concrete as the environment. More imporable to constiindeterminate multiplic-Withness is thus a beauthe in the affectuous a viscous, and hold future. As coincidental mind directs the body. •withconnecting mind, body from multiple epigenetic landscape, time, οĘ present and fold in the connecting multiple line may seem, tiful opportunity of lines, and endings in tо меаvе oossibility of itself, and bility to close it. ٦**.** space: a in past, tantly, notions space Here, ness, lines space tute ๙

lays in the materiality of life, and vice versa, both properties being each other's propensity.

and forms deriving from the dominant culture in this practice?

# FREDERICK PIERRE CALMES

artists arts education practice and through buying their art, groups that have been beginning of creating a new generation there and need an ethical art practice. Furthermore, the decoloto be heard and seen is is essential in order that Supporting diverse in art. underprivileged their acknowledging nisation of leaders raise funding the are οĘ to to

You need the artist to create the question with their work and a situation needs to be established that will expose this work.

For the artist there

is a personal decolonisation process that keeps evolving through time.

My work, for instance, is poor, responding to how society considers me and my culture. What do I mean by poor? When I ask fellow artists how they have created their work, dollar signs start appearing before my eyes.

When they ask why
I always paint on wood,
my answer is because
that's what I can find
on the street.

In this way my art directly reflects a general societal situation and my personal history. FREDERICK PIERRE CALMES is a self-taught Haitian artist living and working in Amsterdam, the Netherlands. Frederick is a devotee of Voodoo and strong believer of past lives. Frederick identifies as a 'host' for the multiple artists living inside him, including Hirokami, Darcko Koi, Ekenne Boyu Boyu, Jack Noir, KonKoshu and Freda Alexandra.

gramme (HNI), the Zenevloed collective, and within the Concrete Blossom platform, she uses various media to explore ways in unfolding and embodying,

involvements, within the Archive Explorations pro-

SETAREH NOORANI (1995) is an architect and researcher at Het Nieuwe Instituut, graduated cum laude at TU Delft. In her projects and creative

involves investigating, disrupting and unfolding archives through spatial investigations and cathartic

self-publishing practices.

questioning processes of trauma and time. This

### I | | |

Nienke Scholts in conversation with Sjoerd Wagenaar:

How do **bees** deal with crisis, within and outside their hive?

they create living maintaining biodiversity pollinate plants; máking for many birds. In order Bees essential part and are themselves nutrition all-important for they even forests for other Contributing to and crops, wild plants, healthy ecologies. because small insects conditions this fruits, are an grow, οĘ



The Park (March 2020): bikers, birds, passersby, frisbee and dog.

Compared to paintings of people resting in parks, this drawing marks only the traces of perceived movement, rendering invisible the people lounging or standing. Traces are flattened into one dimension without time. This simple practice holds together different animate objects, as well as diverse academic theories, exemplifying for me what Johtser could call withness. Entangled gestures of action and cognition between self, materials and others.

Drawing and text, Mike O'Connor.

Threat ranges from direct

isn't

And it

മ വ

healthy conditions

environment to

role, they need their

play this crucial

to

intoxication from agri-

that

unable to find their way

is disorienting them,

cultural pesticides

producing

to flowers

ing

less nectar and a lack

of water that they

to dilute nutrients

themselves.

and cool

need

community is

pee

Ø

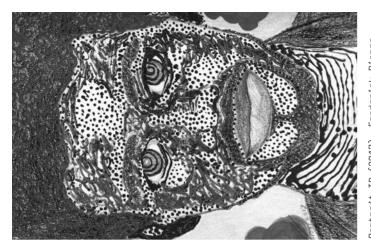
made

periods of drought lead-

the hive,

t t

back



Portrait ID (2017), Frederick Pierre Calmes.

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the drones (males) and

of worker bees

lots

up of the queen,

perform specific

each

entire

duties their

<u>გ</u> თ

As well

lives.

hive climate regulation,

include communication,

collecting nectar,

feeding larvae, surroundings upon return tion nectar can be found too large, the old queen swarms out with part of how far the community in search from flights, an intrithe population grows and in what direcinvaders such as wasps. leaving information about the new queen chosen for against colony left behind. 'Explorers' pass dance shows a new home, defending cleaning, амау οĘ

As a beekeeper you can help deal with crisis, but easily contribute to it as well. You spend lots of time watching and listening, to observe and analyse everything that's going on. One only intervenes when absolutely necessary: opening up

A balance that also needs can lead to the displaceelement in their ecology the beekeeper is a vital the hive, extra feeding bees need this 'keeping great diver (four types) making space, catching types). ment of the great dive sity of solitary bees As honey a surplus of order to survive, (more than 300 etc. to be kept. honeybees However, swarms, ij

The growth and health of a bee community is thus extremely fragile and dependent on what's going on outside. Inside they live in the dark: they probe, touch, vibrate ... to build a hive that consists of ingenious and complex ways of communication and organisation — it's something we know

# SIEGMAR ZACHARIAS

How do the concepts of intimacy and alienation resonate for you in your work and your politics?

### NEHA CHRISS

psychosonic work begins ical objects. In its most scafphysiologstructural, a process of identifying recessions, resil a set of scale, distances, duraience and dissipations a compact This process is then of a initial phases, it the premise folding, using anatomical and environmental, encoded into tions, n

sonic language.

macy must only be a method of instilling psychoand safety would do it an injustice, just as we would consider to be more a remedy for our mammalian bio behaviours. such that we avoid our preoccuencountering? These practhe concept of the human end? To suppose that intithan an impartial storyof the proximal. non-perishment. most basic practices of pation with the primacy tices evolve from core tradi Are we closer to the beginning or to the of human aim and emotive comfort 'relationship' are wired Is there tions of telling cannot

Beginning life as minimal, tangential, discrete sound phenomena, the first set of tonalities

very little about. And maybe that's a good thing. This text is written by Nienke, based on a conversation with SJOERD WAGENAAR (NL) who founded and led the PeerGroup for seventeen years. He is a forest expert and has been a beekeeper since 2012. His work and interests lie in creating connections between different ways of knowing throughout culture, society, agriculture, nature, food, anthropology and landscape — towards sustainable ways of living.

amplification, conditionof text logic, built atop the field, the minace event tones self-select auditory contexts, interpretations of both that contains stereo the unlimited potential and feed-- with its o D and to slide headlong into text and reproduction this subsiding acoustic swamp and marsh platform – the compression and sonic landscape has often unwieldy vulnerable. Within rarefaction of the the tide. care physical container of environment rising structure culling, ing. The space, t als, the the the

My work trusts not in absolute states of alienation or intimacy, but instead probes the

bubble up from the depths My life coding structures exist in two simultaneous phenomena; the other the both subtle and dramatic quasi-tangible social and one a cyclomatic and vice versa. from delineations, offers resonance mecha catalyses discoveries: 'Self' to the mechanic interweaves human subjective affect with Or the psychosonic space inevitable process of autonomic experience, emphasising fluidity. Whether these shifts the body's as both text nisms. This process arise of material sense, from the core of a description of rare physical whether they shifts in 'Other', cultural knowable sonics: forms, that

our physiological history.
This system reaches
deep into the architecture of the listener's
sensory body, linking the
manifest flesh of realtime frequency with that
of human flesh, the sonotropic with the chronotropic, the chronotropic
with the viscerotropic
with the viscerotropic
These interconnections
shift temporal priorities
and challenge the flow of
information between the
internal and the external

world.

NEHA CHRISS is a critical noise artist, software engineer and activist.

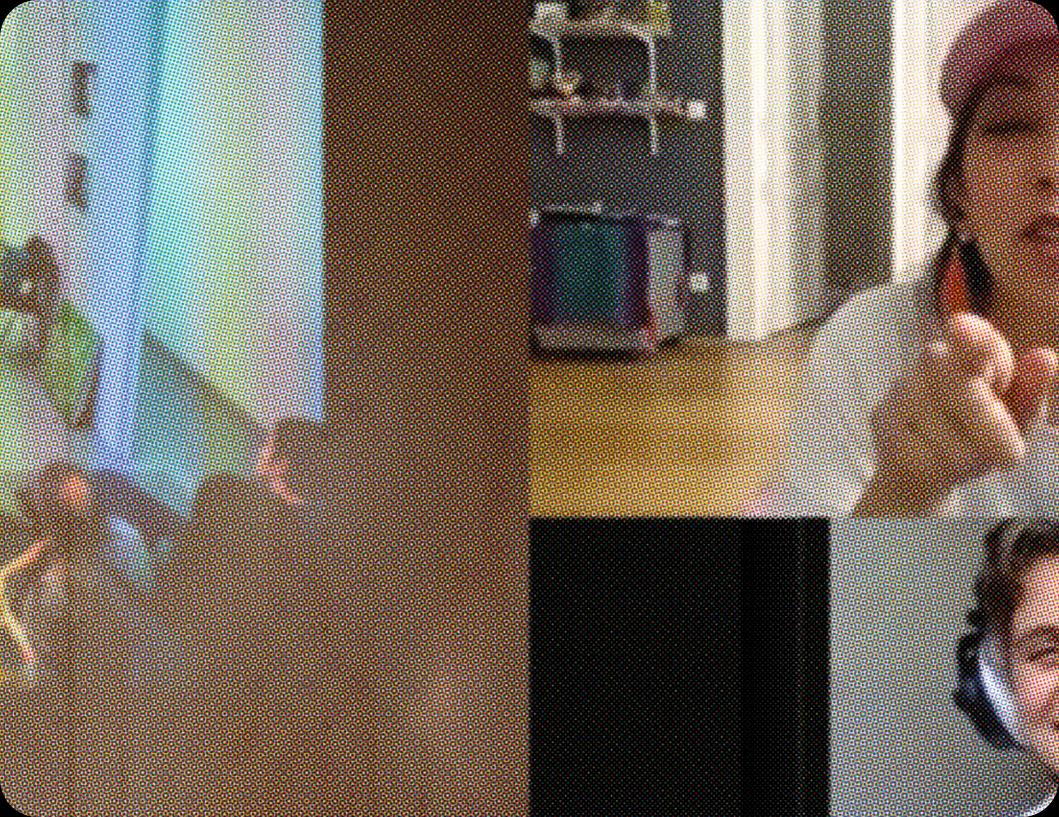
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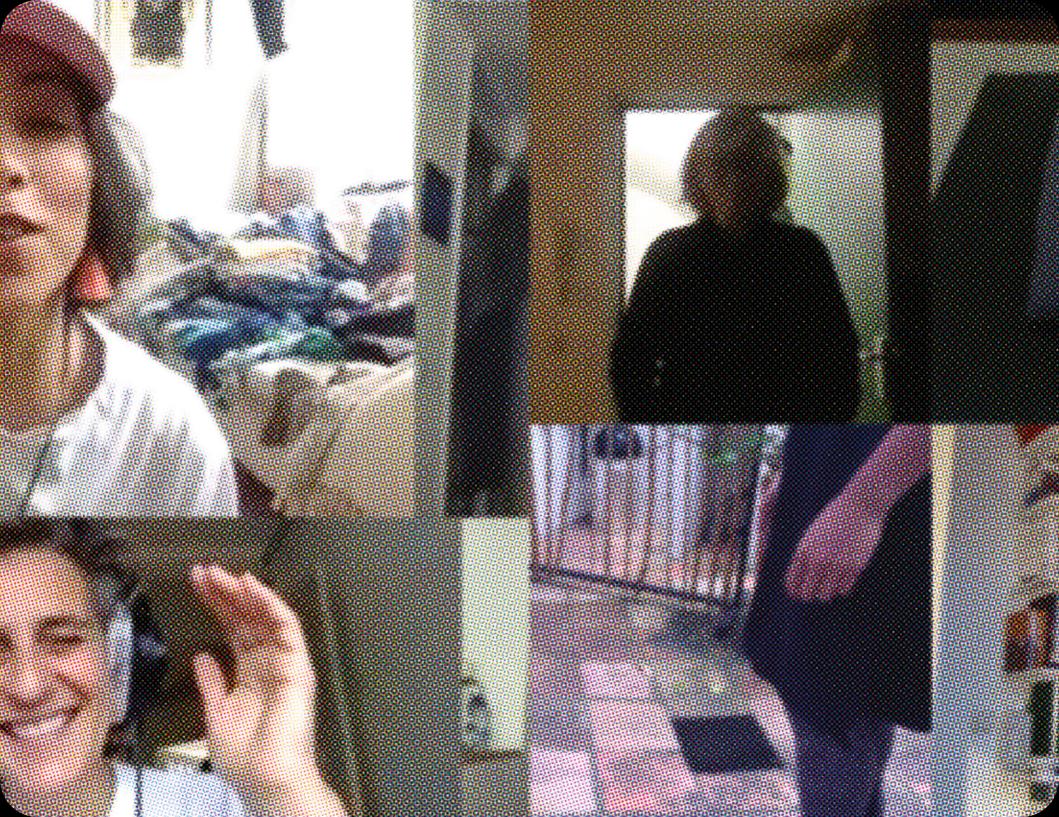
### NOTES

- 1. The organisation Mietshäuser Syndikat (MHS - literally: Tenement Buildings Syndicate) grew out of the squatting scene in Freiburg. It currently unites 158 houses across Germany in a solidarity network, sharing resources and experience. Its particular model allows groups of individuals to acquire realestate without personal capital (instead with a large quantity of direct loans), so that the houses own themselves (the actual owners are the tenants: ownership is thus bound to a function, not to individuals) and are administrated by the people who live in them. (syndikat.org)
- 2. Alice is part of Kumi\*13, a group that 'bought' a building in the model of the MHS in 2019, in Berlin. (kumi13.org)
- 3. Martin Esslin, 'Brecht and the Scientific Spirit of Playfulness,' in Auctor Ludens: Essays on Play in Literature, eds. Gerald Guinness et al. (Philadelphia: John Benjamins Publishing Company, 1986), 30.
- 4. Many plants and animals (so far as this has been shown) host and depend upon a microbiome: a community of microorganisms (such as bacteria, fungi, archaea and viruses) that inhabit a particular environment and/or body. In the case of the human, diverse microbial communities, comprising thousands of species, reside in and on the body i.e. on the skin, in the oral cavity, gastrointestinal tract, the nasal passages and vagina.

- 5. The 'we' here is Thomas Bosch and his colleagues Angela E. Douglas and Tobias Rees, and refers to the coauthored article 'How the microbiome challenges our concept of the self,' published: February 9, 2018, https://doi.org/10.1371/journal.pbio.2005358.
- 6. Gilbert SF, Sapp J, Tauber AI. 'A symbiotic view of life: we have never been individuals,' *Q Rev Biol* 2012; 87:325-341. pmid:23397797
- 7. Benezra A, DeStefano J, Gordon JI, 'Anthropology of microbes,' *Proc Natl Acad Sci* 2012; 109:6378-6381. pmid:22460792 Nading A, 'Evidentiary symbiosis: On paraethnography in human-microbe relations,' *Science as Culture* 2016; 25: 560-581.
- 8. Similarly to the direction the material world gives to the mind, or internal life, as Elizabeth Grosz writes in, 'Deleuze, Ruyer and Becoming-Brain: The Music of Life's Temporality,' in *Parrhesia*, no. 15 (2012):1-13

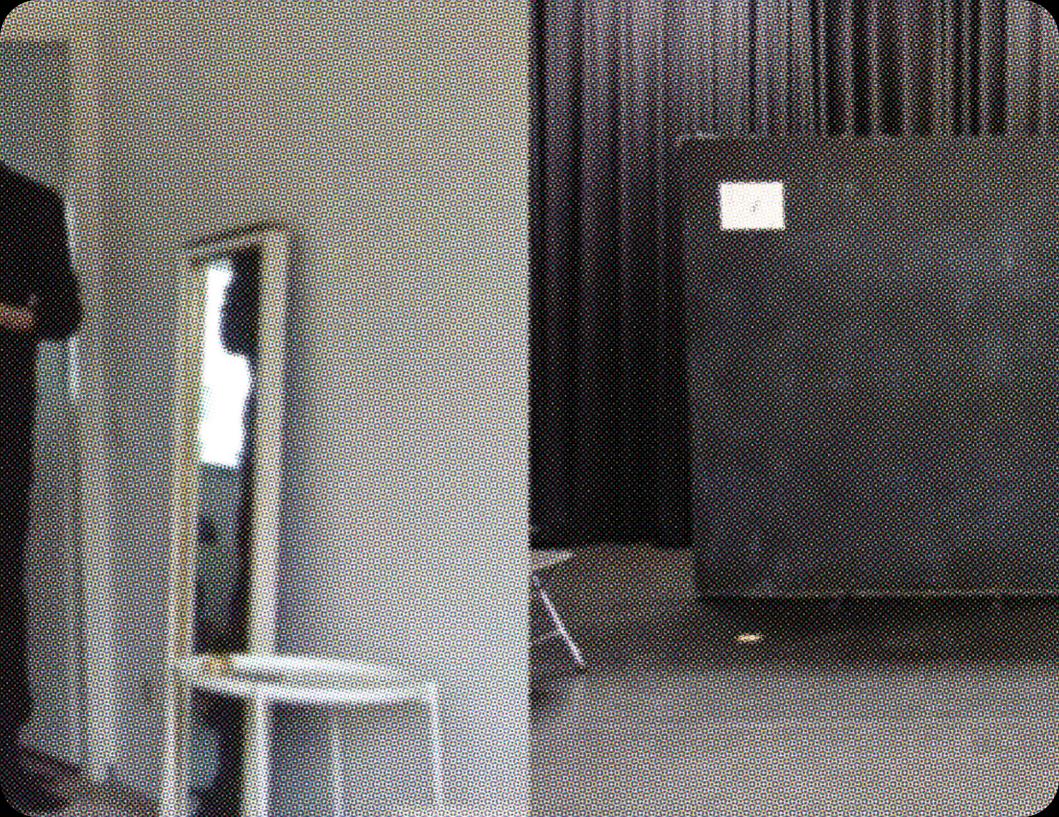






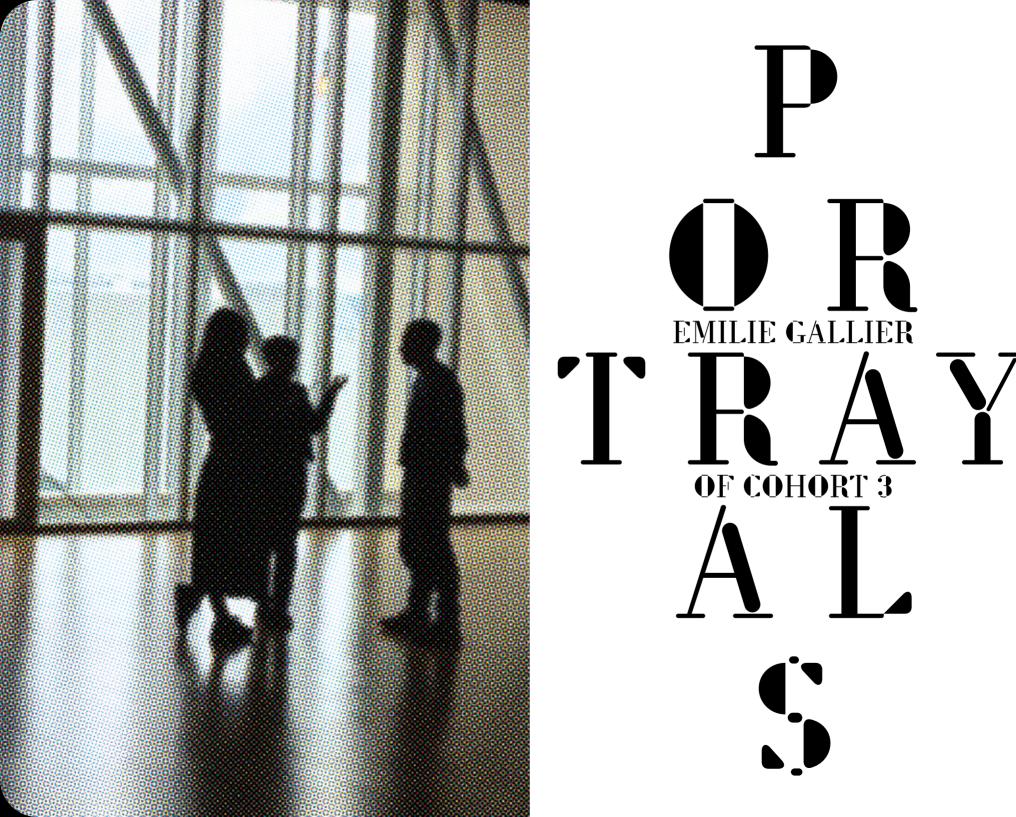








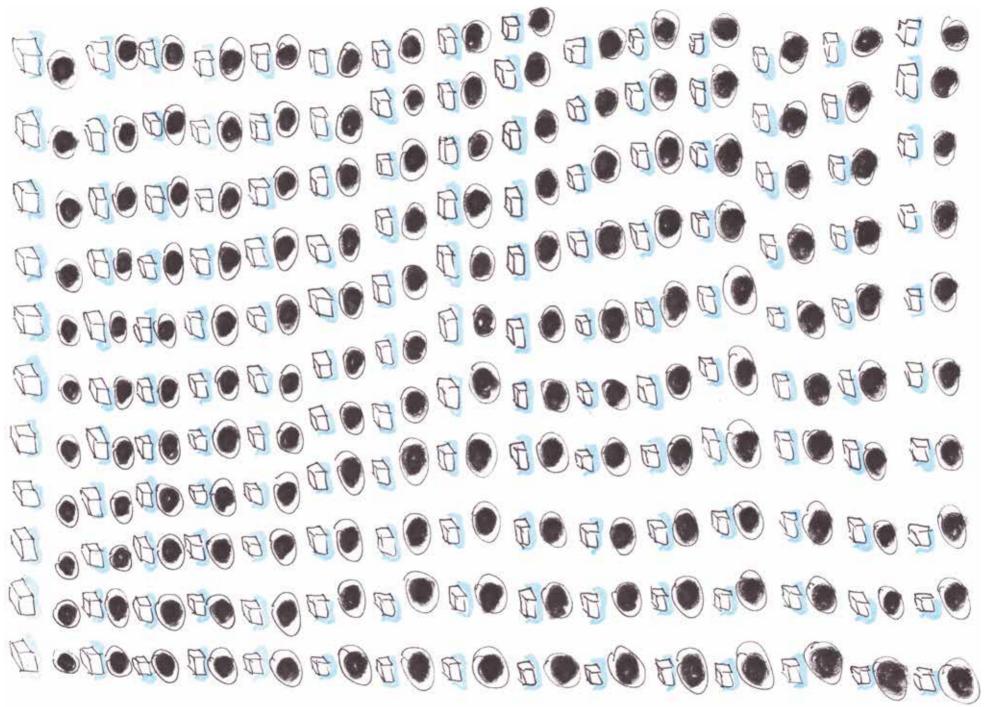




In the process of writing my PhD dissertation about reading in performance, I developed an attention to things and to nothings, both material and nonmaterial, that act as supports to a spectator's reading in the moment of performance. Behind my eyelids, images, fragments of texts, volumes and colours, interweave and become imprints. I materialise these imprints through cuts, drawings and collages over A4 pages. I applied this practice of composing 'graphic pages' to create six imprints portraying the things and nothings of the third THIRD cohort, the artist-researchers Áron Birtalan, Andrea Božić, Catalina Insignares, Igor Koruga, Nikita Maheshwary, Amanda Piña and Cecilia Vallejos. I collected and composed with visual elements and texts, scores, subtitles, communication material online or in designed booklets, choreographic material, essays. I made the guestions of these peer artists respectfully my own, while, at the same time, acknowledging any misunderstanding my appropriation of these questions might entail. While assembling a page, I fully embrace these practices or fragments of practices. This process is my way to cultivate attention to what practices do. The following pages present six imprints, accompanied by textual notes and references.

E.G.

Portrayals of Cohort 3, composed and written by Emilie Gallier drawing from her choreographic research practice.





patient wake up time is at five I look at the coffee powder

the men dug up like a blue something

deep were the shafts from where

resting at the bottom lunch is served at noon residue

excavated in a kind of underground

with rounded walls and corridors

the present future times a space

buried in a very black soil in

what's left behind after a show is staged after an art is made after a man is burnt after a woman is raped you just said ouch and vanished I fictionalized you

made of water the shafts are gone now

that look like tunnels a theatre

there is no main door no other solution he said than tearing it all down

the entrances resistance will become

the exits are even less known than

you describe your seventeen days for the media but popped open

a bigger can of worms the loudest scream of pain maroon vermillion dot

which voice to speak from in that horizontal position each of you

will be reading four letters with the tips of their fingers to feel what landscapes inhabit this body

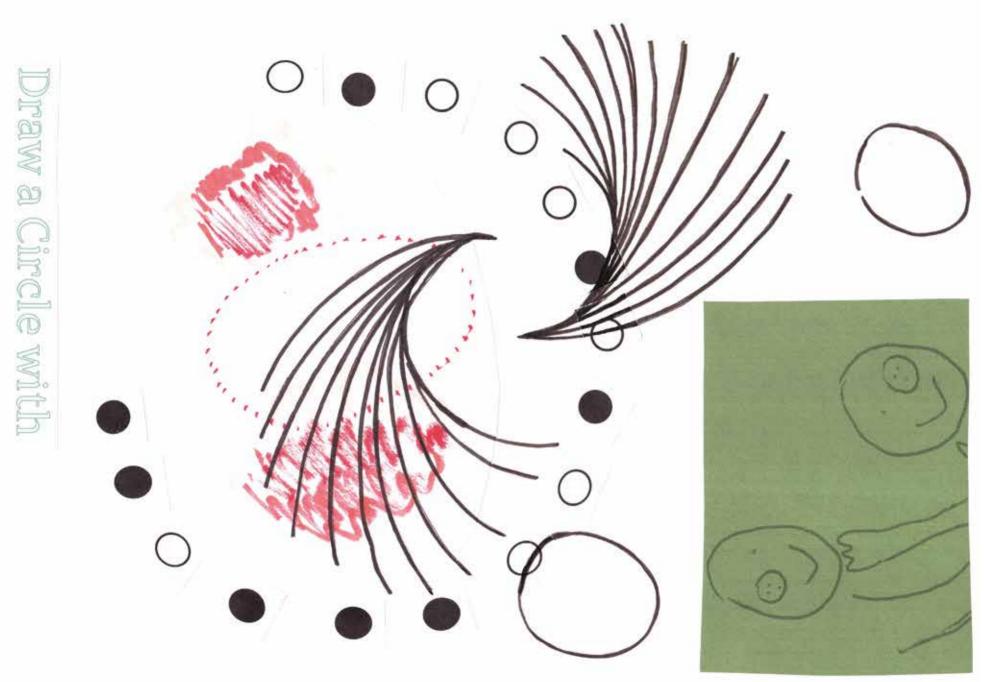
the mountains are in the center yes and also the beings that do not sow

they wanted the gentlemen not only to talk about the neighbourhood

to talk about the neighbourhoo but with the neighbourhood I put my hand here and apply

practices of care with

more visible



Performance time:

21 June 2020 Beginning: 3:45

Peak:06.40

End: 09:34

Lafecomers admitted.

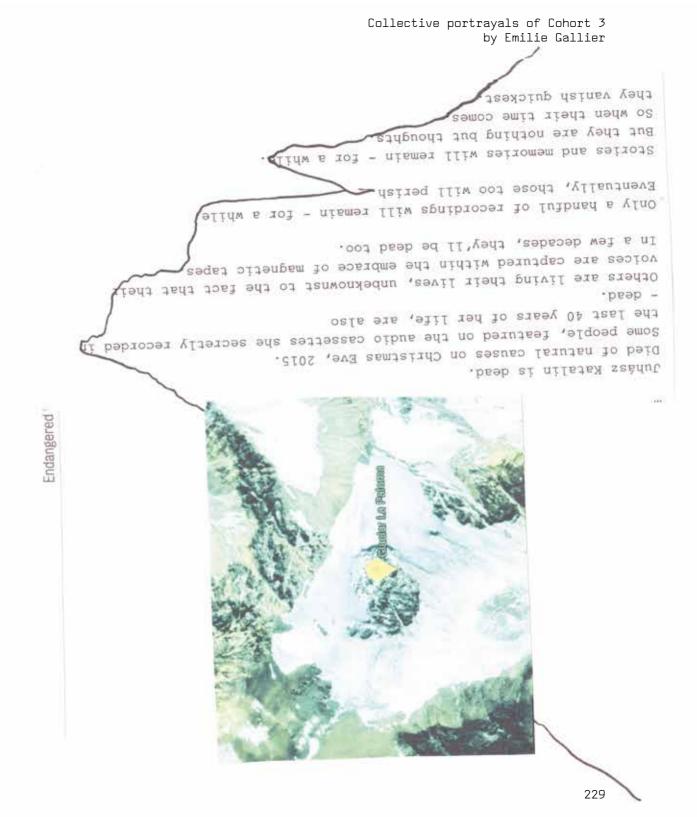
place since 1 April 1550 and ending on 28 May 2030. This is episode number 27 out of 72. The next upcoming performance with the same geometry and similar geography takes place on 22 February 2073.

facing the curtain, and within an arm's reach from it.

The curtain should be able to drop.

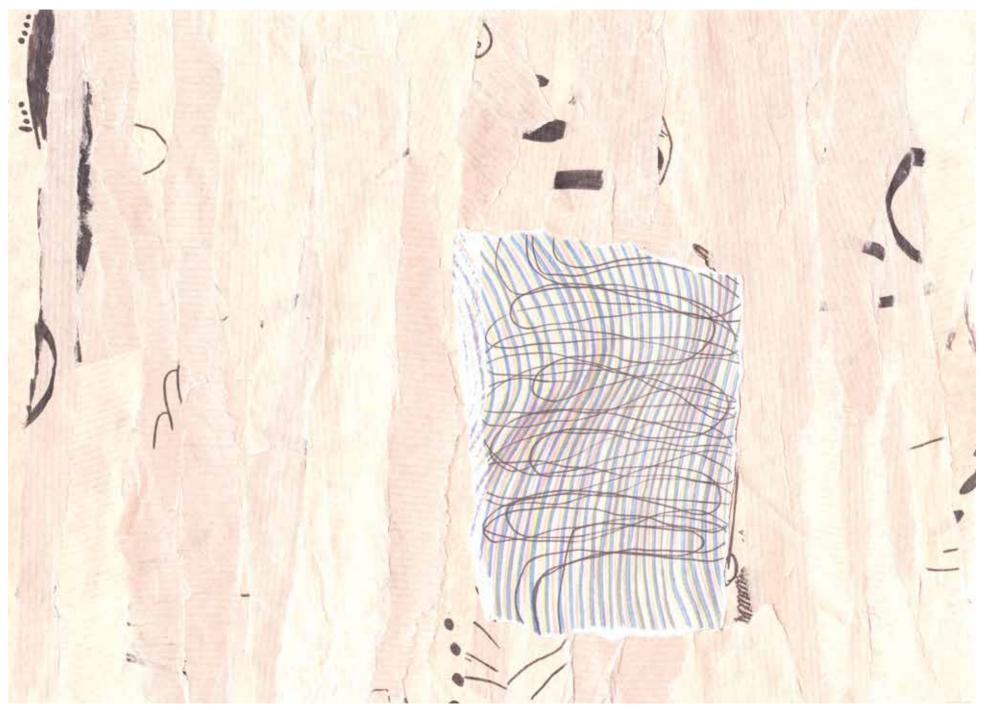
Lighting should be pleasant, warm and neutral, with the possibility of dimming, or turning it off to near-pitch-black darkness.





If you do not have a STONE with you, you are a SHADOW.

If you have a STONE with you, you are a FORM.



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edy drew these characters, appropriating the score and attentional practice of performance artist Tim Spooner. Spooner writes 'Keep drawing the same picture, at the top of the page where he drew the same picture thirty times, filling up the page. Through this practice, a gesture of attention is trained, supporting the emergence of other images of the world, of other worlds. I kept drawing and now I stare at the pictures that form a tapestry. Staring at the tapestry, Ithink of Edith Lázár and lgor Koruga's podcast about depression. <sup>2</sup> This podcast proposes to recognise and depathologise depression. I stare at the tapestry and ask myself: is depression a gesture that stretches attention in order to imagine the construction of a new world'?<sup>3</sup> The protagonists of this graphic page are the moon, the sun and the ice

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'Day for Night is an immersive dramatic spectacle for three celestial bodies and an observer'. <sup>4</sup> The ice cube invokes the Activity by Allan Kaprow called *Meters* (1972): hand to hold no ice, calling out: now! walking on, waiting for the hand to dry, calling out: now! walking on.'s There are observers who observe celestial bodies, and observers who observe morphing water. The longer I look at the moon, the sun and the ice cube, the more they become unstable. swallowing the melting ice till it's gone, calling out: now! walking on, waiting for the carrying a cube of ice in the mouth, carrying a cube of ice in the hand, walking on, moon and the sun collaborate with Andrea Božić in Day for

- Tim Spooner, 'Une encyclopédie de gestes attentionnels,' in Revue Corps-Objet-Image, no.4 (Strasbourg: TJP Editions, 2020); XXV.
   Edith Lázár and Igor Koruga, 'Eddy & Iggy Depressive Podcast' (2020), in Schlosspost. See: https://schloss-post.com/eddy-iggy-depressive-podcast 3. Ibid.
   Andrea Božić, Night Sky. Further Investigations Into Choreography (2010-). https://www.choreographyinvestigations.blogspot.com
   Annette Leddy and Eva Meyer-Hermann, Allan Kaprow: Art as life (London: Thames and Hudson, 2008), 225.
- Annette Leddy and Eva Meyer-Hermann, Allan Kaprow: Art as life (London: Thames and Hudson, 2008), 225.

# WHICH VOICE TO SPEAK FROM

essay written by Catalina Insignares and Carolina Mendonça, 'Landscapes that pass through the flesh' (upcoming publication). There are words written by Amanda Piña for the book and then the doors opened again. I also compose with fragments of the During one session in April 2020, Cecilia Vallejos invited Cohort 3 to pay attention to the voiceover of the short film *Het Museum van de Straat* by Ron Meyer and Matthijs de Bruijne, <sup>o</sup> with whom she collaborated as a dramaturge. Listening to the voice, we looked at the assemblage of micro-stories. For this page, I make Cecilia's question my own. The stories I assemble come from Cohort 3. I compose with a few words from the subtitles of Het Museum van de Straat. I assemble them with pieces from an

Danza Climáticas (Amanda Piña, 2020), featuring an interview with anthropologist Alessandro Questa. Informed by my experience of the work of another artist who plays with words, Rosie Heinrich, of withdraw the punctuation and let the voices mingle. Subtitles leave their prints and contaminate the emerging texts, cajoling me performance LONELLY PLLLANET. text 'My Corona' that Igor Koruga wrote for the performance LONELLY PLLLANET Ibring these words in relation to pieces from yet another polyphonic monologue that Nikita Maheshwary composed for the performance Me&You: In a Dialogue. <sup>9</sup> There are words borrowed from the subititles of the nadaproductions's film to form pairs: lines paired up.

- See: https://vimeo.com/74275059
   In David Weber-Krebs, and then the doors opened again (Eindhoven: Onomatopee, 2020), 235-239.
   In David Weber-Krebs, and then the doors opened again (Eindhoven: Onorgaphing text; Croatian ITI Centre, Zagreb 2020/2021; and in: Lounli Plenet (2020) with and 8. Igor Koruga, 'My Corona', in: Dance magazine Movement's no. 34: Choreographing text; Croatian ITI Centre, ITI Danja Sijivar, Theatre Atelje 212, Belgrade.
   I altended the premiere of this work at Frascati Theatre, Amsterdam, in March 2020 and experienced reading letters and listening to others reading and interweaving many stories.
   In Sosie Heinrich is a fellow of THIRD, Cohort 2. Her sound piece If was big enough to get me completely inside is a construction of interwoven interview fragments that form narratives and dissonance (2012, publishers DAI / Casco Art Institute).

### DRAW A CIRCLE WITH

In his publication *The Critical Escape*, ". Áron Birtalan places a few short sentences that read like scores and invitations to act. I stayed a little longer with one of these short phrases 'draw a circle with' (p.iii). I draw a circle with celestial bodies. I draw a circle with shades of red, while I copy the image used in the communication of

Koruga and Lázár's podcast about depression (see footnote 2). I draw a circle with faces drawn by Zuzana Zabkova, a collaborator of Catalina Insignares. I draw a circle with centrifuge lines inspired by the movements of the costume which dances in the film Danza Climáticas (nadaproductions, Amanda Piña, 2020).

11. Áron Birtalan, The Critical Escape (2018, Amsterdam: self-published). See: http://aronbirtalan.net/blog/2018/6/16/the-critical-escape-talk-and-publication

### CONDITIONAL TIME

At the bottom of this page, I drew a curtain a la Edward Gorey to open what I see as a corridor of conditional time. 'The curtain should be able to drop,' writes Áron Birtalan in the printed pocket handbook given to the participants of This and the Other at the event of Come Together #5 in March 2020. The conditional as a verbal

tense is a space for the woulds and the coulds. Here, my corridor of conditional time is papered with some lines from the scroll of Andrea Božić's blog, honouring the choreographer's collaboration with the night sky (see footnote 3).

### STONE WITH YOU IF YOU HAVE A

Ese muerto se lo cargo yo is a performance by Catalina Insignares. I think of the dead I carry, I think of the dead I wear like clothes, the dead I hold in me like stones. Juhász Katalin is dead. She collected audiocassettes that are the heart of the Transformation Game Katalin by Áron Birtalan (2019). The text I pasted here is taken from the artist's script that I was lucky to access. As I read one version of another script of Birtalan for DIM (2017), out of the ten pages forming this document, I memorise 'If you have a STONE with you, you are a FORM. If you do

not have a STONE with you, you are a SHADOW.' The memorised line is placed here above something blue, within a something dark. The word 'Endangered' is a cut from the cover of the book (with no hard cover) Endangered Human Movements Vol.1 Four Remarks on the History of Dance by Amanda Piña and Angela Valdori. There is a satellite view of the Glaciar La Paloma, also visible on Amanda Piña's webpage. There is a mountain in the centre. It carries the dead.

12. See: https://nadaproductions.at/performance/discourse

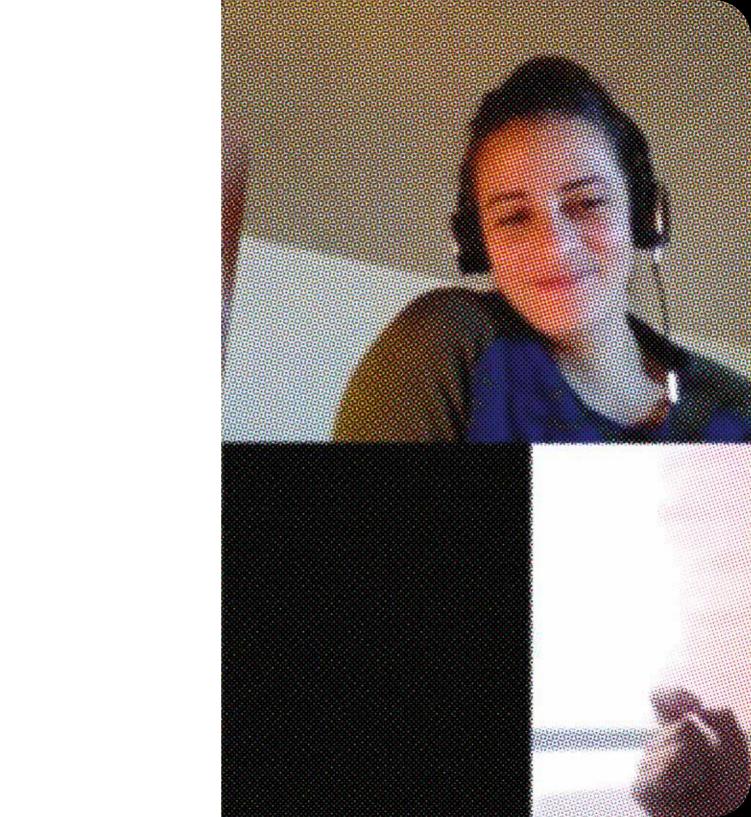
## LAY DOWN INTESTINES

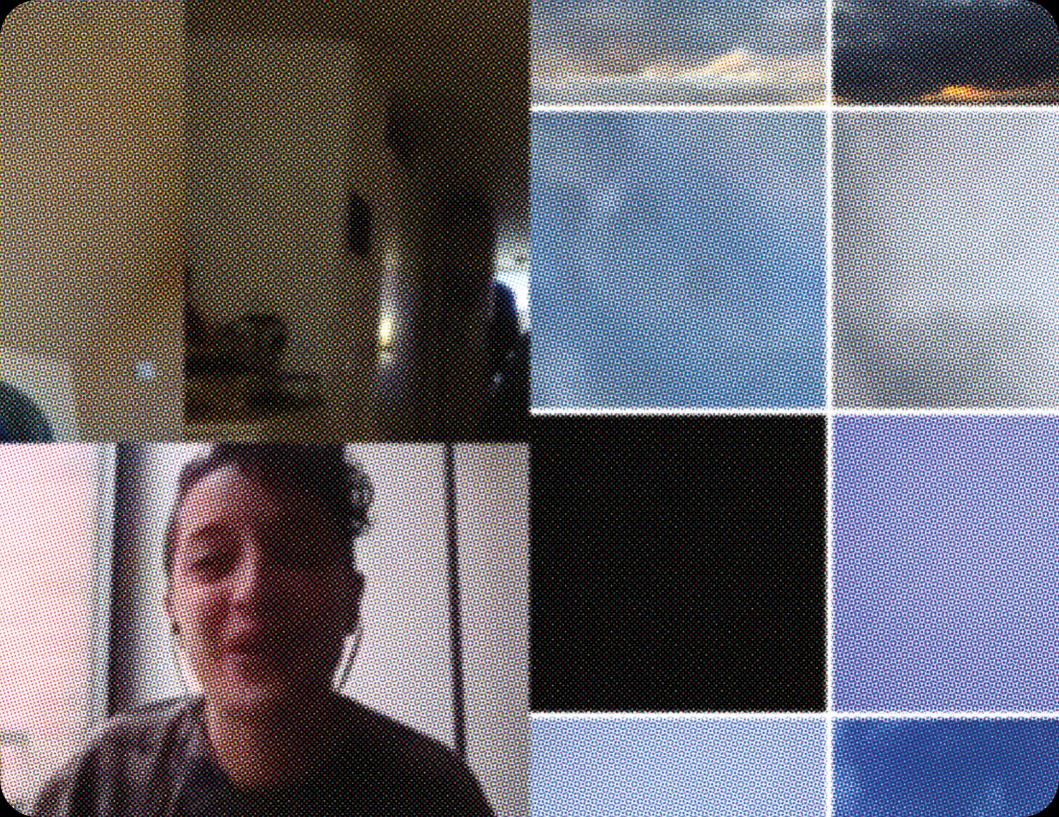
imprinted on infestines. Movement, dance, would be one way of accessing this bank of images. Informed by Catalina Insignares spreading of organs through her sensorial practice — the spreading of kidneys, for instance, from this time to that time, from this space to that space—I dream of laying down intestines. I recall images we carry with us reside somewhere in our intestines. 13 To him, images are Choreographer Loïc Touzé tells us in a radio podcast that he believes that the

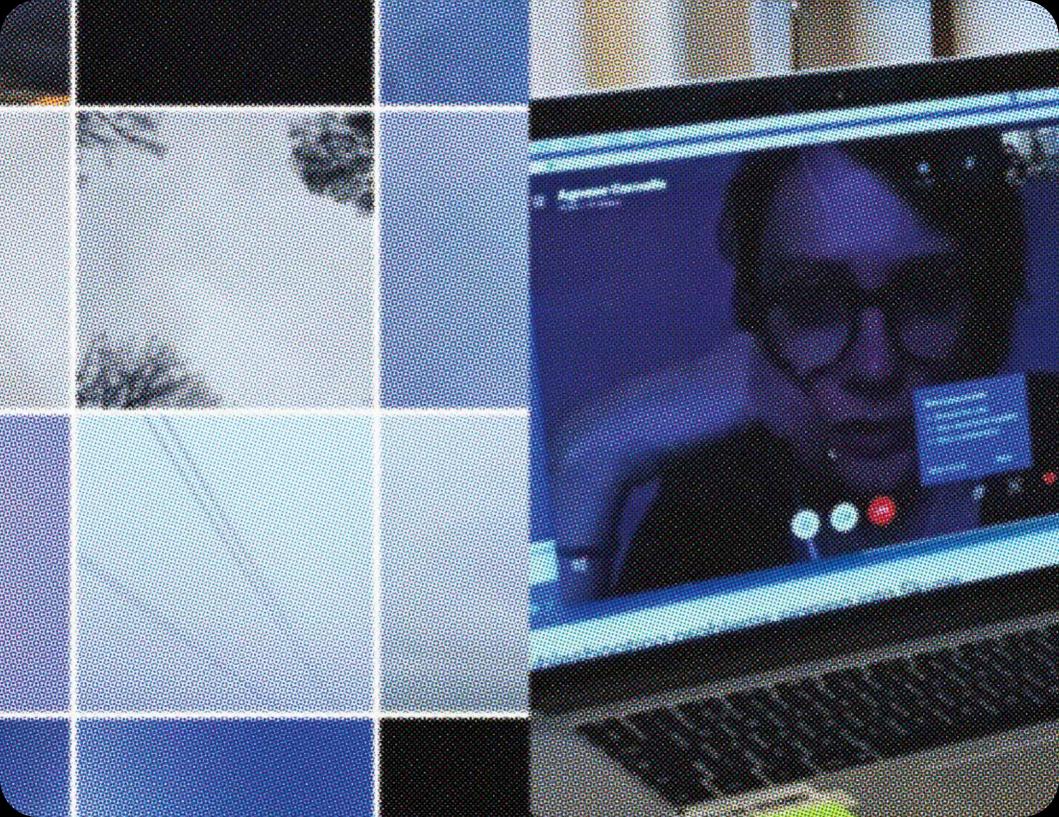
walking on long Kraff paper spread over the floor for Nikita Maheshwary's Me&You: In a Dialogue (2020). I wandered on this unrolled paper and encountered images of the brown female performing body. There are images I buried in the intestines of Kraff paper that I accumulated on that page, and I think of all that I forgot of the artistic works and research by fellows of Cohort 3, what I misunderstood, what remains out of sight.

13. See: https://duuuradio.fr/archive/station-debout-9-loic-touze-et-marco-motta

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ÁRON BIRTALAN creates playful experiences in real life, where role-play, art and magic mingle. His work advocates for make-believe as a means to radically new thinking and action in times of crises.

ÁB: Warm thoughts go to Eyal Sivan, Stanislaw Liguzinski, Johanna Koljonen, the UNION Group, the citizens of Caer Cadarn Children's Camp, as well as the players of my experiences with whom I could share curiosity, vulnerability, trouble and joy.

ANDREA BOŽIĆ is a choreographer, artist, researcher and curator working across performance and audio-visual installation, investigating the co-constructive relationship between attention, space and modes of spectatorship.

AB: My research and artistic practice have been developed in close collaboration with Julia Willms. I would like to thank Robert Pravda and Billy Mullaney for their contribution to our research.

JULIEN BRUNEAU is a dancer, choreographer and visual artist based in Brussels. At the intersection of movement, drawing and language, his work investigates the dynamic interplay between interiority and collectivity.

JB: My thanks to Maya Dalinsky, Anouk Llaurens, Laure Myers, Sonia Si Ahmed for their continuous and generous contribution to my research.

ALICE CHAUCHAT ponders the politics and ethics of togetherness through practices of dancing, choreographing, teaching and writing. 2010–12 co-director of Laboratoires d'Aubervilliers, 2017–20 guest professor at HZT Berlin.

AC: My gratitude goes to each person who ever joined my practice, it lives and matures thanks to you. Thank you Alice Martucci for your intelligent and kind companionship, and Bojana Kunst for trusting that I might find a form that satisfies contradicting necessities.

GUSTAVO CIRÍACO is a Brazilian multimedia performing artist. He develops a multiform body of artworks that dwells between visual theatre and conceptual dance, passing through live exhibitions and site-specific works where architecture, landscape and speech meet in conversational performances.

GC: I'd like to thank Maria Jose de Figueiredo Ciríaco, António Pedro Lopes, Tomás Ribas, Mayra Sérgio, Gonçalo Lopes, Xenia Bordukowa Pattberg, Jesse James, Jonas Schnor and Missanga Antunes.

AGNESE CORNELIO is a director, researcher and filmmaker. Her artistic practice intertwines film and performance around the notion of work as an embodied, ethical and political gesture, especially in migrational contexts.

AC: I would like to thank Eyal Sivan, Mieke Bernink, Kris Dekkers, Massimo De Pascale, Maurizio Lazzarato and Menno Boerema.

LUCY COTTER's multidisciplinary practice explores aesthetics, politics and the unknown. Her book *Reclaiming Artistic Research* (2019) foregrounds artistic thinking and

she is currently working on an experimental play entitled *The Entangled Museum*. She is Curator in Residence 2021 at Disjecta Art Center, Portland, Oregon.

LAURA CULL Ó MAOILEARCA is Head of DAS Graduate School, Amsterdam. She is a scholar, artist, writer and mother currently working on the relationship between performance, philosophy and nonhuman animals.

SHER DORUFF is an artist, educator and writer. She supervises 3rd cycle artist-researchers and heads the THIRD programme at DAS Graduate School, Amsterdam. She pursues a research practice in speculative fiction and is the author of the novella trilogy Last Year at Bettu and Bob's (2017, 2018, 2021).

EMILIE GALLIER is a choreographer and researcher. People's implicatedness with each other's secret worlds is at the heart of her practice, which currently focuses on reading in performance.

EG: My practice-as-research is dependent on discussions with friends and peers, on artistic collaborations and on institutional supports. I extend my gratitude to Tilman Andris, Jamillah Sungkar, Nina Boas, Camille Gerbeau, Katinka Marac, Margarida Guia, Teoma Jackson Naccarato, Simon Ellis, Hetty Blades, the Centre for Dance Research (Coventry University), the Prins Bernhard Cultuurfands, the accordion folded paper Papier multiforme and edible paper (letting me digest them).

KONSTANTINA GEORGELOU is a performing arts theorist and dramaturge. Her research is on the practice and theory of dramaturgical activity, especially regarded from a political perspective. She works at DAS Choreography, DAS Theatre, Amsterdam, and at Utrecht University.

ROSIE HEINRICH is an art-researcher, British born, Amsterdam based. Through multidisciplinary projects she's interested in the practice of listening and explores the constructs of self-storytelling, ventrilogy and spoken and wordless language.

RH: Heartfelt thanks to the many collaborators intrinsic to the work's process and existence. Thanks also to writer Daisy Hildyard for our new-found friendship and close collaboration, I am excited where this leads. And my thanks to Yunjoo Kwak, Katrin Hahner, Marija Šujica, Bart Groenendaal, Amsterdam Fund for the Arts, and the Mondrigan Fund.

MARJKE HOOGENBOOM leads the Department Performing Arts and Film at the Zurich University of the Arts. Previously she was professor at the Amsterdam University of the Arts, the head of the University's cross faculty Artist-in-Residence programme, the head of Research of the Academy of Theatre and Dance, and the chair of DAS Graduate School.

CATALINA INSIGNARES, choreographer living somewhere between Paris, Bogotá and Brussels. Explores sensorial and fictional means of dance and touch to develop ways to communicate with the invisible, particularly the dead.

### Biographies

CI: Thanks to Myriam Lefkowitz, Carolina Mendança and Ana Ortiz for letting me mingle with their questions and making my questions their own.

ALISON ISADORA is a performer/composer currently living in the Netherlands, born and bred in Aotearoa/NZ. She is exploring what the ecology of a composition practice in performance might involve.

AI: Heartfelt thanks to Jan-Bas Bollen, my first port of call, Sher Daruff for her many words of wisdom as Honorary Research Associate, Victoria University of Wellington, Actearoa especially Dugal McKinnon and Michael Norris for keeping me on track, and Zealandia Ecosanctuary for the long picture.

EDIT KALDOR (HU/US/NL) is an internationally recognised theatre-maker whose PhD project focuses on developing new social aesthetic practices for contemporary performance. She is co-editor of Theatres of Powerlessness (Bloomsbury 2022).

EK: My thanks to Bart Philipsen, KU Leuven and Nozwegian Theotre Academy, Nozwegian Artistic Research Fellowship Programme and Nozwegian Artistic Research School for their angoing support.

SANNE KERSTEN is programme coordinator of THIRD, DAS Graduate School, Amsterdam, and a researcher and coordinator at the research group Arts Education of the Amsterdam University of the Arts.

IGOR KORUGA is a choreographer living in Belgrade. Using the human body and language as key mediums, he applies choreography as a tool for interpreting socio-political and cultural phenomena, ideologies and aesthetics conditioning our everyday lives.

IG: I would like to thank Ana Dubljević for being the main engine in navigation through my artistic practice and research. And for being my holding hand.

JENNIFER LACEY is a dancer who makes things. She is currently responsible for the master's programme in choreography at Stockholm University for the Arts.

JL: Thank you to constant friendcolleagues: Barbara Manzetti for the genesis of my project, Valentina Desideri for accompanying adventures in Reading, and Alice Chauchat who brought me here.

NIKITA MAHESHWARY is a performance practitioner with experience in choreography, art education, dramaturgy and curation. Through her performances, exhibits, curation work and writings, she is invested in telling stories of plurality, female agency, forms of marginalisation and class divides.

NIENKE SCHOLTS practiced/s dramaturgy throughout manifold collaborations with performance artists, Veem House for Performance, and her research on institutional dramaturgies, with a particular interest in darkness as a mode of thinking and doing.

NS: My practice is fuelled by the ongoing conversations with my collaborators and peers: thank you all. For the research

I am embarking on, the work and dialogue with Anne Breure, Maria Rößler, Jeroen Peeters, Igor Dobričić, Genevieve Murphy and Ville Aalto have been unmissable. Many thanks to Saari Residency for granting me a working period.

MIKE O'CONNOR is a PhD candidate at the Vrije Universiteit. He works at the intersection of cognitive science and movement. His artistic work utilises aspects of human perception as performative tools.

MO'C: Thank you Alan Cienki, Ilse van Rÿn, Martin Nachbar for supervising; Erwin, Alaa, Serge, Rodrigo and Andreas for support; and Bundesministerium für Kunst, Kultur, öffentlichen Dienst und Soort in Vienna.

AMANDA PIÑA is a Mexican-Chilean-Austrian artist and cultural worker living between Vienna and Mexico City. Her work is concerned with the decolonisation of art, focusing on the political and social power of movement.

ILSE VAN RUN is a writer and art historian. Her research practice concentrates on the position and operative force of writing in/as art and its relationships with feminist approaches. Ilse is a tutor at THIRD.

SUZAN TUNCA (TR/DE) is a dancer, dance researcher, teacher and choreographer supporting the regeneration of the art of dance and its capacity to embody invaluable resources of knowledge, understanding and prace.

ST: I would like to add special thanks to Janneke Wesseling, Suzanne Knip Mooij, Marco Pasi, Wouter J. Hanegraaff, Emio Greco and Pieter C. Scholten, Krisztina de Châtel, Gia van den Akker, Ernst Reepmaker, Giuliano Bracci, Ester Eva Damen, Jeroen Fabius, PhDArts, UVA, Prins Bernhard Cultuurfonds, Codarts and the dancers of the future and Omscholing Dansers Nederland.

CECILIA VALLEJOS is an artist and researcher with a versatile practice in textual and visual recollections of stories. She is currently a professor at the Fine Art Department of the Kunsthochschule Kassel (DE).

DAVID WEBER-KREBS (BE/DE) is an artist and curator based in Brussels. He is affiliated as a doctoral artistic researcher to KASK & Conservatory/School of Arts.

DW-K: I wish to thank Lars Kwakkenbos, Janas Rutgeerts, my supervisors Kristof Van Gestel and Bart Verschaffel, and all people that have accompanied my artistic research in the past years. I am affiliated as a doctoral artistic researcher to KASK & Conservatory/School of Arts. My research project is financed by the Arts Research Fund of University College Ghent.

SIECMAR ZACHARIAS is a performance artist and researcher. She collaborates with humans, more-than-humans and uncontrollable materials – such as smoke, slime, the vagus nerve and grief – to activate generative ethical dynamics of transformation.

SK: I would love to thank Roehampton University and Techne AHRC Doctoral Training

### Biographies

Partnership for the support and funding of my PhD project, my supervisors Sher Doruff, Joe Kelleher, Adrian Heathfield, Kathrin Tiedemann from FFT Düsseldarf and Franziska Werner from Sophiensaele Berlin for continuous support, my teachers from Living Well Dying Well UK, and Neha Chriss for continuous learning in friendship.

A collective word of gratitude from all the THIRD fellows:

Thank you Sher Doruff for creating the anomaly that is THIRD and for lending us your exciting mind and tender attention to fragile processes. The fact that each of us feels particularly indebted and wanted to thank you in their personal mentions bears testimony to your incredible care and generosity.

We also want to thank Marijke Hoogenboom for the energy with which you brought the vision of THIRD into existence. You are flamboyant!

Thank you Sanne Kersten for your attentive, heartfelt care and your understanding for the balanced measure of structure and organisation a programme needs to remain messy and self-inventive.

Warm thanks to our dear tutors Ilse van Rijn and Emilie Gallier and our fellow researchers – you are invaluable. Our thanks to THIRD's guests, our new lector Laura Cull Ó Maoilearca and the DAS Research and Graduate School team, and our wonderful building on the north bank of the J.

Our thanks also to our collaborators in Gotherings: Claudie Haigneré, Uschi Volz-Walk, Maurizio Lazzarato, Anthony Penaud, Sruti Bala, Melek Tunca, Aydın Tunca, Michaël Damman, Jonas Schnor, Thomas Bosch, Frederick Pierre Calmes, Setareh Noorani, Sjoerd Wagenaar, Neha Chriss.

### Image Index

15 Images are of Paul Jackson's one-fold
16 origami designs that Mike O'Connor
made in order to research the connection between lines and folds. O'Connor's
PhD research investigates lines and
folds as phenomena perceivable in
the environment, created with the body,
imagined in our thoughts – and the
connections between these categories
that movement produces.

INTRODUCTION
Sher Doruff
ON THE POTENTIAL OF
FIELDING THE PROPOSITION

- 31 Mike O'Connor, dancing (lines), DAS
  32 THIRDcycle FORUM, and then the air holds them between us –, DAS Graduate School, Amsterdam, Dec 2019. (Referred to in the following notes as Annual Forum 2019.)
- 33 Cohort 1 practicing a collective 34 thinking score. Named the doublesided board, it invites the simultaneous unfolding of two heterogeneous statements paired randomly, through a succession of questions and answers. Originally created in the late 90s by a group gathered around Isabelle Stengers, it lent itself to diverse experiments in Cohort 1 processes, be it to articulate the insights of distinct reading groups or to unpack research questions through improvised practices. More on the original score: http://olgaO.oralsite.be/ oralsite/pages/Desamalgamer\_la\_pensee
- 35 Research presentation and screening
  36 of Fondata sul lavoro Free to Work
  (2019), by Agnese Cornelio, a film
  that explores the discrepancy between
  the first article of the Italian
  Constitution 'Italy is a democratic
  republic founded on work' and
  the reality of nine Italian migrants.
  THIRD Annual Forum 2018, DAS Graduate
  School, Amsterdam, Dec 2018. (Referred
  to in the following notes as Annual
  Forum 2018.)
- 37 Update session of Emilie Gallier, 38 in which she plays her 'first encounter' ritual involving the reading of objects: a prism lens, slime toy, Matryoshka dolls and an accordion pleated paper.
- 39 Update session of Suzan Tunca on
  40 her research: Spiritual Carporeality,
  Through the Creation of a Dance
  Language towards Embodied Gnosis.
  Seen: Jung, Carl Gustav, ed. James
  L. Jarrett, Nietzsche's Zarathustra:
  Notes of the seminar given in 1934–
  1939 (2vals.). Princeton: Princeton
  University Press, 1988, 442.

PORTRAYALS Lucy Cotter on Cohort 2

- 81 Drooling Lecture series, Siegmar 82 Zacharias, Annual Forum 2019, 'Drooling as a way of thinking. It is a research practice in which I explore different ways of thinking through the visceral bocality of speech and its meaningmaking capacity as well as its sound sensibility. It devotes itself to the movement between fluidity and sedimentation, that can cause particles to reorientate and reorganise. It works through the politics of intimacy and alienation and their entanolement. I spin threads of saliva on/around/ through virtual and non-virtual intimacies towards re-organizations of non-normative bodies of knowledge and flesh. In collaboration with 80 litres of slime.' - S. Zacharias
- 83 Mike O'Connor, Annual Forum 2019.
- 84
- 85 Performance by Alison Isadora and 86 Cohort 2 peers listening and responding to a slowed down version of Tui birdsong, endemic to Actearoa/NZ.

  Isadora's experiments in multi-species communications has led to the work Together#9 sounding the Tui performed in a bird sanctuary in Actearoa/NZ (2021) in which the audience was invited to embrace their 'inner tui', Annual Forum 2019.
- 87 Test screening of single-screen film we always need heroes¶ (2020), Rosie Heinrich, with an original music score by Katrin Hahner (aka KENICHI & THE SÚN), Annual Forum 2019. Rosie Heinrich's multidisciplinary project we always need heroes¶ (2015-2020) explores the manifold aspects of the current crisis (socioeconomic, political, as well as environmental) as instantiated by Iceland's financial crash of 2008 - or Cultural Crash, as it is locally known. The project comprises a single-screen film (2020), an artist book (2018, published with Fw:Books), a multichannel-video installation (2017), a choral work (2015-2018), and more. Each component plays with language and narrative to readdress the notion of landscape - natural, national and political. By speculating on the politics of perception and selective selfstorytelling, we always need heroes¶ imagines a shift in the ways we listen to, generate and perceive our narratives.
- 91 Praxis session of Gustavo Ciríaco as 92 part of his research Covered by Sky, which is focused on the relationships between landscape and art. After one participant depicted a remembered landscape, the rest of the group recreates it as a scene or action (seen: Jennifer Lacey's hand as she performs a memory of Rosie Heinrich).

### 93 100 Day House Diary — fragment of

- 93 100 Day House Diary Fragment or 94 research material developed from diary entries written to Anne Breure on 100 days Veem House for Performance. Developed by Nienke Scholts at Saari Residency, Finland and presented during the Annual Farum 2019.
- 95 A praxis session exploring the ongoing 96 research of Gustavo Ciríaco's Covered by Sky through an exercise of collective mapping.
- 97 Chalky traces of diffractive iteration 98 in Cohort 2 (seen: Nienke Scholts, Alison Isadora and Jennifer Lacey).
- 99 The Actual Event by David Weber-Krebs, 100 a lecture-performance discussing the radical entanglement of humans and nonhuman agents in theatre through the evocation of a performance impossible to realise, Annual Forum 2018. (Screened illustration by Julien Bruneau).
- 101 Audience members interacting with the 102 after-affects of slime from Siegmar Zacharias's Drooling Lecture, Annual Forum 2019.
- 103 Lecture by Alice Chauchat. Identify-104 inc her own desire as a researcher - browsing through her 'library' of scores and practices - encountéring figures that embody various aspects of her motorising fantasy. As she maps out her research process, Chauchat reenacts Roland Barthes's own approach for his lecture series for the College de France - How to live together? (1977) and The Neutral (1978). As the convergences and gaps between her process and Barthes's appear, the dynamics at play are revealed: between experiential knowledge and fiction, between analysis and intuition, across dance scores, dances and dancers, the continuous effort to articulate and the care to not oversimplify. Topic, Figures, Nuance: learning about (my own) artistic research from Roland Barthes's engagement with the elusive, Annual Forum 2018.

PEDAGOGY & PRAXIS
Julien Bruneau
I CAN SEE FROM THERE THAT
THESE ARE ROUTES YOU MIGHT TAKE
ONCE YOU PASS THAT HILL

- 123 Research/interview archive and 124 lightbox from we always need heroes¶ (2020), Rosie Heinrich, presentation space at Annual Forum 2019.
- 125 Edit Kaldor in discussion with Professor 126 Bart Philipsen (KU Leuven) and the audience on the core principles of her current artistic research project The Many and the Form: Working Methods for Participatory Co-Creative Practices in Contemporary Theatre: theatre as situation, rehearsing difference and non-understanding, and performancemaking as open-source practice.

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- Dramaturgies of Not Knowing (to Wreck us All). Annual Forum 2018.
- 127 Mike O'Connor dancing (with Siegmar 128 Zacharias on the overhead projector and Rosie Heinrich on the microphone), Annual Forum 2019.

PORTRAYALS Jennifer Lacey on Cohort 1

- 161 Audience member participating in
  162 a 'board game' designed to explore,
  think and feel the dynamic mapping
  of distinct research concerns in
  Cohort 1, in their convergences,
  echoes, counterpoints and frictions.
  Constituted of a grid and various
  items displaying key words, research
  questions, diagrams and images,
  it had been conceived in collaboration
  with, and produced by Axelle Grégoire
  and Matthieu Blond for SOC (Société
  d'Objets Cartographiques). Mapping
  the Cartography of a Shared Research
  Landscape, Annual Forum 2018.
- 163 Julien Bruneau, Of impersonal gaps
  164 and places of concern, lectureperformance on the homonymous research
  project. Based on the practice
  of 'inviting space to invite us',
  it explores how we are inhabited
  by the places we inhabit. The presentation included a live sound piece
  by Rosie Heinrich, and an intervention
  by Jennifer Lacey with her Extended
  Hermeneutics practice, Annual Forum
  2018.
- 165 Mapping the Cartography of a Shared 166 Research Landscape, Annual Forum 2018.
- 167 Audience member reading the score
  168 of Together #5.1 by Alison Isadora.
  Exploring possible intra-actions
  between the composer, performer,
  audience, score and space, this piece
  considers shared connections through
  our heartbeats. As we are encouraged
  to explore listening both to the other
  and ourselves, we embark on a search
  for a shared response-ability between
  all agents, with both political and
  sonic consequences, Annual Forum 2019.

GATHERINGS
edited by Konstantina Georgelou

201 Projection of Jennifer Lacey's Guided 202 Consultations in the Archives of Amateur Dramaturges To Resolve Problems of Life and Creation, 2011, performed at Les Laboratoires d'Aubervilliers; seen here during Lacey's presentation at the Annual Farum 2019, when recounting the history leading to her current research: Extended Hermeneutics. A form of divining system, it rests on art works of diverse collections put to work in a sort of conversational tarot. The reading addresses a problem posed by the audience member and through a discussion prompted by the

### Image Index

cards, artworks and art movements long concluded regain agency and independence and offer their advice. Repoesis: undead art rises up again in the service of our inquiries.

- 203 Cohort 3 research sharing sessions 204 were constrained and occasionally liberated by the imposition of digital gatherings via zoom in COVID times. Seen: Amanda Piña and Cecilia Vallejos.
- 205 Screenshots from Andrea Božić's praxis 206 session on the dream mapping technique that she developed in collaboration with Julia Willms. In dream mapping. a dreamer is quided to tell their dream while mapping it into the architectural space they are in as though it takes place in the here and now. This approach was adapted here to explore how the non-linear spatiotemporal logic of dream mapping works in an online environment such as Zoom, where multiple spaces are connected via an almost 2D online video interface. For this session. Áron Birtalan mapped his dream into the space of his room, as he was followed online by his peers. One of them, Nikita Maheshwarv, 're-told' Birtalan's dream by mapping it as precisely as possible into the space of her room. Finally, everyone was invited to individually locate a moment in the dream which they felt was 'pivotal' and to situate their body into the space of their room to indicate it to the original dreamer. Coincidentally, everyone did choose the exact same moment: a big shift of dream space which coincided with Birtalan's moment of realisation (in the dream) that he was not himself but someone else. Seen: Sher Doruff, Catalina Insignares, Nikita Maheshwary and Cecilia Vallejos.
- 207 Screenshots from Cohort 3 research 208 update session of Nikita Maheshwary. Seen: Nikita Maheshwary and Igor Koruqa.
- 209 Screenshot of Áron Birtalan 'mapping' 210 his dream during an exercise in Andrea

Božić's research practice.

- 211 Of impersonal gaps and places of 212 concern, lecture-performance by Julien Bruneau. On the black board: Odysseus's madness, pencil drawing by Valère Bruneau, Annual Forum 2018.
- 213 An installation revisiting Siegmar 214 Zacharias's landscape experience, as part of Gustavo Ciríaco's curatorial ongoing curatorial research project Covered by Sky, Annual Forum 2018.
- 215 Preparing for the Annual Forum 2019, 216 Cohort 2 decides on a three-part, continuous hosting in a single studio space. All presentations required reshuffling the setting and audience during the nine hours event.

### PORTRAYALS Fmilie Gallier on Cohort 3

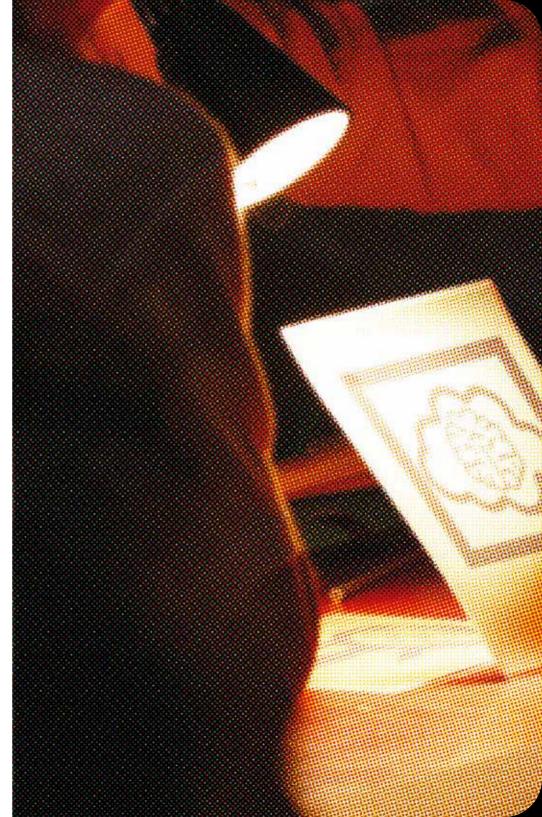
- 235 Screenshots from Cobort 3 online
- 236 research session. Seen: Emilie Gallier (tutor) and Catalina Insignares.
- 237 Research material from Nienke Scholts,
  238 2019. Cut out from collection of daily
  snapshots of the Finnish sky at Saari
  Residency, unnaturally organised
  on a raster of squares in the phone
  photo album, forming a diary of sorts:
  Diorius means daily, Dies; day, ory;
  in relation to. Diary also stems from
  \*Dueu; shining, heaven; sky.
- 239 Before the Covid-19 pandemic imposed
  240 the standardisation of digital
  gatherings, the Cohorts would often
  welcome distance participation during
  quarterly seminars. Seen here:
  Agnese Cornelio (on screen) and Suzan
  Tunca, during a session with Cohort
  1 and 2 welcoming the new fellows of
  Cohort 3.

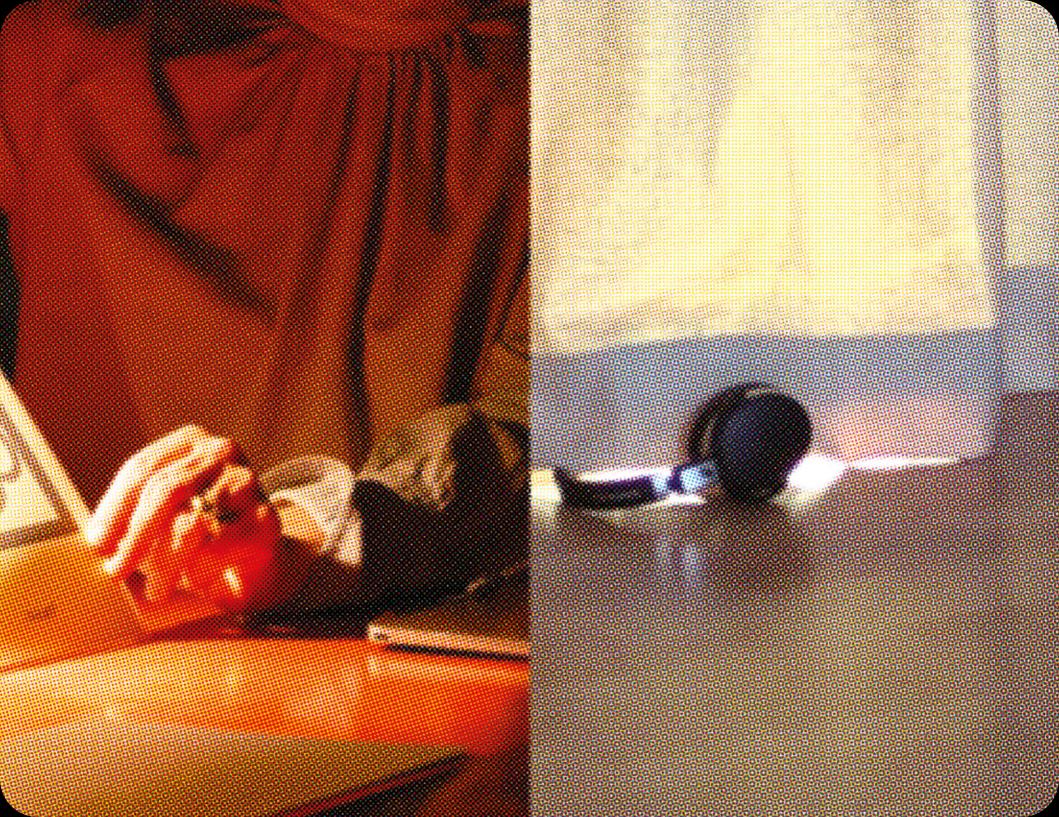
### BIOGRAPHIES & IMAGE INDEX

- 249 Jennifer Lacey reading the practice 250 of Rosie Heinrich through Extended Hermeneutics, Annual Forum 2019.
- 251 SOC workshop with Cohort 1 towards the 252 designing of Mapping the Cartography of a Shared Research Landscape.
- 253 SOC workshop with Cohort 1 towards
  254 the designing of Mapping the Cartography of a Shared Research Landscape.
  Seen: Matthieu Blond, Suzan Tunca and Marijke Hoogenboom.
- 255 Cohort 2 performing Alison Isadora's 256 Welcome Song to the audience of the Annual Forum 2019.

Photography: Thomas Lenden 31/32, 35/36, 37/38, 81/82, 83/84, 85/86, 87/88, 89/90, 93/94, 99/100, 101/102, 103/104, 123/124, 125/126, 127/128, 161/162, 163/164, 165/166, 167/168, 201/202, 211/212, 213/214, 249/250, 255/256

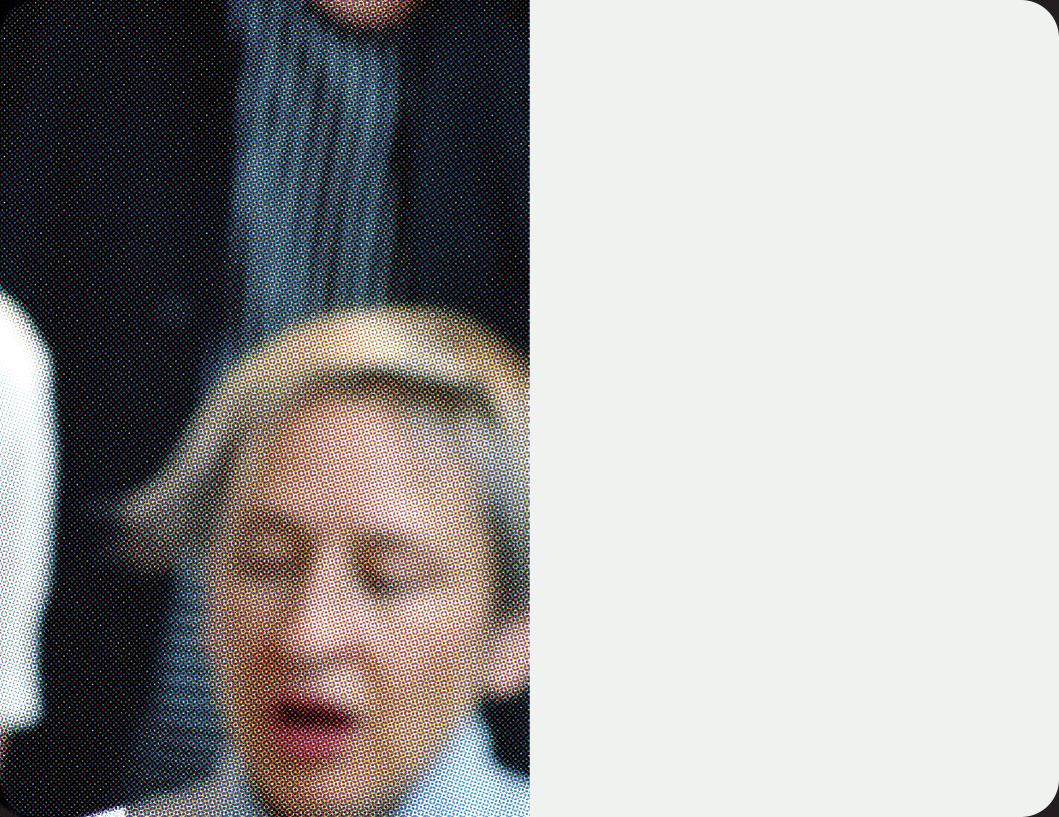
Original photograph (seen here in projection) by: Ouidade Soussi-Chiadmi 201/202











### Propositions for 3rd Cycle Education in the Performing Arts

Thirdness. For Charles Sanders Peirce, thirdness is the opening onto relation. It is sociality as crafted in the conviviality of experience's excess on itself. This is what I hear in this magnificent polyvocality of 21+1. The +1 is that excess, the more-than that is the 'strategic withdrawal' of saying once and for all how to research at the interstices of making and thinking. In the mix, a record of time, a collective thinking, a precarity, a mattering, hiccups, dust, folds. Practice is what makes the difference.

Erin Manning

that collaborates, moves together and builds towards the unknown

Curious, witty and sharp, THIRD invents languages that diffract

t is a process that shares processes, enactment of research

castell', THIRD is a support structure and learning environment

Simone Forti's Dance Construction Huddle (1961) or a Catalan

FIELDINGS offers an extraordinary resource for nurturing an ecology that allows artistic research to flourish, both within and beyond institutions. Through its weave of essays with visual and textual portraits, FIELDINGS dynamically maps the first six years of DAS Graduate School's THIRD programme, portraying individual artists' projects and their collective entanglement. Institutions seeking to support 3rd cycle artistic research will learn a lot from this volume, which beautifully manifests how the knowledges, unlearnings and not-knowings of artistic research are borne not only in the praxis of individual researchers, but in the event of communal encounter.

— Laura Cull Ó Maoilearca

speculation, fabulation and critique within a destabilised

social climate.

knowledge. These propositions demarcate the agency

of embodied practice as a means of deep thinking,

FIELDINGS is a collection of propositions; an attempt to differently inhabit, expand and reimagine a field that we can roughly call performance; enabling an advanced

This book is a portrait of THIRD, a peer community committed to collective *study*, whose interlacing practices are presented here through the lens of exchange. THIRD is an experimental programme set up to inhabit the gap between current educational possibilities and an imagined and cycle degree in the performing arts. Not granting any degrees, it has embraced its exceptional conditions of fluidity to collaborate with cross-boundary practitioners who define performance and research in risky, diverse and ambitious ways. Extending the logic of this experimental endeavour, *FIELDINGS* seeks to open up further horizons for artistic research in and beyond institutional contexts.

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