



ACCOMPANYING ARTISTIC RESEARCH PROCESSES

COMPOSING A COLLECTIVE
ARCHIVE

SCHULE@Im_flieger 2024



CREDITS

SCHULE@Im_flieger 2024

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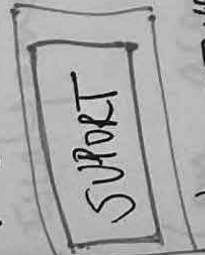
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ARTISTIC RESEARCH
PROCESSES**

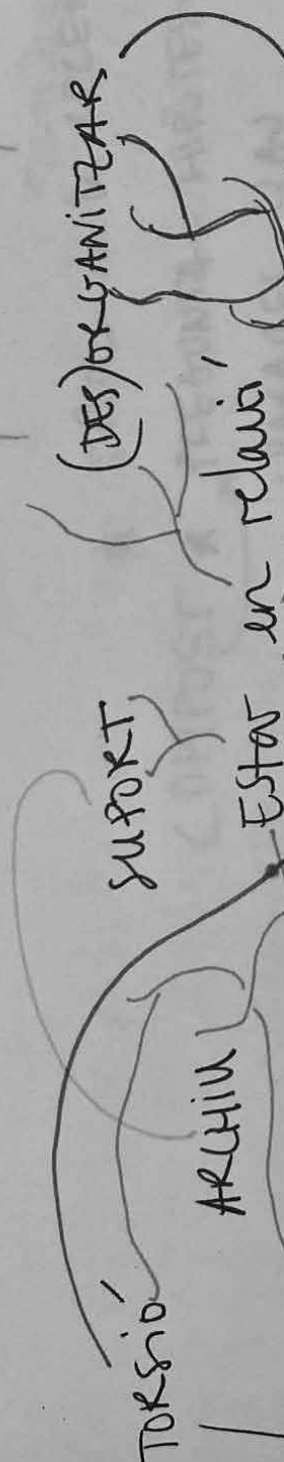
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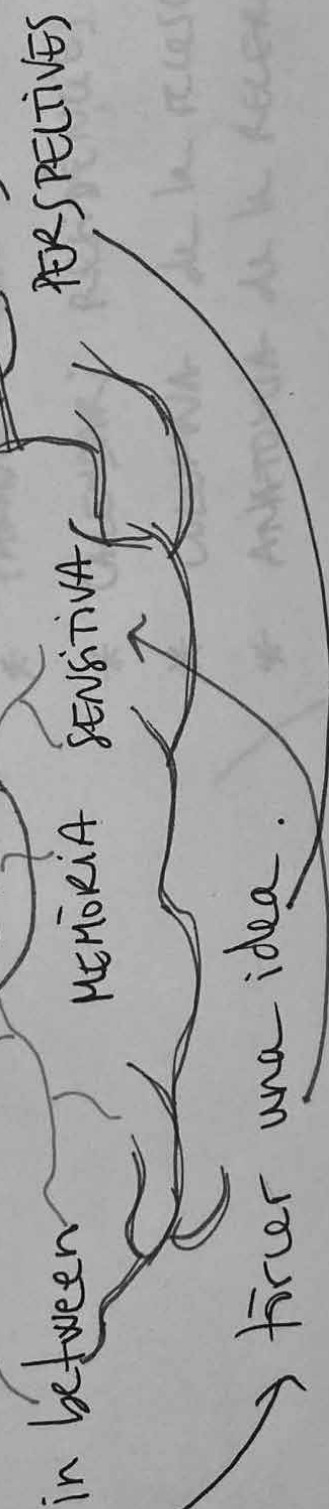
SCHULE@Im_flieger 2024

Avui tinc una mica de mal de cap, tristesa i alegria
d'una. Molts canvis físics que em costa assumir.



La gravetat com a força que ens dona suport
la paret
Tres donant suport a diferents nivells i país
del cos mentre caminem # a poc a poc.





Quins tipus de suport necessita la memòria investigació?

MAPA - Bibliografia - playlist

th

es treballar amb la recerca personal

* presentació per demà amb Aritza + Verena

(*)

inventar una pràctica que pugui per cada dia

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ACCOMPANYING ARTISTIC RESEARCH PROCESSES

COMPOSING A COLLECTIVE ARCHIVE

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(1)
RESEARCH *THROUGH*
MOVEMENT(S)



(1) RESEARCH THROUGH MOVEMENT(S)

INTRODUCTION: SITUATE THE EXPERIENCE

In May 2023 I received an email from Anita Kaya, a friend of mine and director of Im_flieger, proposing me to be the next artistic director of one of her projects: SCHULE@Im_flieger, a temporary school. This invitation came as a surprise, sparked in me a feeling of joy and at the same time of being in front of a challenge. *Schule* is one of the projects of this organisation that tries out different ways of learning, sharing, researching, and generating knowledge through artistic practice.

This edition, which was the third, took place between March and December 2024. The previous ones were coordinated by Claudia Heu in 2022, with a proposal titled *Temporary School for the Development of Beautiful Gestures. Performative Art. Public Space. Presence* and by Malcom Manning in 2023, with a proposal titled *The Practice of Practise: Teaching as Artistic Research performative art, dance and somatics*.

I have been exploring in secret this project by accompanying research. In the past, I have participated as a facilitator or leading spaces to support creation in both academic contexts and spaces without pre-established regulations on how to create. I consider myself as experienced in walking alongside people immersed in creation processes with different objectives and ways of relating to research through movement. Linked to the idea of artistic research that I have been developing, I understood that my role on this occasion was not to accompany a phase of work towards an end result, but mainly to broaden and multiply the possibilities and the network of relations of materials in connection to / following the interests of each person. On the other hand, I also facilitated and supported the elaboration of practices and modes of research. And finally, to leave this process active, in movement, I promoted the development of open questions, and above all with an interest to continue researching.

My process begins with this email and continues with the curatorial work and the elaboration of a concept for *Schule* 2024 together with Anita. This moment of conceptualisation was an intense learning process, which I include in this text because in a way it set the muscular and attentive tone I have maintained until the end of the project. Anita's careful, open, and at the same time concrete listening to my proposals encouraged me to make an effort to specify the intention - the 'from where' - as a *situated* place in Donna Haraway's terms. Many months in advance I challenged myself to propose a perspective from which to think and practice that could materialise coherent working conditions. Therefore I had to concretise the communication and consider planning other rather organisational aspects as well. The synthesis and systematisation of the proposal that we ended up materialising was the following: *Schule, Artistic research through movement*.

During the process of writing and formalising the proposal, we met Claudia Heu by chance and shared some impressions, experiences, and visions for the future. From her background, she invited me to draw up, albeit in parallel, a research project of my own that I could pursue during the months of the project. I took this advice very seriously and began to imagine.

How do I pursue my research parallel to the process of artistic research through movement? What practices have the potential to facilitate a field of exploration that allows one's own interests to emerge?

For the design of the work schedule, I took up the experience of the previous edition and, with some modifications, I proposed a calendar of different intensities, speeds, and perspectives. On the one hand, I established a few weeks of work spread over the whole working period at times that I considered strategic. These intensive one-week moments have been a great help to immerse ourselves in the materials, to experiment, and above all to share and support each other in what each one of us was developing. On the other hand, I distributed a series of sessions in a 'drip' format. On alternate Tuesdays, we met to practice and continue thinking-experimenting through movement. We kept exploring the research questions through talks, specific practices, experiments, writings, sounds, images, etc. This flexible combination of different times and intensities of meeting and working was the basis for keeping the processes in motion.

I also imagined inviting and sharing two-weekend intensives with friends and colleagues I admire. These workshops were designed to work in a transversal way on a specific aspect that I considered to be present behind each re-

search through movement. To do so, I decided to bring together people I know from different backgrounds, places, experiences, and ways of doing things. Eva-Maria Schaller and Pierre-Michaël Faure, both dancers and creators, lead us through the first workshop, *Nobody knows what a body can do*, which started by opening the question about ‘the technical’ in dance. By suspending the relationship between technique and form, we asked ourselves, what technique do we need to invent in order to be able to develop our research?

The second workshop, *Ways of paying attention*, was shared with Andrea Soto, philosopher, and Martina De Dominicis, dancer and creator, and was dedicated to thinking-dancing about different ways of becoming a body by relating to different forms of attention.

These intensive weekend workshops with guests opened up the group process to other ways of looking and communicating. They also showed ways of generating practices through contact with the materials proposed by the movement. These meetings were open, which means that people who were not in the core group could also participate, which also contributed to enrich our process with other voices, textures, weights, and sensibilities .

Also in the timetable, and thinking of more intimate spaces, I proposed the possibility of working individually, based on meetings agreed between me and each person during the research process.

The whole proposal for the organisation of time, which seems irregular, wanted to account for the different times, intensities, and variety of ways of relating closely to the research itself. Although I am convinced that maintaining the link in time with the interests to be developed is fundamental, I consider that the regularity of these moments of encounter is not always the only way. When researching, we realise that we need very diverse spaces with varied temporalities and approaches, spaces for digestion, doubt, contemplation, moments of a lot of activity, moments of almost nothing, organisational dynamics, chatting with friends, etc. Relating to the research in a face-to-face way is exhausting and often doesn’t work. For this reason, I’ve been able to try out other entrances and qualities of listening to the processes, in dynamics of curved meanders, entering from the sides and almost without doing anything, varying perceptions and letting the research show the next steps to follow.

Once we had the proposal conceptualised and scheduled, Im_flieger launched the open call. This waiting time to receive people’s applications was

shaky for me, between doubts and emotions, about whether there would be people interested in the proposal.

The project selection process was done together with Anita and lasted several days. It was a very intense moment of work trying to imagine the configuration of a group that, after talking to each of them, was formed by: Jessica Cottee, Anne Mégier, Chiara Aprea, Flora Schauer, Sarah Sternat and Wanda Petri.

I remember the red jumper Jess was wearing on the day of the interview. She had a permanent smile and a lot of sparkle on her face. She said that her interest in participating in this process had to do with developing a methodology. She came from a background of butoh dance and wanted to find other nuances and her own dance in order to develop her perspective in a pedagogical practice through movement.

With her contagious laughter, Chiara told us about her interest in working on memory. She presented her approach from an academic perspective, with references and studies. This was a topic she had been working on in her master's degree and wanted to develop further. From her experience and passion for dance, having studied at MUK, she now wanted to study the mechanisms that make the body remember.

Anne, who was travelling at the time, shared with us on a video call that her interest had to do with a way of working that she found interesting. She had an intuition and wanted to explore it. Behind her few words and a simple way of presenting lay a great clarity: she wanted to work in this context.

Wanda said emphatically: 'I want to do this project'. Her forcefulness in expressing it impressed us. She had been mothering for more than two years and wanted to return to dance, to create, to share. Both Anita and I sensed her strength and her need to have this framework to reconnect with her dance.

Sarah, shy and at the same time emanating a lot of strength, said she wanted to continue working from the body in movement. After going through a difficult personal experience, she ventured into her first experience of performative creation and wanted to develop this possibility further. Her profession as a visual artist and designer of scenic spaces and costumes for professional dancers had made her very interested in putting her own body into it.

Flo was very slow and gentle, but also very clear. She talked about her different interests and practices as a musician and as a physiotherapist and about

her interest in movement for some time. The combination of knowledge about anatomy and physiology and the skills and interest in generating soundscapes was very evocative. After weeks of work, we had a group.

Our first day of meeting and work was Monday 18th March 2024. We started this adventure thanks to the vision of Anita and the team of Im_flieger: Verena Herterich, Dorothea Zeyringer and Tina Bauer. They all knew how to see the potential of these meetings as germinating spaces for research through, between, with, and from the warmth of movement that gives rise to knowledge and ways of learning, which include embodied experiences, the vibrations of flesh and memories, the resonances *between*, the intuitions, inexplicable desires and the almost inaudible sensitivities of saying-doing.

How to propose training spaces that can support the state of uncertainty of the research? What are the materials and materialities proposed by the movement that can be investigated? How does the process go on as a facilitator during the research process?

It is from these questions that I set out to invent some recording and archiving devices: a personal diary of notes, a drive folder with a collective log-book, a folder of photos of the process, some personal folders, a record of bibliography, etc.

What follows is a curious and restless compilation of this archive that I (we) have been (un)assembling during this marvellous process.

**WHAT ARE YOU
BUSY WITH?**

(NOT) FULLY
CONCENTRATED
(NOT) REALLY MOVED
(NOT) HAVING
CLEAR IMAGES
(NOT) KNOWING WHAT
ARE YOU SIGNIFYING

**WHAT ARE YOU
BUSY WITH?**

Being visible to be in relation.
Something in common.

Can my research just lie down and feel?
What are the hands? What language does it speak?
Does it listen to me, do I listen to it?

Disorganise, shake, confuse, change perspective.
Somatic changes in different languages, different
ranges of movement and expression.

The "in between" as a real place, a safe place,
visible. Between the binary.

Is it a paradox?

Anne.
20.03.24



(2)
**RESEARCH FROM
THE MOVEMENT(S)**



(2) RESEARCH *FROM* THE MOVEMENT(S) AN ESSAY ON ARTISTIC RESEARCH, ITS ACCOMPANIMENT AS A RESEARCH ITSELF

We are stretched out on the floor, the invitation is to take a moment to rest. My intention is to get the muscle tone down and try to defuse as many expectations and preconceived ideas of what these encounters will be as possible. *We don't know what's going to happen, we are predisposed to experiment together*, I tell them. I stand up. I look at them. I observe them by letting myself come into contact, from a haptic rather than a visual sensation. I recognise a moment in which the body's tone recovers its relationship with gravity, it is a perception and a visible reaction. One more moment. Now! Now they are all in that quality where the body appears as a connected network, where the muscle tone is (un)balanced *between* mental activity and sleep. From here we go on.

In any case, this choreographic unit is not perceived so much as a piece or work in the sense in which it is understood, for example, in performance or the performing arts. Thinking, giving value, emphasizing the practice and all that is produced through it, allows us to affirm that: 'Artistic practice is a power of crossing that makes a common setting of procedures and conditions of revolt and mutation of the classified and tutelary forms of life' (Lang, 2022: 6)

Something changes when we let the diaphragm enter in relation to a muscle tone that feels confident with the force of gravity. It is a tone that is sometimes experienced as a small letting go, a letting go of struggle, sometimes as a place of rest, or as a partial surrender. A deep breath always appears. Something drops backward, something stops in the tissues behind, in the posterior-interior space of the ribs. From this instant of letting go of something, a space opens up to be able to do from another place that I identify as less representational and more sensorial. This practice allows me to enter into contact with a space

of intimacy where physical sensations take the lead in the narrative, including the complex and indeterminate spaces between perception, imagination, and memory. It is from here that I am interested in proposing the work.

No matter where we start to move, we always go straight towards twisting. The gesture of twisting, spiralling, ending up unfolding in different directions at the same time is inevitably the form that the movement takes. The joints and their ranges of movement tell us where, how far, how long. We move from the eyes that seek to look backward touching the cervical vertebrae and spiralling up to the direction of the big toe that seeks to make a step forward. We move from a hand that contacts the back of the linoleum and slides causing the opposite clavicle to follow, the opposite iliac crest to follow, the opposite leg to rotate inwards. Each new attempt to trace a direction of movement summons a path that spirals through us. I propose to twist the movements into a continuous flow by shifting the level of the earth towards the verticality relationship. We are well, I think, a bit timid with respect to expanding too much the volume of the movement. Spiralling generates dynamics, changes of level and keeps different planes open simultaneously, that's why the feeling of uncontrolled movement appears.

Thinking, which requires the investigation of a situation that affects us and the method itself to know the elements and connections that compose it, plus the practice that arises from this process unleashes a subjective intellectual adventure that anyone can experience (Lang, 2022: 6)

Losing oneself in the twists and turns while maintaining a *continuum* opens up the possibility of making space for complex relations, those that are non-frontal, non-vertical, non-binary. It opens the possibility of adding options indefinitely, a 'what if' that becomes a body in a chained way.

At the end of this practice, I propose to twist the experience and place the research as an object of study in itself, capable of being transformed by making its relations more complex.

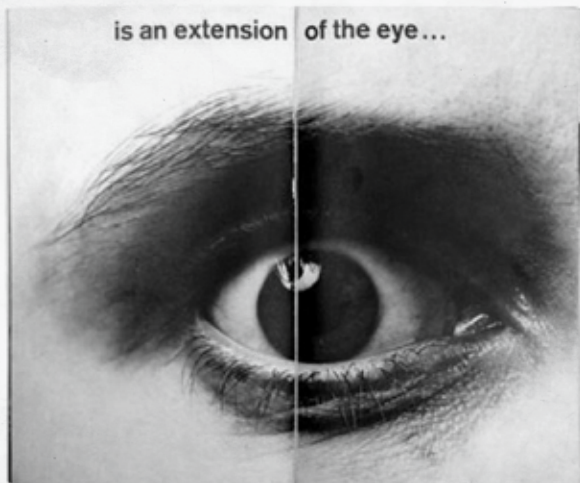
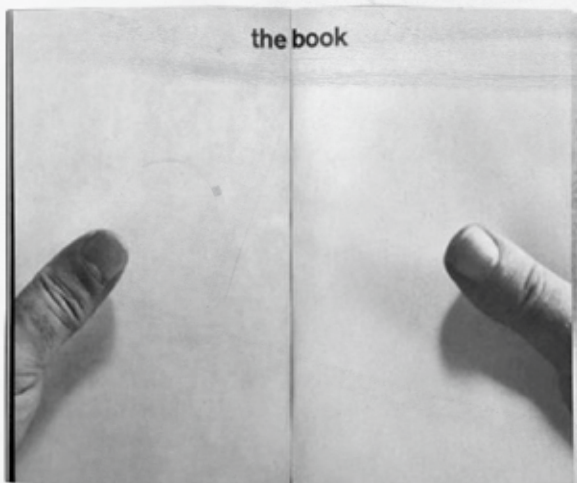
We artists do not make work. We invent practices. Centuries of exploitation have fetishized and commodified our activity and alienized our subjectivities to culture and market's power devices. The artwork is secondary to the artistic practice we do. What we do is invent sensitive practices. These practices are ways of use and experimentation protocols concerning space, time, body organs, movement, perception. As an effect of these uses, we artists and public or artists not yet self-perceived as such, compose affections and unprecedented concepts. The work only matters as an archive

of the future and as a material support for the perceptual experience of the present.” (Lang, 2022: 6)

We are always in relation. Research is always in relation and that implies the potential for transformation and change. To venture to spiral the terms and habits with which we begin our work is to allow ourselves to be touched by unexpected relations with the potential to disorganise the known order, which in the first place is bodily, in order to anchor different experiences, and with them, other ways of perceiving and thinking. This gesture, like that of the spiral, is infinite.

Finding formats.

"The medium is the message".
Marshall McLuhan.



Laura.
4.09.24

BEING IN A RELATIONSHIP
GENERATES ANOTHER
WAY TO CONNECT,
ANOTHER PERSPECTIVE.



✔ ORGANIZE
WHATSAPP GROUP

✔ CREATE **DRIVE**

✔ ORGANIZE
**COLLECTIVE
LOGBOOK**

I am a container of gravity.
I move between the forces.

Every day practice.
Dancing to resist death, to stay (safe?)
in the in between.

People need to dance and celebrate to stay alive,
to endure unbearable hardship.

Which abilities can I train for my performance?
Somatic of language. Somatic language.

Anne.
21.03.24







(3)
**RESEARCH WITH
THE MOVEMENT(S)**



(3) RESEARCH WITH THE MOVEMENT(S) THE RELATIONSHIP IS MORE HAPTIC THAN VISUAL

Ideas cannot be embodied, we can embody sensations, imaginaries, perceptions, anything that has the capacity to materialize in a haptic relation of affections capable of changing the tones of soft tissues and the relations to gravitational forces. It is from there that ideas become creative, explorative, and emancipate bodies.

It's more about fricting the materials, moving them, shaking them, raising the temperature of the relationship and letting them manifest themselves. I am convinced that it is in this agitation that the possibility of being specific in what we do emerges, and we do it (Zuain, 2024: 13)

The relationship established with the research and with the accompaniment of research processes is more haptic than visual. The logic that establishes it is also haptic.

By attending to the micro-movements that proprioceptive relations produce, I propose to generate a tense, unusual relationship between the usual association of movement between the gaze and the supports, especially the soles of the feet. Disorganising this relationship causes *friction* in the relationship with one's own body schema, with what I imagine I do when I move. It also shakes the known relationship with spatiality and durations. A little faster, I suggest. I know that *shaking* this moment allows to get in touch with a different sensation of oneself in movement. I know that this moment can prepare the necessary conditions for the emergence of another singularity. *A little more*, I determine, *a little stronger*.

In practical terms, this postural schema is essentially organised around the relationship with the ground through the functionality of the foot and its various pressure sensors, the gaze (particularly the peripheral gaze), and the

inner ear. A set of sensory receptors distributed throughout the body provides the necessary information. These mechanisms work in a loop, situating us in relation to the vertical in the field of gravity. The inner ear functions like a dynamic plumb line, locating our movements in relation to this vertical, but the way we look at things can inhibit this function. An over-focused gaze (a grasping gaze), which may be caused, for example, by insecurity about our relationship with the ground, or insecurity altogether, tends to cancel out its function, thereby redoubling the focal tension. This dysfunction of the inner ear in turn increases the grip of the feet, which then lose their palpatory quality and become blind to the world. In this way, the interplay of our gaze and our relationship with the ground can cause us to lose our subjective autonomy in relation to the vertical. This provokes, or perhaps is provoked by, a variation in the evaluation of our distance, of our potential for action in relation to the ‘others of the world’. These eminently subjective phenomena are linked to our postural status in relation to the vertical. (Kuypers, Godard, 2006, p. 64-65)

Without cutting the previous experience, and only decreasing the intensity, I propose to dance a micro solo, to dance some material from the sensitive memory of the experience, but only at the level of the spine, practically invisible, as if it was marked. At the end, I invite them to repeat it again, re-convoke the sensation in this moment once more.

How to deactivate habits for the emergence of other movements-questions?

It is necessary to retrace the steps taken. The path of research is not linear, it is necessary to review the decisions made, to rethink the criteria, to assume that as more work is done, everything changes. Even those parts that have already been carried out are changing (Zuain, 2024: 56).

We dance and by dancing we repeat and collect. We memorise sensations in order to re-weave the necessary relationships to be able to re-do that gesture, that sequence. We train ourselves to re-convoke a sensation, and, intending to get as close as possible to a sensory memory of a previous experience, we try to reproduce it. However, we know that no matter how hard we try, it will always be impossible. To overcome the impasse of frustration we can, during the process of re-convoking the sensation, allow ourselves to go through the present experience. This should be a gesture of generosity without objection, a willingness to ‘get on with the problem’ as Donna Haraway (2019) points out, to venture to let ourselves be touched and transformed.

We dance and by dancing we never repeat ourselves: if we let the wanderings of the present also touch and become a body, we elaborate each time for the first time.

All that is around holding the potential.



Laura.
8.04.24

**HOW TO DEACTIVATE
HABITS FOR THE
EMERGENCE OF
OTHER MOVEMENTS-
QUESTIONS?**

I don't know if I'm giving what they need,
what they expect or wish, in any case I'm here,
I'm just ready to be here, to listen
and throw myself. I'm ready for being
in the unknown situation.

They have said: I want to dance.

A new drift for the research.

Laura.
30.04.24

**A REVOLUTIONARY MOVEMENT
DOES NOT SPREAD BY
CONTAMINATION
BUT BY RESONANCE
SOMETHING THAT CONSTITUTES
ITSELF HERE
RESONATES WITH THE SHOCK
WAVE GIVEN OFF BY SOMETHING
THAT CONSTITUTED ITSELF
ELSEWHERE
THE BODY THAT RESONATES
DOES SO IN ITS OWN WAY
AN INSURRECTION IS NOT LIKE
THE PROPAGATION OF THE
PLAQUE OR A FOREST FIRE A
LINEAR PROCESS SPREADING
LITTLE BY LITTLE FROM A SPARK
BUT RATHER THIS
IT BECOMES EMBODIED IN A
MUSICAL WAY**

AND WHOSE FOCAL POINTS
DISPERSED IN TIME AND
SPACE MANAGE
TO IMPOSE THE RHYTHM OF
THEIR **VIBRATION**
TO GET EVER MORE DENSE
TO THE POINT WHERE ONE CAN
NO LONGER DESIRE TO
TURN BACK

JEAN-MARIE GLEIZE



Intuiting another person's research interest is not easy, I feel like I have to manage the feeling of (mutual) loss. I try to accompany a layer of the deepest stratum but without knowing what the subject of the investigation is.

Sometimes I doubt, I know that I have to hold a little piece of land from which they can lean on.

Laura.



(4)
RESEARCH *ABOUT*
THE MOVEMENT(S)



(4) RESEARCH ABOUT THE MOVEMENT(S)

THE SUPPORTS GIVE SUBSTANCE TO THE INVESTIGATION

Practices bring us into contact with ways of being, inhabiting and contributing to the world. A movement practice sustained over time enables a type of muscular tone, of relation to attention and to the imaginary. As we know, this changes things. How can we propose collective practices of movement and research capable of broadening individual fields of exploration?

We know practices that are constituted by creating solitudes. Ways of organising materials that aim to find us in front of ourselves battling with ourselves for an ideal that we also know is unattainable. However, we know that there are other practices that develop from the idea and the experience of entering into relation *with*, entering into contact, practices of movement that are situated in a space of constant elaboration, transformation and simultaneity. How to bodily train complex relations capable of moving away from the simplicity of binarisms, especially from confrontation with oneself?

The form of composition of the unison, repeating sequences of movement in order to become all the same for a certain time, is not a problem in itself. The question that underlies this experience is whether these moments of unity develop from the generation of the idea of isolation and solitude, of a SELF that perceives itself as an isolated unit and from this way of proceeding wishes to separate itself from the others. In exclusion and exclusivity. Also problematic are the practices of promises of a unity made up of the whole in which each singularity is fused and abducted by a single and total thought-sensibility.

Accompanying during this project has been a secret practice of micro-politics becoming. A constant exercise of situating oneself between individual desires and needs and the temporalities of the script of the process.

In this sense, I have assumed as a space for exploration an *ecosomatic* position on accompaniment in the terms defined by Marie Bardet, Joanne Clavel and Isabelle Guinot:

It refers to the need to perceive ourselves in dynamic and continuous reciprocity with our environment, but also as an ecosystem, an environment in which we share a daily commonality with other living beings. In so doing, we are not seeking to construct a new doctrine, but to set out a singular situation, from which practitioners, artists, researchers, activists and students think, feel and act. Talking about ecosomatics today means asking questions about the political implications of somatic practices, particularly the human/non-human relationships they are likely to invent, and about strategies for resisting the commercial and financial hyperlogics based on extractivism and the exploitation of the planet's limited resources. (...) It is therefore more necessary than ever to clarify and specify the uses and effects of these practices, their potential for self-invention and invention of the world in terms of social transformation, processes of emancipation and the creation of other commons. (Bardet, Clavel, Guinot, 2018, p.11-12)

An ecosomatic accompaniment practice brings to the surface the spider webs that cross and stratify us. Complexifying relationships brings to the surface a simultaneously interwoven fabric that escapes the organisation of simple and obvious discourses of binarisms or single thoughts.



Being moved by touches to the skin - it connects the whole body. Exploring possibilities in the hips. Gathering our work and ourselves - where are we now with our research after these 5 days? Associations - composting - keywords - daily practice - we even thought up a title! (performance / paper) Ecosomatics. Ecofeminism.Composting the questions.

Anne.
22.03.24

Perceiving the constellation I made. How does it smell? How big or close is this universe? Which are the colors? The sounds within?



Chiara and I met to share where we're at.
Our research projects felt like this

Jess.
22.07.24

Like some of the others here, I also realized that everything we do hides a technique. And if we haven't been taught the technique for something that we want to do, do we find one ourselves? Techniques usually come from someone who has walked that path before us and so can share the most efficient (only ever efficient?) way to the defined/wanted outcome. But 'dance technique' feels a little heavy to me these days...

As a psychotherapist, people often asked me for 'tools and techniques' for whatever they were struggling with. Yes it was important to have something concrete that they could hold onto, to give them the security of a structure, and asking was a sign that they wanted to change and be proactive in their own healing. If I'd only ever given techniques, I don't think the therapy would have worked. The pieces between giving and doing the technique were richer for exploring their relationship with themselves. Plus, it was often more helpful and empowering for them to find the best way for themselves.

I did Pierre's arm lengthening partner exercise in my dance class last week. It came after a few other exercises (walking and tuning in, lotus flower breathing, sitting to dance a flower rooted in the earth). Then the heart came in strongly - the arms as an expression of the heart. So after giving each other new arms lol, we explored the feeling of this, then let our arms unfold the stories of our heart, noticing images, sensations, imaginary objects being created in the space. I encouraged them to bring attention to their little fingers while dancing - I think this was the only 'technique' I gave. I felt my heart as a big engine, and saw the others in their own worlds, it looked like they were busy working through/processing.

Technique: the first I think about is my concert I had yesterday. I used technique for my voice to

express various emotions, tell stories. For example articulation, placement of the voice and also imaginations to sing and stay focused.

So it can be something supportive to move or sing or dance or or or or or ...

I think it also helps to increase body awareness, learn more about oneself and find out what the body is capable of. New movements for the bodies library.

On one hand, remembering these movements may open more ways of expression. May increase self-confidence, curiosity and exploration to move, combine learned and new. It may let the body and movements flourish. On the other hand it might inhibit research of possibilities to express emotions, stories when a body use this library.

From my clinical way of Thinking, Techniques are also a healing tool and support to stay healthy, keep the own body healthy.

Flo.

18.04.24

MORE DIRECTIONS
FICTIONAL

AND

I'm in TROUBLE

Taking direction

clear

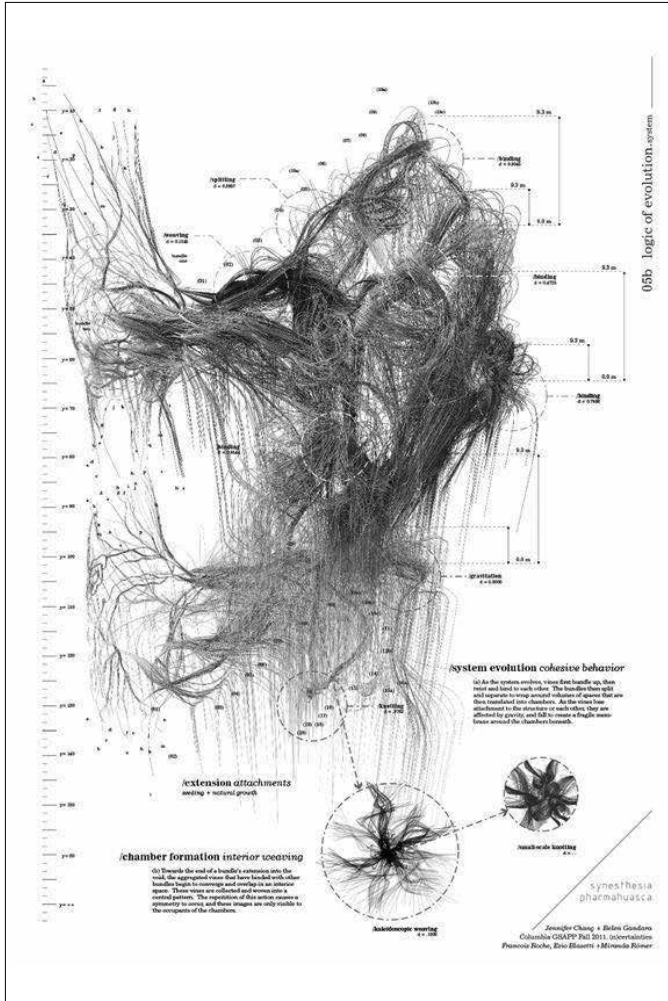
My skin is
your SK

process of learning
TEARS

RECALL

✓ PROPOSE TO
INVENT A
DAILY PRACTICE.

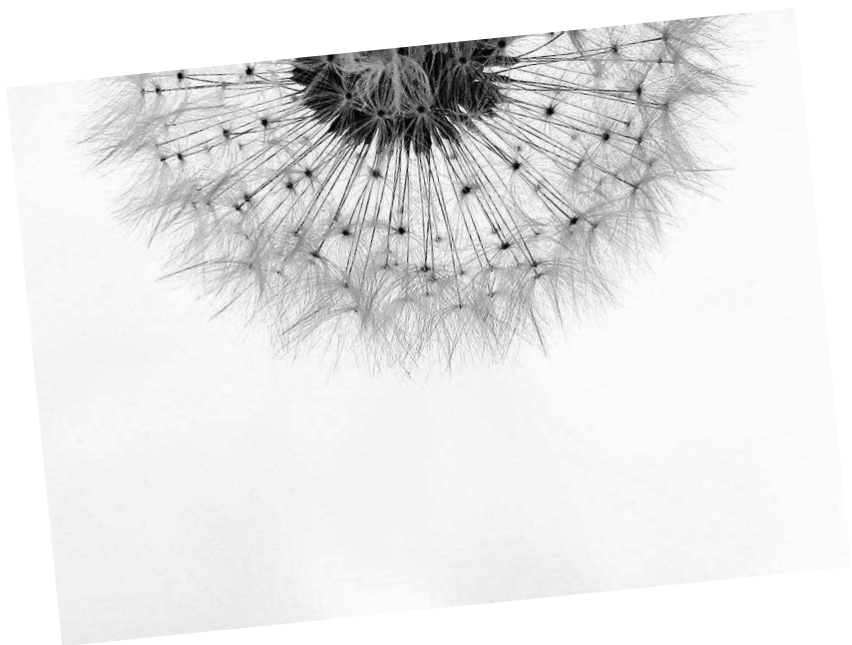
✓ SOMETHING THEY
CAN DO ONCE A DAY
IN RELATION **TO**
THEIR RESEARCH
AND CAN RECORD
ON ANY MEDIUM.



Listening and working together.
Support.
Feedbacking our process of holding the space.
Going deep into our secret,
hidden connections.

There is something in connection:
Ritual, memory, secret, different perspectives,
scales, changing points of views, explaining your
own story. Today we ate together the curry
that Flora got before they threw it away.
Chiara has cooked a red tomato sauce
with garlic. We smell it.

Laura.
27.06.24



Sculpting the memories,
tracing non comfortable tensions,
discomforts,
touching the face of a
simple/complex situation.

Laura.
25.06.24

✓ **GOING BACKWARDS**

✓ OPENING THE
PERCEPTION OF THE
SPACE BEHIND,
TO THE GROUND

✓ OPENING THE HEAD
TO THE SPACE
ABOVE US

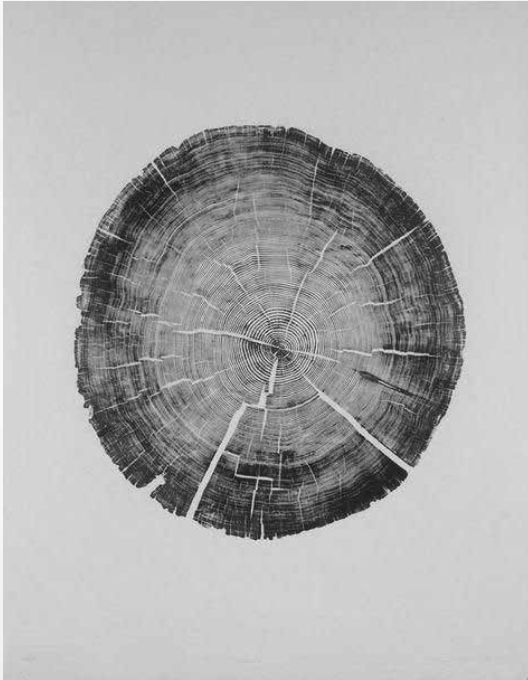
✓ HOW IS THE SHAPE
OF TIME? HOW CAN
I PLAY WITH THIS
IDEA AND TRY **OTHER**
POSSIBILITIES?

What inspired me a lot in the workshop with Pierre, was the sentence You are not ready? Okay... go from there... So I liked to play with throwing oneself into a situation without being prepared, or starting from a position where you look like you were actually not ready to start something.

I felt encouraged to look for these places and spots in my life, where I don't feel ready but though throwing myself into a situation. Connected to my research I thought it could be a way to make me move. And I really enjoyed moving and crossing the space. Thinking about widening softening I thought could also help me in moving. Also starting immediately with speed... crossing the space was great!

Sarah.

30.04.24



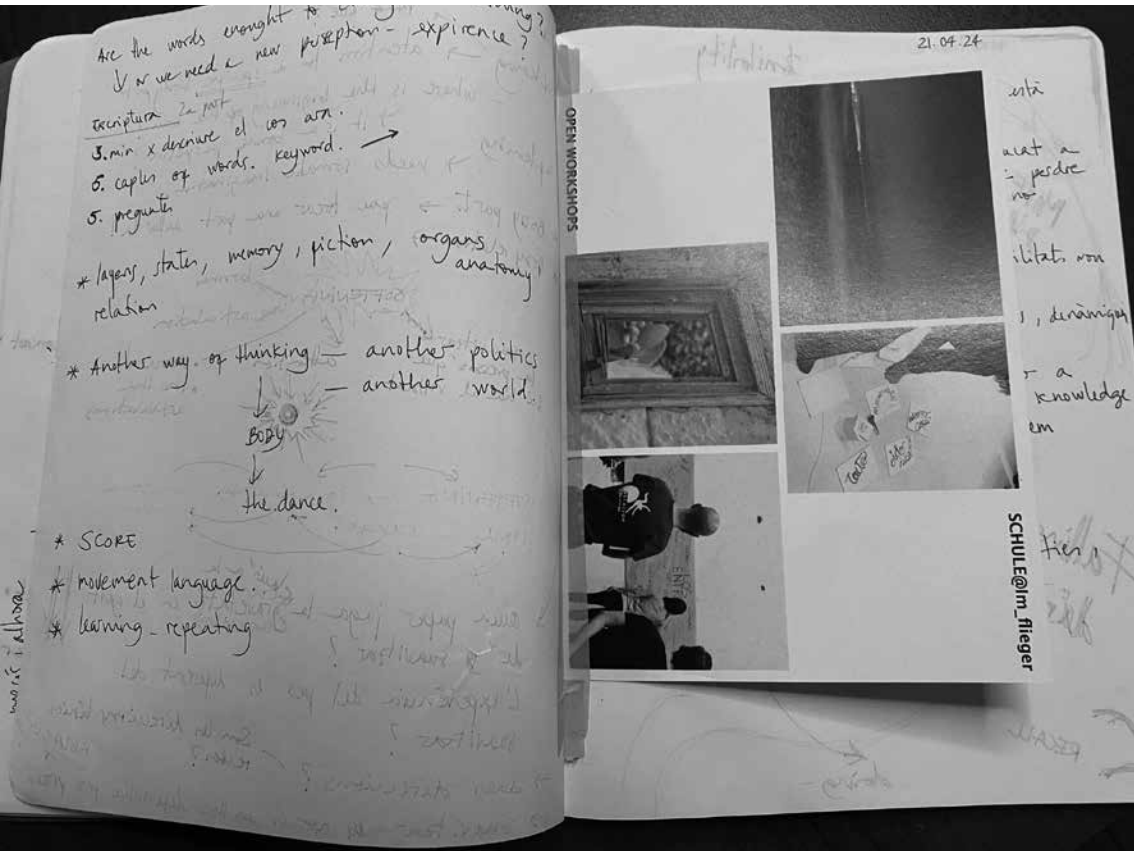


(5)
KEEP WORKING



(5) KEEPING WORKING

OPEN WORKSHOPS WITH GEST ARTISTS

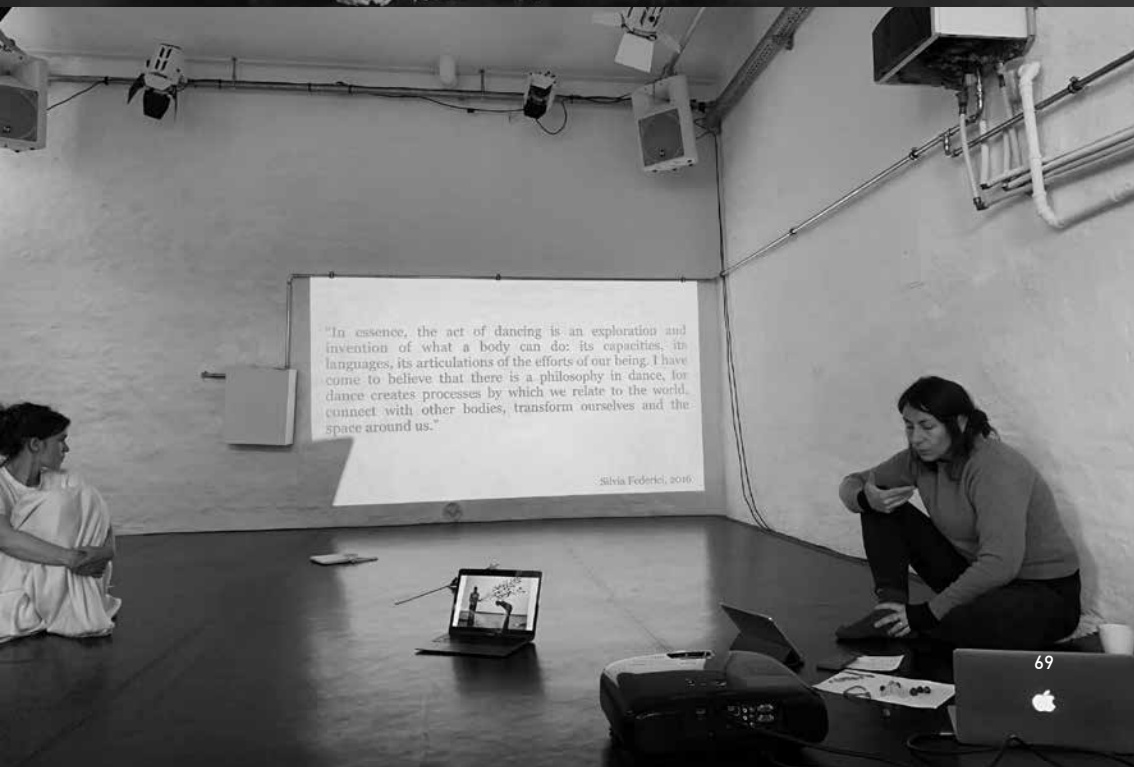




(5) KEEP WORKING











Technique as a tool to become better in something, to be more efficient in fulfilling a task, to get more skilled. These were the first things which came to my mind when I think of the word technique. But the second thought is, how helpful learning a certain technique can be, for example when it comes to dancing it really helped me to learn some release techniques to feel myself more grounded in my body.

Actually everything which we do is a certain technique, technique to speak, technique to walk etc. Some techniques take years to practice, some take us very short. Sometimes we have to relearn a technique, we once learned, but maybe lost because of an injury or other reasons.

When it comes to drawing my painting teacher in school always said, we get better in it just by time passing. He told us, that we can trust that our eyes get more and more trained in seeing more details and this will effect our way of drawing or painting. Sometimes I wonder what else got trained, by just letting time pass.

Aren't we making a certain progress anyway by getting to know new people, having dialogues, seeing things, cooking, experiencing life etc. I wonder how and were experiences shaped my way of using a certain technique no matter in which field or media. Is it if we train a certain technique in painting, that we are at the same time also training something which helps belonging to dancing? Where can a certain technique can be useful, which were actually ment to be for training another discipline?

Sarah.

16.4.24

If I think of the word "technique" outside of dance, it looks to me that it describes "a way to do something in order to get something". A technique in pastry assures me the cream in the cake will turn out good, a technique in construction that a building stands stable, a technique in painting that a certain visual effect originates. I see an input-output connection between technique and the end product it should lead to. What do we contemporary dancers need technique for? Where do we want it to bring us? To which aim?

I find the question almost impossible to answer as it logically depends on another quite complicated one: what is contemporary dance? There are so many options nowadays (too many?)

assuming that

technique should be a support, enable us to do something, providing us with tools to reach skills
and that

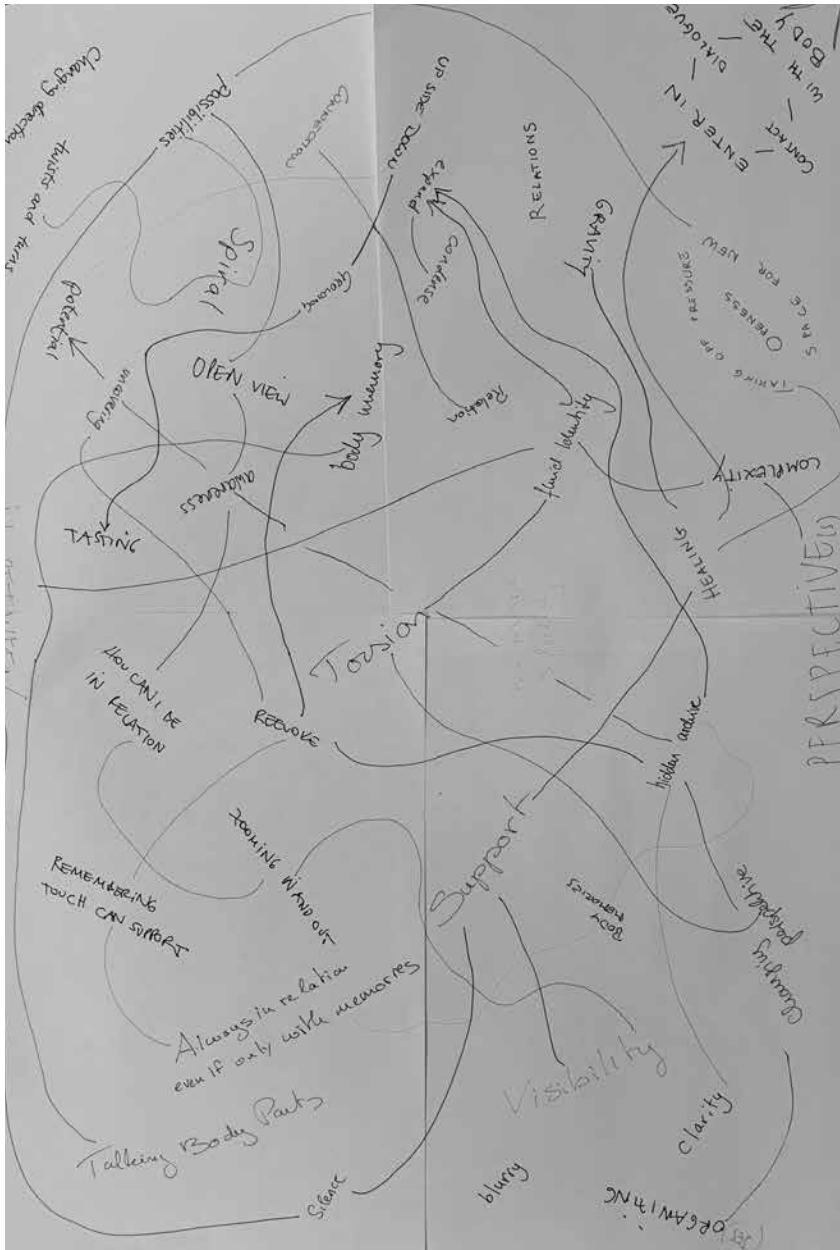
we need move on the floor, in standing, to turn, jump, do acrobatics, partnering etc..

is one technique even enough? Should we narrow our focus or expand our technique?

(Often results for me in frustration as all the technique(s) I've learned and practiced so long seem to have very little meaning/prestige/appreciation in the professional dance scene around me)

Chiara.

16.4.24





Feeling the skin makes my movement continuous,
connected, fluid.

Bones listen, elongate and expand my movement.

Muscles as the character of the movement. they talk
and express something.

"La peau est le plus profond" Paul Valery

Visibility, vulnerability, support. My heart beats
in my left hand.

Environment, feminism, healing, killing/creating,
communication, community inside the body.

Where is my support?

What could be an archive of the future?

Blurred, cut of, somatic, organs, memory, support,
connecting and transforming.

TORSION. Archive. Starting a (new) process.

Beginning a new life. I am not alone, memories,
connections, relations accompany me, support me,
there is always support.

The archive of my project is already there. I just
didn't know it.

Anne.

18 & 19.03.24





(6)
**PRESENTING IS NOT
THE END, IT IS ONE OF
THE PRACTICES
OF THE RESEARCH**



**(6) PRESENTING IS NOT THE END, IT IS ONE
OF THE PRACTICES OF THE RESEARCH**





(6) PRESENTING IS NOT THE END, IT IS ONE OF THE PRACTICES OF THE RESEARCH





Continuing investigating

To be researching is to cultivate a relationship. This relationship is made up of the time spent with the materials and the potential materialities that are taking shape or surprisingly showing themselves. Maintaining this continuous interest and curiosity in the research questions is fundamental even in moments where nothing seems to be happening or in (necessary) moments where everything seems blurred and incomprehensible. The insistent listening relationship, even in inaudible moments, is likely to lead to the emergence of unexpected dynamics. It is curious how these emergencies that we attend to in this being and insisting, usually appear through doors that we did not expect to open, indirect ways that present themselves from spaces that are undoubtedly not the centre of the question, but rather the undefined margins of the meanders that the process leaves behind.

These indirect ways of coming into contact with the questions disarticulate the binary and frontal *question-answer* relationship, enabling an unknown space where we don't know what other links, frictions, and/or frictions may appear. This obsessive being in time *in*, *with*, and *through* the process allows us to see other layers and depths that weave other logics where shaking, pushing, tensing, tearing, and breaking are also relational dynamics that appear as necessary.

There is no research without duration, without a process sustained and entertained over time. This being in contact *through* is the basis on which we weave the affections that make up the senses and the sensitive experiences of the research, a connective network in transformation and in potency:

Space is a potential for action. Space captured by the eye is invested by touch. If I look at this corner of the room, I create it after my tactile reminiscences of volume reports. Intersensoriality builds spatiality, which is made of my potential for action. My space is my potential for action: that is why we do not all see the same thing. Example of the frog and the hippopotamus: they do not see the same space because the frog can sit on the nenuphar, not the hippopotamus. There is no universal reality, only spaces for action. (Godard, 2018, s/n)

I propose to choose three words from the notes in the notebook that at this moment they recognise as important in relation to the moment of the process and write them on the small coloured sticky notes I bought. One word on each piece of paper. I invite them now to recognise the room again, to get in touch with it, and decide to place each word in a specific place in the space. This is not the first practice of the day, earlier we warmed up and shifted our attention

to the spaces *in-between*, *between* physical sensations and perception which is a mix between imagination, sensation, and memory. The warm-up and sensitive attention to the spaces in constant transition (I hope) have facilitated the feeling that the separation between the body and the environment is only a perspective from which to look. Knowing one's own landscape in interconnection and transformation is another.

I suggest now to choose one of the sticky notes as a starting point for the next improvisation. The choice is not *a priori* important nor does it determine anything for the investigation, this is just another practice to try to see the same thing in a different way. The movement practice, which will last about ten minutes, consists of entering into a relationship with the first word placed in the space and improvising, allowing one's own times, dynamics, forms and needs to appear. From this first contact, I propose to develop the transition between this word and the next one. *It is a simple journey through three stations*, I tell them, although the purpose of the practice is to attend to the spaces between the words. The intention is that those nuances and layers that lie *between* and behind these relationships may appear more obviously.

The transition *between the sticky notes* occurs in a displacement, the movements will have to be organised along the lines of affective force that each station brings to the surface. Improvising the movement, which is duration, dynamics, relation to space, etc., and at the same time maintaining the commitment to follow the script of the practice, unveils kinesthetic ways of being that we had not contemplated:

To improvise is to place oneself in the attentive attitude of a certain sympathy with the movements by doing, eluding a pure determinism of reproduction of gestures, as much as a creation of absolute novelty, of pure originality. It is essentially a redeployment of time in a duration that makes it possible to capture this singular attitude, in echoes with what Hubert Godard calls pre-movement. Without making it a preparation that absolutely determines the movement to be born, it is a certain character proper to the movement becoming, to use Bergson's terms (Bardet, 2012: 203).

We are surprised to realise the affective intensity that has appeared *between* words. We realise that each word is a much more complex *world*, with much more volume and nuances than we had anticipated. *Sometimes leaving a station-word was difficult*, they comment, *approaching another one aroused sensations of attraction or rejection*, they add.

(6) PRESENTING IS NOT THE END, IT IS ONE OF THE PRACTICES OF THE RESEARCH

Being in the elaboration of one's own *movement while maintaining* agreement with following the script of the practice situates the questions of research in the midst of transformation and transit. This in-betweenness disarticulates the idea that there are conclusive or definitive answers to the research questions and realises that, on the contrary, the questions resonate, multiply and overlap, creating a polyphony of voices at the same time.

When I think about technique in dance, I think about something that has been an important part of my life for more than 20 years. Even as a young girl during my training, it was the technique in ballet that ruled the day. It's burned into me and I can't (won't) get rid of it. It's something I worked very hard for. Later in my life, however, the moment came to give up ballet... break up and let it rest. Of course, this resulted in a significant loss of the technique.

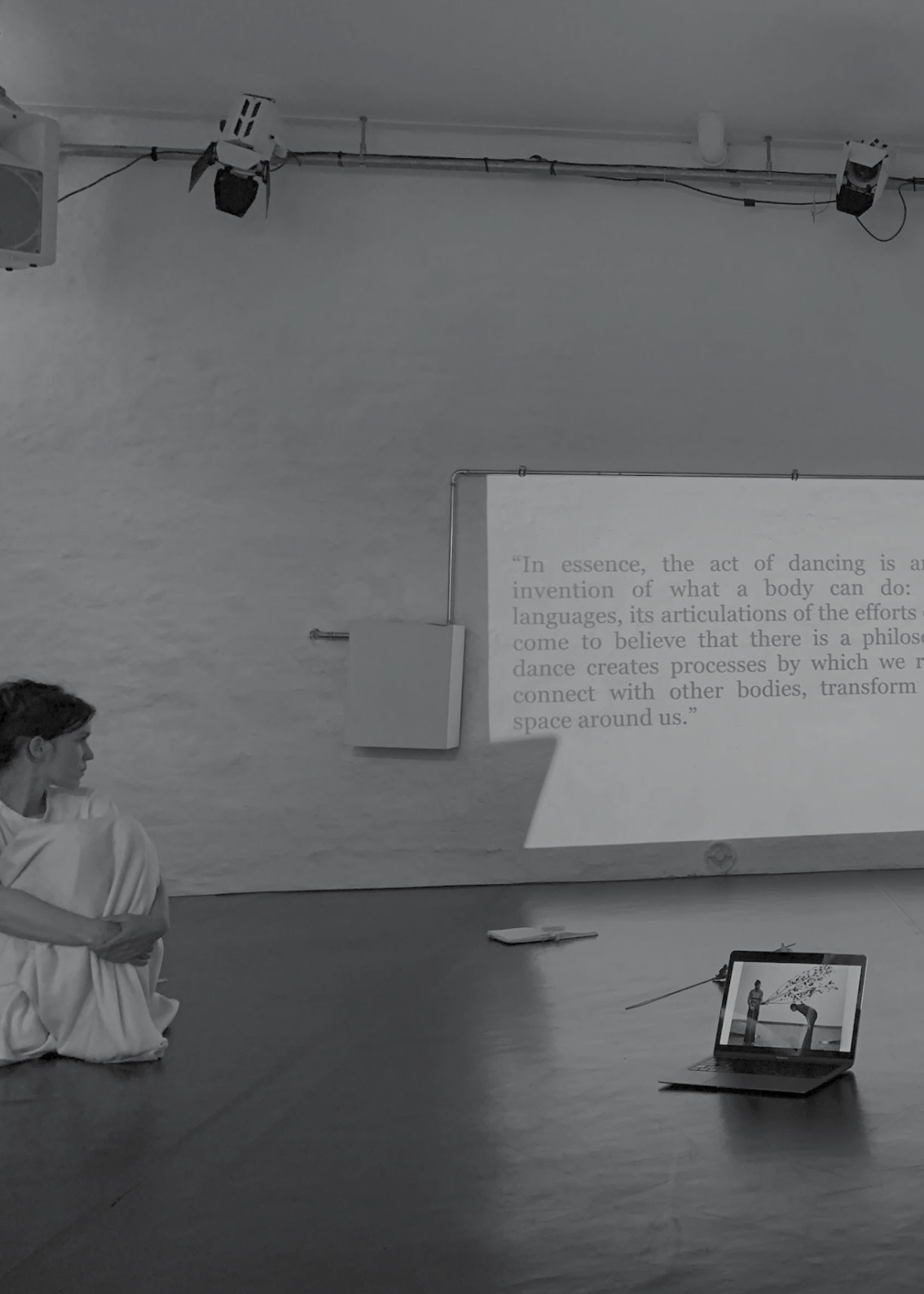
I would have to invest a lot of time to restore the level. As soon as you stop regular (intensive) training, you lose some of your skills, but I am convinced that a basis will always remain. For me, technique is, on one hand, a shell, a form that determines, dictates and directs. On the other hand, it can be very useful because it also frees the body and shows many possibilities. Learning a technique requires a lot of time and discipline.

Because every body is different, I think the difficult part is to master the technique. I have to learn how to use a technique best in dance. So that it serves my body best. The worst thing is when you completely surrender and no more variability can arise. There are also differences among the techniques in terms of variability and adaptation to the body. At this point I ask an open question: Is it true that the older a technique is, the less adaptable it is? Are newer/modern dance techniques looser and more open?

Wanda.

13.04.24





"In essence, the act of dancing is an invention of what a body can do: languages, its articulations of the efforts. I come to believe that there is a philosophy of dance that creates processes by which we connect with other bodies, transform space around us."



(7)
**RESEARCH
IN THE HEAT OF
MOVEMENT(S)**

n exploration and
its capacities, its
of our being. I have
ophy in dance, for
elate to the world,
ourselves and the

Silvia Federici, 2016



(7) RESEARCH IN THE HEAT OF MOVEMENT(S) OF MOVEMENT(S)

FOR A CREATIVE ATTENTION

By Andrea Soto Calderón



Phill Niblock, mooming 1966 -1969

There are several analyses on the complicity of images with the attention crises of contemporary societies. In its forms of multitasking, surfing, intolerance to boredom, or what has been called chronic distraction; and the responsibility that images have in this sensitive impoverishment is affirmed.

In the face of the different discourses that insist on declaring images as unfit to criticize reality, I have tried to think of a line that goes against the abundant suspicions. In this sense, my objective has not been to establish a definition of what images are but to think about the power of images and their importance to feed our imagination. Of course, images can inform, entertain, and alienate; but they can also organize a different field that can open up other economies of desire.

In this regard I think that dance and movement can contribute to exercise our imagination and develop another type of attention that allows us to imagine realities without images to counteract the dominant imaginaries, which are characterized by catastrophe and the end.

Practices from dance and the body allow us to be attentive to the practices that are emerging, to what people are doing. The practices of the cultural industry are based on a logic: the search for images that with a minimum effort produce a maximum effect because those are the images that circulate best. But our loss of participation in the production of symbols produces a breakdown that generates disorientation not only in collective but also in individual terms.

Even in creative practices, it seems that we consume canned images, we project previous images, it seems that there is even a defined image of what experimentation is, as if we could recognize certain gestures that even in improvisation have a directed orientation. There are images of movement that do not allow us to move.

For me, the question is how to liberate processes of care of our imagination, how dance and sensitive movement can help us to ask ourselves what can be the way to take reality and to raise other images. It is no coincidence that economic expansion and the flow of capital go hand in hand with the establishment of visual hegemonies. The icons of globalization are standardized images that are presented as images of the world. Images occupy a structuring place in the ways of organization of everyday life, but they can also affect modes of subversion.

Images are artifacts of poetic and political power, but to activate their force it is necessary to stop referring them to the imaginary of passive entities to which we adhere without resistance. If we want to explore a critical view of visual culture and its agreements with the modes of production of late capitalism, it is necessary to understand their operations and functioning, but above all their logic, that is, the way in which they articulate their relationships.

In an analysis of diverse processes of transformation, of the different relations of the gaze, and of the profound change in the forms of perception and the ways in which experience is configured, Walter Benjamin, in his well-known essay *The Work of Art in the Age of its Technical Reproducibility* (1936), he reflects on the atrophy of perceptual capacities, also of how these transformations are not articulated from a mere opposition to the technical means that were emerging. On the contrary, they are habits that are incorporated by means of very small gestures, which nowadays would go from the scrolling of the screens to the way of

walking inclined, introducing habits, ideas, and customs, hence their deep complexity, because they perform a capture and impoverishment of the experience, but, at the same time, they do it on our capacity of inventiveness.

We incorporate the personal and collective modes of behavior that we see in images and we become consumers of those same images, standardizing our behavior, massively reproducing those attitudes. Our bodies are used to certain habits.

How can we disincorporate these standardized modes and introduce other forms of perception? It seems that developing other forms of perception involves training ourselves in other modes of attention.

Paradoxes of attention

Jonathan Crary, in *Suspensions of Perception. Attention, Spectacle and Modern Culture* (1999), argues that attention has a paradoxical nature, since, on the one hand, the various crises of attention in contemporary society affect creativity and experience but, on the other hand, “our way of contemplating and listening is the result of a crucial change that occurred in the nature of perception in the second half of the nineteenth century”¹. This transformation is linked to the transformation that the subject had to undergo in order to focus on the requirements and demands of the new forms of Fordist production. Moreover, the ability to pay attention, as it is formulated in the collective imagination, that is, to be able to concentrate on something, is “the ability to be able to disconnect from a wide field of attraction in order to focus on a reduced number of stimuli”². Training this ability became necessary at a historical moment when perception had to adapt to the fragmentation of experience.

I consider it essential not to underestimate this profoundly ambivalent character of attention, this paradox pointed out by Crary between maintaining an attention “concentrated on the disciplined organization of work, education, mass consumption and the idea of a continuous attention as a constitutive element of a free and creative subjectivity”³.

¹ Jonathan Crary, *Suspensiones de la percepción. Atención, espectáculo y cultura moderna*, Akal, Madrid, 2008, p.11.

² *Ibidem*.

³ *Ibid.*, p.12.

Attention becomes a crucial problem at the very moment when a productive and controllable subjectivity emerges, in the demands of modern separation of social experiences and subjective autonomy, when strategies become necessary to isolate individuals as part of the processes of rationalization and modernization. That is why it is so important to pay attention to this genealogy traced by Crary in order to think about the limits and failures of the attentive individual.

The idea of attention has been modulated by a multitude of techniques that organize perception. Attention is formed as a “model of how the subject could maintain a coherent and practical sense of the world”⁴, ensuring that the subject was productive and disciplined, as Michel Foucault will analyze at length. In fact, it is no coincidence that the greatest threat of the so-called pathologies of attention is to productivity and performance. In this sense, Crary’s question as to why attention has become a problem is still relevant today, since it refers to an interest in the ways in which attention is used, the uses to which it is put, and the multiple layers it involves.

In many imaginaries, attention refers to a situation of reading, of recollection and to the ability to dwell on something; this does not seem to be the necessary situation for the analysis of images, much less the attention that dance requires.

Rather, creative attention has to do not with focused attention but with giving the necessary time for a relationship to grow.

To imagine is to inscribe in life a possibility.

For thought not to lose its critical force, it is very important not to apply inherited categories. In the word ‘attention’ also resonates that of tension, understood as staying with something. There dwells the power of the indeterminacy of attentive perception.

Perhaps it is not so much a matter of directing attention as of digesting attention, of feeling the viscera of that movement that disturbs us.

Precisely to be listening to a situation, to be aware of what is being formed, to extend oneself towards something, requires not to establish known relationships with what we come into contact with. As, for example, if we see a chair we sit down.

⁴ *Ibid.*, p.14.

To a large extent, cultivating a bond is an exercise in unlearning and willingness to vibrate with another, to experience their pulse.

As Th. Adorno and M. Horkheimer stated in *Dialectics of Enlightenment* (1944), “the regression of the masses consists in the inability to hear with one’s own ears which has not yet been heard, to touch with one’s own hands that which has not yet been touched”⁵.

Being open to what is being done is an operation that often proceeds by detour, by processes of intensification, by recurrently insisting on something, but approaching it from different places and from perspectives that do not seek to articulate but are outlined laterally.

So the question for me, rather than being nostalgic with focused attention, is how to develop creative attention.

Contact surfaces

For example, if we ask ourselves: how can the necessary attention time required by an image be measured? How to attend to only one image if images are always multiple and relational? How to enter into the temporality of images if they do not represent time but produce a specific time?

Hartmut Rosa proposes the concept of ‘resonance’⁶. It seems to me that it is an appropriate concept to think of ways of attention in flux, to generate situations of openness in which unexpected relationships can germinate, interrupting the frenetic rhythm of contemporary societies, to weave receptive relationships that welcome the other in its form and can be transformed in that affection. Not as a passing expression of a state of mind or emotion; on the contrary, what affects creates a new configuration. As Georges Didi-Huberman argues, affects lift us out of the habits that had subjected us to ourselves⁷.

This introduces the problem of how to think inventive relationships in the

⁵ Th. Adorno y M. Horkheimer, *Dialéctica de la ilustración*, Trotta, Madrid, 2018, p.88.

⁶ Hartmut Rosa, *Resonancia. Una sociología de la relación con el mundo*, Katz, Madrid, 2019. Agradezco a Marta Dahó por esta referencia.

⁷ Georges Didi-Huberman, «*Faits d’affects*» de 1/12, Séminaire du 15 novembre 2021, CRAL – Centre de recherches sur les arts et le langage - Auditorium INHA, Paris.

current generalized crisis of relationships, and how to activate affective ties with what surrounds us. In this sense, resonance does not consist in experiencing one's own echo that is returned amplified; on the contrary, resonance brings something new.

H. Rosa's argument is built on the hypothesis that in current forms of capitalism there has been a "dumbing down of the axes of resonance in a world that is marked by relations of indifference"⁸, but there has also been a loss of reciprocity in the extractive and individualistic conditions that have intensified .

Thus, for him, resonance arises when "the vibration of one body stimulates the vibration of another"⁹. In a way, resonance is a reaction to other bodies. The skin, for example, is an organ of resonance, breathing is a communicative relationship with the world. A relationship that can be understood as a vibration or as a rhythm, a capacity to respond, for example, "when you are in a room and another person enters, you notice that the air becomes denser, because someone else enters there"¹⁰.

Every body, every thing, has an internal materiality and a temperature. And we can be sensitive to it or not. But we need to feel that shared breath to shake history, to move the forms of life that are given to us, that we wear, if what we want is for a time to open up that springs forth without a figure, in the words of María Zambrano. In order to investigate the critical force of images, it is essential to suspend the open aggressiveness against them; and also to interrupt the declared contempt for appearances. To delve into the formative processes of images requires doing so always from their edges, their folds, their surfaces.

To enrich the movements of the forms, the perspectives facilitated by the referrals to the signifier have long shown their limits. The formations of images involve the concept, but also the song, the dance, the body, and need other metaphors than just that of reading. It is probable that images are closer to sprouting than to the syntax of writing and the ways in which it makes sense.

That which is seen needs to be prolonged, transformed by memory and the word, but not subjected to its structure. If we want to subvert our forms of relation, as well as our visual routines, if we want to resist the multiple

⁸ Hartmut Rosa, *Resonancia*, *op. cit.*, p.79.

⁹ *Ibid.*, p. 215.

¹⁰ Isabel de Naverán, *Envoltura, historia y síncope*, Caniche, Bilbao, 2022, p.47.

modalities of the impotence of thought and action, then we must experiment with forms, create new modes of relation and deepen our engagement with the ones we have engendered. To restore their fractures to the spaces that present themselves as continuous and make room for the erotic movement that pushes us to give ourselves other forms. A question of tension.

What moves us



Contrary to what often seems to be the case, the modes of implementation of hegemonic practices are not determined by the words. In opposite, they are extremely complex practices, they are not a set of abstract ideas, they are organized systems in which some forms become dominant. Hence the importance of creating spaces for collective dissidence. In this sense, I think is very important an observation that Silvia Federici makes in her analysis when she says that many of the theories of the body in performative terms are too concerned with the effects of discourses on bodies, but leave out an essential dimension: that of the grammatization of gestures and of the resistant dimension of the bodily experience, in particular of dance. We underestimate the body. What the body could be.

It is not my intention to intensify the oppositions between theory and practice, but to attend to “the imperceptible superficial expressions”, as Siegfried Kracauer would say. Perception is organized, its transformation then requires a curious attitude towards the concrete phenomena of contemporary life, its rhythms and movements. As Susan Sontag said, “history is concrete”¹¹.

What do I mean?

11 Susan Sontag, *Ante el dolor de los demás*, Alfaguara, Madrid, 2004, p.93.

Usually, it is considered that in order to transform a situation it is necessary to change consciousness, that is, to move from a situation of ignorance to a situation of knowledge. Most political art attempts to 'make us see'. However, as Nietzsche already pointed out, consciousness is not the most relevant decisive instance in our actions.

In this regards, I believe there are certain ways in the dance that allow to change our ideas about movement. For example, to pass from an idea of movement like functionality to one of movement that does not orientate towards it.

Is a practice that we can develop an ability, a zone for work, a movement not limited to an obligation or expression or an especial emotion.

This displacement from action to movement in relation to performativity allows us to dislodge the question of the effects that a performance can produce in sensitive, political or community practices, in order to introduce a concern for the field of possibilities that it opens up.

This in turn reformulates the terms of production and creation, as well as those of its perception. It would be a matter of ceasing to value and judge dance and its relation to politics in terms of what it makes us do; and to attend to the movements that it is capable of generating in order to open up the possibilities.

Marie Bardet, in *A Moving Paradox: Loie Fuller* (2021), argues that 'thinking and inventing operate through the energy produced by the friction of what does not fit (...) to do is also to let oneself be impregnated'.

I cannot change my gestures unless something changes in the relationship I have with my body and space. Even with regard to the very idea of gesture, for example, Vilém Flusser invites us to think about the extent to which the words we use to account for the gesture of doing have become abstract terms.

What is the concrete movement of our hands today?

What worlds are these movements creating?

What transformations of movement could engender other worlds?

Gestures have the potential to amplify perceptual links and the imagination. It is not just a motor technique but a form of experience of gesture. I was recently reading a lecture given by Jacques Derrida in Orta, Italy, under the

title “Thinking until we do not see”, in which he states that, in general, when we say ‘seeing’ we immediately think of the eyes, as it is said that the eyes are made to see. He then states: ‘You know that eyes are not only made to see, they are also made to cry’¹². With this shift from what retains the gaze to the flow that opens the eye, Derrida develops a reflection on the functions of seeing, where he points out that one of the vital parts of the eye is precisely to see what is coming, to protect us, to dispose of us to what is coming. But it seems that his interest is not only in indicating a function of anticipation but also of affection. Emphasizing a sense that seems to be denied to the eye, such as touch, if not touch, at least contact, its capacity to put us in relation to our time.

In the fragile movement that gestated between the hands and the eyes, pre-coming is formed, “perhaps even before using our eyes, anticipation uses our hands to keep the danger at a distance, the obstacle, the threat”¹³. But seeing coming is not only a capacity for anticipation, it is also a disposition to grope. It is a disposition to life, to be attentive to its palpitation.

This readiness has to be rehearsed. To rehearse is to prepare oneself for a singular event, but it is also a place where to try, to make mistakes, to build, to become something other than oneself¹⁴. A place where to make the affections of matter palpitate, to let go of the habits that hold us down in order to be able to inscribe a possibility in life.

Our body is constrained by the imaginary consistencies of space, that subjective matrix that can shrink to the point of suffocation. Our movements are often quite determined by how we draw space through our perception. Hence, deregulating our gestures expands our imagination of space, but at the same time of the possibilities of movement. Losing balance and regaining it, opening an impulse, and transforming a position. This particular willingness to lose the forms or to work with that which resists in order to have a second of improvisation.

It is therefore necessary to open up the space, but it is a relationship of co-configuration where, as Argentina said, ‘my vocabulary passes through my ankles, my arms, my hands, the lines of my body and the features of my face’ (note 15 Bardet), but if so, it is a language seeking itself in the friction exerted

12 Jacques Derrida, “Pensar hasta no ver”, en: *Artes de lo visible (1979-2004)*, Ellago ediciones, Pontevedra, 2013, p.56.

13 *Ibid.*, p.59.

14 La pulsión de ensayar, Stamatina Gregory en Lola Lasurt.

by the feet, it is heard and moved through heels and fingers alive and desirous - in Nietzsche's words - against Paul Valéry's thesis of the lightness of dance. (others ways thinking)

To inscribe in other destinations even ordinary tasks of the body such as walking, shaking the head, freeing the arms, leaning, straightening up, manipulating objects. Or something as simple and as complex as holding a gesture.

To be able to put together things that have not yet been able to meet, to translate equivalences of these movements, equivalences that have to be fictionalized in order to produce their truth.

In this sense, I am interested when Rancière says that emancipatory processes are never just a question of the articulation of a discourse or the ways in which the word is taken, but always a scene: dispositions of bodies, configurations of the thinkable, the decipherable and the visible.

How to produce this kind of splitting, how to exercise the body that has been made docile by sophisticated techniques that de-eroticise us, alienate us from desire, depress us, isolate us. In fact, there are ways of understanding movement that do not allow us to move.

This is why I have tried to develop the hypothesis that the imagination is a field that is worked.

Let us not be hasty in our interpretation. Let us not be hasty. It is necessary to feel the texture of time. To be in things, to pay attention to the hand that writes, to the sun that has the fruit we eat.

From very early on I have had the desire to pass the words I read through the body, not only through the tongue, 'there is no thought outside of doing'; it is necessary to 'make a participating investigation'. Hence the need for a creative attention that each practice enables in different ways.

Attention is a kind of waiting that allows us to welcome the unknown. It involves being willing to let go of one's own opinions.

We have to care for our attention so that it is not taken over. An attentive relationship requires an attachment, a time of contact, being sensitive to what we participate in. An attentive relationship is also a moment of poetic invention in order to be able to perceive the processes of formation in which we are involved.

The power of attention does not refer to a kind of muscular contraction effort, in which we are enduring with gritted teeth to persist in it, ‘intelligence can only be moved by desire’¹⁵. Hence Simone Weil maintains that “attention is an effort; the greatest of efforts perhaps, but a negative effort”¹⁶, that is, a work of availability and not of shrinking, “all clumsiness (...) has its origin in the fact that thought, rushing headlong into something and thus being prematurely filled, is no longer available to receive the truth”¹⁷.

It seems that it is necessary to find a way of being among things, a specific form that this singularity calls for: it doesn’t matter how one puts one’s body, the side from which the shadow falls, how one is when one speaks. In order to talk about them for the first time, it is necessary to cover one’s face. Socrates puts a blanket over his head when he is going to talk about eros, only in this way can he introduce issues that have remained absent from the realm of thought, such as eros, of whom it seems unworthy to speak.

‘There is true desire when there is an effort of attention’¹⁸. Desiring attention makes reality vibrate, and we have much to learn from the dance about that kind of attention and the precise work to give time back its duration.

Dance keeps sliding, keeps transforming the way it moves, shifting between bodily conjectures and opening to the propositions of other materialities and languages. It keeps darkening zones so that modes of existence can grow in their multiplicity and in their modes of development, between which the imagination grows, the desire pounces and embraces time to bring it closer to another edge of life.

In the plexus of movement, we need to have a sense of rhythm to go after that something more than what we know we are.

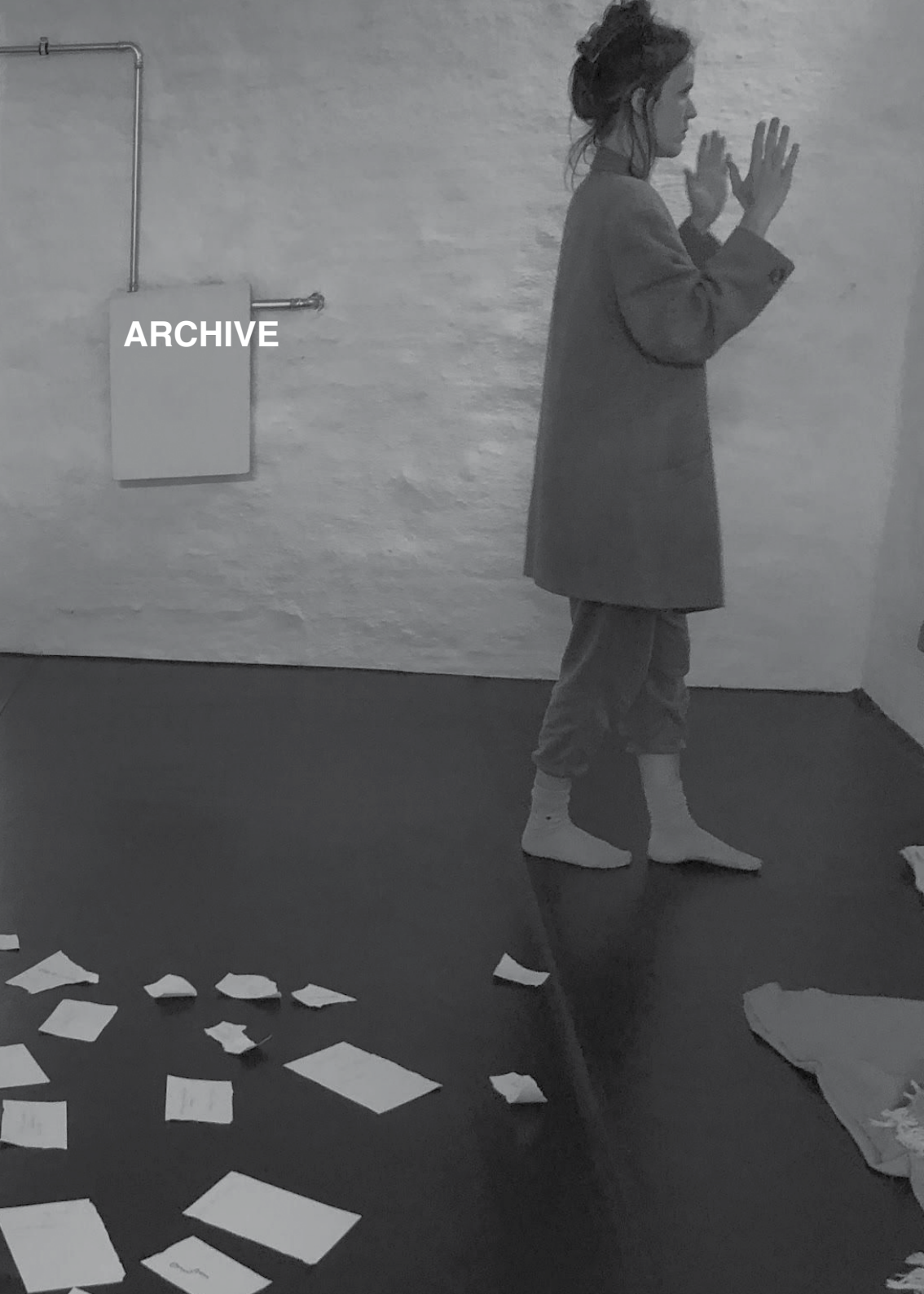
¹⁵ Simone Weil, “Reflexiones sobre el buen uso de los estudios escolares como medio de cultivar el amor a Dios”, en: Amador Fernández-Savater, Oier Etxeberria (coord.), *El eclipse de la atención*, *op. cit.*, p.199.

¹⁶ *Ibid.*, p.200.

¹⁷ *Ibid.*, p.201.

¹⁸ *Ibid.*, p.197.

ARCHIVE



 **QUESTIONS**

 **CONSTELLATION**

 **IMPORTANT
ELEMENT**

Chiara

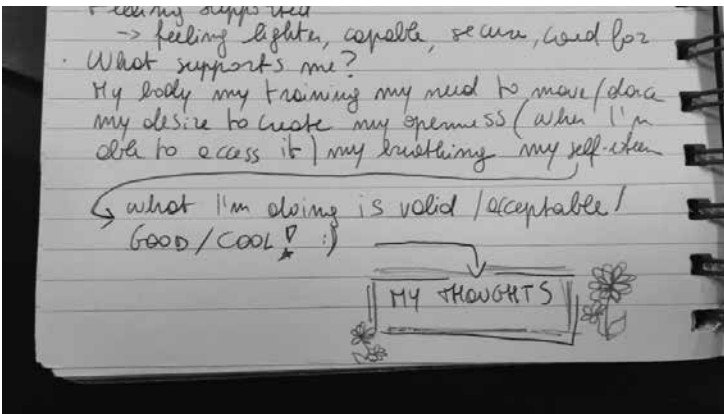
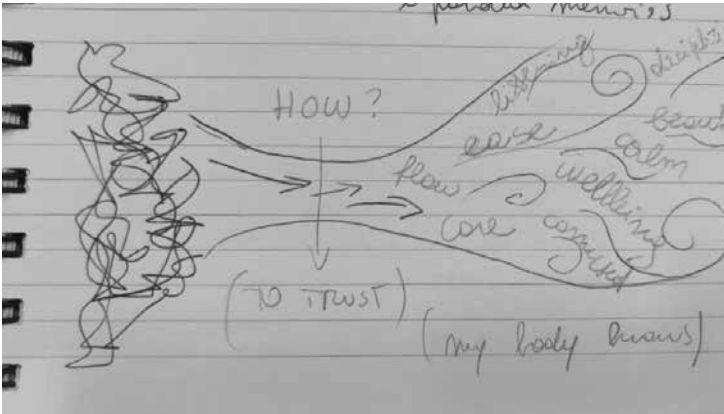
How do I change direction while still bringing the information I gathered with me?

Why is this topic important for me and what do I connect it to?

Is a constant awareness of the body achievable/necessary?

What am I researching exactly anymore?

How do I trust my feet?



And maybe that was the problem, she (memory) didn't want to be improved or used, just to be quietly and patiently observed. Reflecting on my connection to the theme was the real turning point. And there MEMORIES and NOSTALGIA emerged. The certainty that I'm a being made of memories.

Anne

What is sustainable dance? Democratic dance? Capitalist dance? Ecofeminist dance?

Where is my support?

Where is the In Between in my body?

Is the In Between a safe place?

Do I want to end the In Between?

Thank you so much Hannelie!

I will be happy to send you some information about my project, when it is a little clearer. 😊

The topic of “In between” was there from the start (since last March), that’s why I was so curious to meet you both!

And then recently, during movement research, I had the vision of animals running fast around me along the walls of the studio and had to think of your foxes (and hyenas?), also because there was a link to some sort of protest against old patriarchal views and systems, which was part of what moved me. Not only the enriching In between of practices, disciplines and the in between due to my international roots, but also the one that keeps me invisible (in a safe space?), having trouble to take decisions, because women were not supposed to decide for thousands of years... So thank you, I had forgotten about the queerness, which is the perfect in between but with a power of its own, a subversive one, I like that!

Warmly,
Anne.

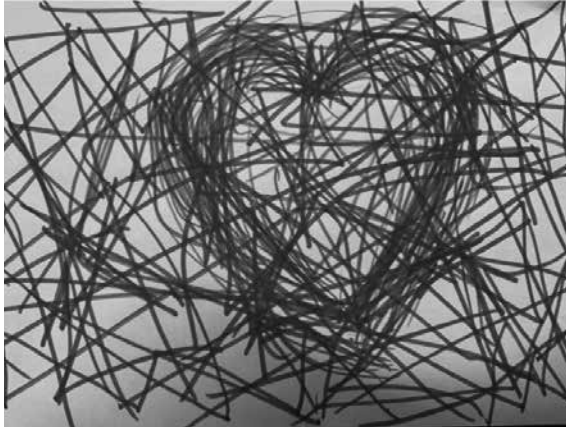
This Performance tryout is about the state of In-between and how I deal with it with the support of Heart and Small Intestine. I mean the In-between I want to end, the one that was handed over to me through thousands of years of Patriarchy. Not the fruitful one between countries, nations, landscapes, eco-systems, languages, practices, roles , etc. I mean the In-between that keeps me invisible, waiting, the in-between of not taking decisions, because women were not supposed to for too long. Because they were declared dumb and weak or dangerous by science and religion. By men. It is about how to process it and eventually work it out of my system.

First I will wrap myself into a 7 m long small intestine (that's approx the real length in our body) that I made out of old nylon tights I never wanted to wear, because they are too uncomfortable and you have to be so careful to put them on and wearing them. Something I don't want but still kept, something women "should" have and wear, that is part of the expected outfit and that keeps us nice, calm, quiet, careful, not running, fighting or climbing trees. This intestine is filled with all kinds things I found in my house. In-between things. Things half finished, half digested, half broken, useless rubbish? Waiting to be thrown away, repaired or recycled, things I thought I should keep, some from my partner, my kids... Weighing on me, tying me up but also a shield and a coat. I wait. And I feel the exhaustion of all women. I need to sleep and rest. But there is no comfortable position or place. I look for support. The wall maybe. The only thing I can do is breathing. And letting my heart beat and pulsate me into movement. I feel it, I press my hands into my body, manipulating it, feeling all the abuse stored in it and happening continuously. I don't know exactly how yet, but this leads me to my weird animal self. Looking for how to be, how to move, walk, looking for my rhythm, my voice. Is there a scream? And I find my rebellion. My determined protest lead by my small intestine meridians and their pointed ends. And I cut, I sort, I clear, I clean. I decide. That's the energy of the Small Intestine under the pulsating Heart. I write the real story and acknowledge all my rubbish. I love my small Intestine and all it carries! It's my story?

Most of the music I chose was composed and played by the Vegetable Orchestra. The vegetables have to be cut and prepared before each concert or rehearsal to become instruments that produce sounds. Cutting vegetables, cooking, something supposedly done by women. The only "music" and instruments allowed in a strict patriarchal setting.

In the beginning I am also planning to use waiting loop sounds, the perfect In-between sound and state.

Some more elements need some more thought: running animals, around me or only a video on the back wall, or the sounds of them running around the space. They are linked to my heart pounding, to my inner animal finding it's way, to running across the worlds and dimensions, across old patriarchal and colonial texts and erasing them, rewriting them. Animals that don't fit into heteronormative categorisations. Many don't. Most animals?



Ecosomatiques

- Ecoféminisme
- Langues & identités
- AM/Trause
- ~~Duress practices~~
- Magic of my hands
- Duress, blessures, mémoires → the sons

Landscapes of memories

Sustainable dance

Wumbo State

- In the ~~been~~ ^{been} ~~communication~~ ^{communication}
- Vulnerability

Le quel my body memory

Enveloppe dance et dance

Environnements intérieurs

Landscapes of inner self

Anatomy of my research

Mémoires

peints, doigt, gongolés, théâtre

Tant de geste au lieu d'être hôte

Calice de bord

Jeunesse

Chronographe

Victés

Poèmes (perdus?)

Intérieur en la

Eau serpent

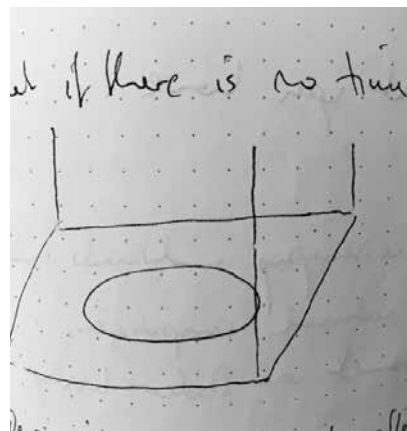
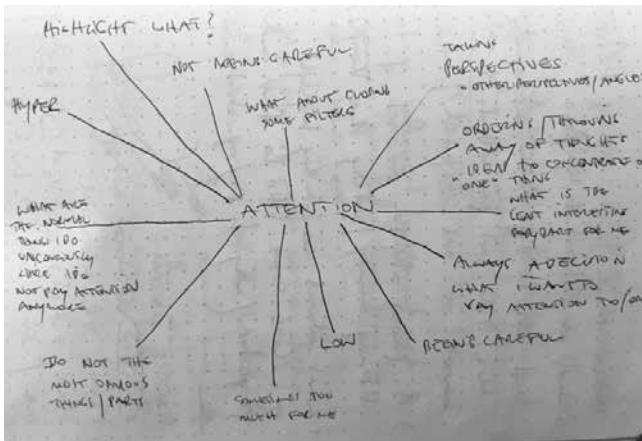
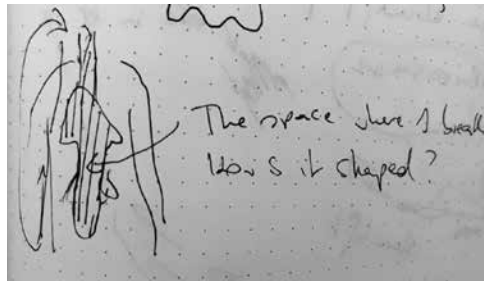
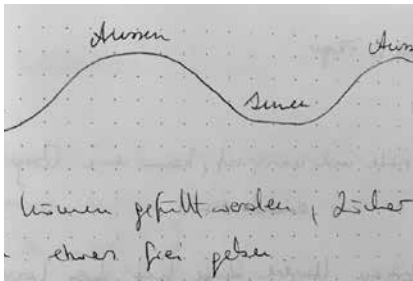
Rhodes (sporadic)

Tension of encounter



Sarah

What is inside my holes?
Is it about finding out?
What does it mean to go back (wards)?
How to enclose?
What is the state of being ready?



poem

I bought myself a man
 I locked him up
 I ate him

“It is not about to end, it is about to open” (Pierre)



ICH FÜHLTE MEINEN BAUCH
 ICH FÜHLTE MEINEN BAUCH
 DER MUND ALS TASCHE
 WAS TRAGE ICH HEUTE IN
 MEINEM MUND?

Jess

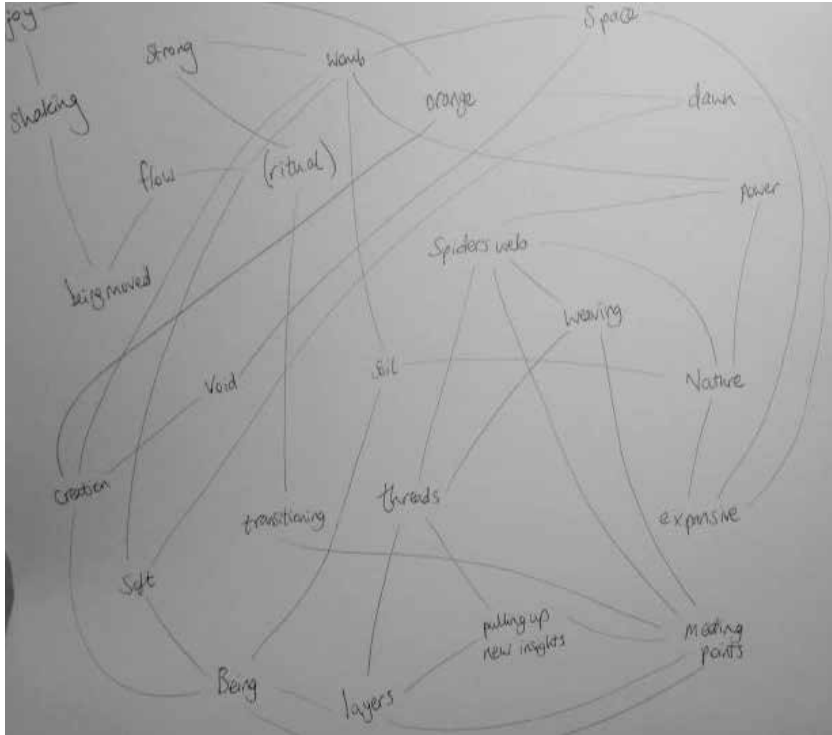
How can I shift the interferences to presence so I feel my inner world humming again?

What is this new thing I'm discovering about myself?

How can the ground support the meeting-merging of two things?

What does dancing images of the natural world bring to our own healing?





Message
 It's all here.
 I'm safe.

Biggest relief
 can hold onto any
 of these ropes if
 need to. Own
 fitness. Support

← No deep intellection
 of knowing the
 moving world.

DOCUMENTS



ABOUT *Im_flieger* ARTIST INITIATIVE

Since the year 2000 *Im_flieger* has been developing a stimulating public open space for contemporary dance, performance and transmedia art, in which artistic discourse, research, production and publication, as well as local, national and international networking take place. *Im_flieger* is a process-oriented project in terms of content and structure that aims to actively support the development of new work concepts and structures for artistic collaboration, as well as theoretical and artistic exchange regarding art, the body, and politics. Inherent in the projects is the long-term networking of the artists and the facilitation of mobility and residencies for artists. *Im_flieger* was awarded the innovation prize 2005 for international cooperation projects by the Independent Cultural Scene of Vienna

for Terrains Fertiles 05 - a European program for young choreographers. Established in 2000, the project space and artist initiative is supported by regular multi-year funding from the City of Vienna, BMKÖS (Ministry of the Arts, Culture, the Civil Service and Sport Austria) and further project oriented partners. www.imflieger.net

ABOUT SCHULE@Im_flieger 2022-2025

With the hybrid format SCHULE@Im_flieger we focus on trans-generational knowledge transfer, artistic research, production and discourse at the interface of art, social and consciousness.

Experienced artists and experts share their proven working methods with selected artists (and interested people from other professional fields), who are chosen by means of a public call for proposals. SCHULE@Im_flieger enables the participants to develop and publicly share their own artistic practice within one year under the guidance of the mentors. The focus is on exploring new contexts, work practices and forms of artistic intervention and action. Attention is focused on an art of action and research.

The aim is to create space for longer-term exchange both with experts and within the group of participants, as well as space for sustained support and ongoing practice. Artistic positions and practices at the “margins” of the established art fields are to be strengthened, made visible and their socio-cultural potential explored.

Core-concept 2022-2025: **Im_flieger Team (Anita Kaya, Johanna Nielson, Agnes Schneidewind) & Claudia Heu**

Direction / project development / artistic and methodological process supervision: **Anita Kaya**

SCHULE@Im_flieger 2024

Artistic direction/mentoring SCHULE@Im_flieger 24: **Laura Vilar (ES/AT)**

Curation: **Laura Vilar & Anita Kaya**

Selected Artists / participants: **Chiara Aprea, Jessica Cottee, Anne Megier, Wanda Petri, Flora Schauer, Sarah Sternat**

Guests / experts: **Eva-Maria Schaller (AT), Pierre-Michaël Faure (FR), Martina De Dominicis (IT/AT), Andrea Soto Calderón (CL/ES)**

Coordination / administration: **Sara Lanner, Verena Herterich**
 Documentation: **Anita Kaya, Laura Vilar, Stephan Krug, a.o.**



ABOUT Im_flieger_TEMPORARY SCHOOL FOR ARTISTIC RESEARCH THROUGH MOVEMENT(S)

dance, movement practices, somatic attention, perception, movement as a generator of possibilities, writing, mentoring, collective lab

- Research **through** movement(s)
- Research **from the** movement(s)
- Research **with the** movement(s)
- Research **about the** movement(s)
- Research **in the heat of** movement(s)

How to insist on the deepening of the attention towards, from, within the movement to let other ways of doing, being, generate, emerge?

This research through movement(s) is proposed as a space that supports the own investigation through different work devices combining: the formation of a study-practice group, personal mentoring, workshops, and work residencies. The proposal is designed to insist on a sustained attention to the processes focusing on the body movement as a main theme where to put our attention. The starting point for the research will be the body movement that is able generates potentially dance(s) performances, practices, among others. The attention

will be focused on the processes and movement practices that happens, with, through and between the body movement which it is possible to understand, attend to and develop the research in progress. The research can go through somatic attention, to writing, to dance, to archiving, to shared conversations, to reading, to translating, to practices, and so on.

This research space is proposed as a collective laboratory. The group is proposed as a support element and with the agency to generate knowledge. At the same time, individual accompaniment will be very present to support the generation of devices, practices, and processes to go deep in the personal research. The proposal of guidelines is to support each person to make emerge different materials which could have different formats. Beyond the expected materiality of the investigations, there is the possibility of multiple instances of creation during the processes, instances that can be a result (in process) of different natures, formats, and forms of presentation.

Methodologically and epistemologically will be committed to give consistency and place to the diversity of ways in which research practices are carried out from body movement. The main objective is to accompany personal research creating together a journey that can account for the specifics of each investigation as well as the common aspects of the work from, in, with and between movement(s).

**WORKING TOGETHER _
INTENSIVE RESEARCH
SPACE**

**WORKING ONE TO ONE _
MENTORING EACH
PROCESS**

**WORKING _ WITH
GUEST-RESEARCHERS**

**GENERATING PERSONAL
RESEARCH**

**GENERATING
COLLECTIVE RESEARCH**



SCHEDULE MARCH-DECEMBER 2024

Regular Tuesday meetings // Laura Vilar (ES/AT)

Every 2nd Tuesday 17h – 21h (open warmup 17h – 18:30h / closed group research 18:30h – 21h)

2nd April – 25th June & 17th September – 26th November 2024.
The regular evening meetings will be proposed in two parts, one as a movement practice open to the public, sharing a warmup, and a second part working on the research with the core group. (We ask for a 75% of the days commitment)

12 Tuesdays: 2/4, 16/4, 30/4, 15/5, 28/5, 11/6 _ summer break _ 17/9, 1/10, 15/10, 29/10, 12/11, 26/11

WORKSHOPS

Mon 18th – Fri 22nd March 2024 _ Every day 10h – 16h except Wednesday 15h – 21h

Core-group week – Arriving in the Process // Laura Vilar (ES/AT)

This first week is designed to get to know the group and the different interests of investigation. Movement and writing practices will be proposed to display the first questions of interest, together with a map of the initial materials that trace the routes and situate the research, both physically and theoretically, and proposals for continuing with the work.

20th-21st April 2024 _

(Open workshop) // Eva Schaller, Pierre-Michaël Faure



What can a body do while dancing? This question, rooted in the affirmation of the philosopher Spinoza “nobody knows what a body can do”, pointing to the unlimited potential of our corporeality, offers a framework to reflect-experience-feel with regard to what we call “technique” in dance.

We wonder if the technical language about movement is still valid today, where the limits and overflows of dance are, and how we manage and share them. Is the pedagogy of forms sufficient for the emancipation of the interpreters? Is the ability to update a sensitive present-thought-experience technical, or is it perhaps necessary to remove or transform the *technical* word itself?

Starting from these questions, we will allow ourselves to be carried away by the margins and the blurred spaces, as a situated knowledge.

Schedule proposal:

	Sat 20.4	Sun 21.4
10 – 10:30h	Writing practice _ Laura	Writing practice _ Laura
10:30h – 12:30h	Practice _ Eva	Practice _ Pierre
12:30h -13:30h	Pause	Pause
13:30h - 15:30h	Practice _ Pierre	Practice _ Eva
15:30 – 16h	Writing practice _ Laura	Conversation

25-26th May 2024

(Open workshop) // Martina De Dominicis – Andrea Soto Calderón

We propose an intensive space to practice, reflect, and feel what happens when the attention happens and how, and which ways of relating and situating ourselves in the world display the different ways of *paying attention*.

Which qualities and forms emerge when we shift the attention to the in-betweens and processes while dancing? Could a long-exposure attention to the possibilities of proprioception let ‘other ways of looking at the same thing’ emerge?

Starting from these questions, we will allow ourselves to be carried away by the margins and the blurred spaces, as a situated knowledge.

Schedule proposal:

	Sat 25.5	Sun 26.5
10 – 10:30h	Writing practice _ Laura	Writing practice _ Laura
10:30h – 12:30h	Practice _ Martina	Practice _ Andrea
12:30h -13:30h	pause	pause
13:30h - 15:30h	Practice _ Andrea	Practice _ Martina
15:30 – 16h	Writing practice _ Laura	conversation



SUMMER BREAK

Mon 2nd – Fri 6th September 2024 _ Every day 10h – 16h except Wednesday 15h – 21h Core-group week / Regathering // Laura Vilar (ES/AT)

After the summer break, we will meet to situate again the research while preparing for the next months of work. We will turn our attention to the practices that can help to develop the different materialities of the research.

October 2024 – Open Lab of 2 days _ Internal Sharing // Laura Vilar (ES/AT)

Specific dates and context will be fixed in relation to the interests of the core group.

Mon 9th – Sat 14th December 2024_ 3 days of preparation for the public sharing, and 3 full days schedule needs to be organized with the group, Core-group week / Sharing with the public // Laura Vilar (ES/AT)

This full week will be focused on preparing the public presentations. The proposal is to present the research process. Every format of presentation is welcome.

Personal Mentoring // Laura Vilar (ES/AT)

15h One-to-One- mentoring during the residency weeks. Schedule to agree with the artists.



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Im_flieger

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