



UNIVERSITY OF GOTHENBURG
ACADEMY OF MUSIC AND DRAMA

**If there was a formula
to my artistic practice and method
what would it look like and how could I use it?**

Searching for the aXiom in my artistic practice and method

Benedikte Esperi

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Author: *Benedikte Esperi*

Title: *If there was a formula to my artistic practice and method*

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Subtitle: *Searching for the aXiom in my artistic practice and method*

Supervisor: *Magnus Haglund*

Second supervisor: *Cecilia Lagerström*

Examiner: *Anne Södergren*

ABSTRACT

Within the field of an ephemeral art genre, performance and improvisation, there is often a question about how one can grasp the knowledge of the now, the instant moment. By using a fictive formula, a principle, applied on an artistic practice in search of an aXiom, revealing the WHAT? HOW? and WHY? a temporary method to communicate content, keywords and standpoints occurred. Visuals, words and fiction became tools to transform an embodied knowledge into an essay.

Key words: performance, public space, site-specific, choreography, contemporary, instant composition, improvisation, immersive theatre, multidisciplinary, aXiom, moving images, art-activism, oxymoron

CONT **E** **N** **T**
X

PROLOGUE

Introducing the structure, the method in my research and myself

PART ONE

Mapping my artistic practice; an attempt to articulate and understand it in a wider perspective with a “formula”

PART TWO

Mapping an overview of the genre, the context

PART THREE

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EPILOGUE

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Photo: Gunnar H Stening

PROLOGUE

Introducing the structure, the method in my research and myself

This essay is a montage of media files - visuals, and texts. They are connected to each other and should not be separated. I ask you to “read” it as a *single piece of art*. I formulate my method of performative writing, **Visual Eliciting**, by means of how text and media files together empower the articulation of my artistic practice. Therefore, I constructed an exercise to enable an understanding of how to approach this material. You need to be online through the whole session!

Method of performative writing

Visual:

Graphic
Pictorial
Filmic
Painterly
Photographic
Graphical
Optical
Chromatic

Eliciting:

provoking
causing
producing
occasioning
prompting
stimulating
bring about (Dictionary Form)
drawing

“In artistic research processes there is room for essayistic writing, performative and contextualized expression and the extraction of terms and concepts from the works.”(p.59 Lilja, Efva, Art, research, empowerment: the artist as researcher, Ministry of Education and Research, Stockholm, 2015)

Exercise:

Hover the mouse cursor inside the square below
Every picture represents a media file to watch

Space for exercise

Performative Writing H el ene Cixous

sources to exploreⁱ



Loie Fuller

“Loie Fuller was a fin de si cle artist whose work can be read as embodying the conditions of movement, performance and technology that led to the emergence of dancefilm.” (p 100 Brannigan, Erin, Dancefilm: choreography and the moving image, Oxford University Press, New York, 2011)

MANIFESTO

RE-ACT-ART-ACTIVISM

Reflect (upon circumstances)

Expect reactions and use them to get new knowledge and go further

React (upon structures)

Expect reactions and use them to get new knowledge and go further

Act (if you want a change)

Expect reactions and use them to get new knowledge and go further

Act (and there will be action)

Expect reactions and use them to get new knowledge and go further

Art reveals (what has to be revealed)

Expect reactions and use them to get new knowledge and go further

Artistic choices (are always made)

Expect reactions and use them to get new knowledge and go further

Activism is to reclaim - reclaim!

Expect reactions and use them to get new knowledge and go further

Activism is to make a statement - make a statement!

Expect reactions and use them to get new knowledge and go further

Use your art

as a tool

voice

&

weapon

a comment to commercializing art and the artist

How do you define art?

“Her development, her freedom, her independence, must come from and through herself. First by asserting herself as a personality, and not as a sex commodity.”

(p78 Gornick, Vivian., Emma Goldman: revolution as a way of life, Yale University Press, New Haven, [Conn.], 2011)

I will use the idea of a formula to approach my artistic practice, method and the performance **inSITEout**. It is an attempt to examine the **WHAT? HOW? and WHY?**

Question:

If there was a formula to my artistic practice and method

- *what would it look like?*
- *and how could I use it?*

Like this?

$$B^2 + C^2 + R^2 = X$$

B as in Benedikte x B as in Body

C as in Contemporary x C as in Choreography

R as in Residency x R as in Resistance

X as in aXiom

X as in aXiom

"axi•om ('æksɪəm)

1. a self-evident truth that requires no proof.
2. a universally accepted principle or rule.
3. a proposition in logic or mathematics that is assumed without proof for the sake of studying the consequences that follow from it.
< Latin axiōma < Greek: something worthy <axiō-, variant s. of axiōûn to think worthy]"

"A principle that is accepted as true without proof; a postulate."
(<http://www.thefreedictionary.com/axiom>)

"The project description must answer the question about WHAT will be researched, WHY and HOW"

(p 75-76 Lilja, Efva, *Art, research, empowerment: the artist as researcher*, Ministry of Education and Research, Stockholm, 2015)

"Emma Goldman never had any real insight into the motive force behind her own behaviour. She had spent her life, as every self-styled prophet does, converting her every feeling into the language most useful to the Cause and in time could genuinely not do otherwise."
(p126 Gornick, Vivian., *Emma Goldman: revolution as a way of life*, Yale University Press, New Haven, [Conn.], 2011)

PART ONE

Mapping my artistic practice; an attempt to articulate and understand it in a wider perspective with a “formula”

B as in Benedikte

That's me!
The Swedish citizen
Born 1969 in Stockholm
Mother of four children
Living in Gothenburg
The artist
The MFA student
The entrepreneur
The performance artist
The choreographer
The video artist
The composer
The poet
The dancer
The stage designer
The light designer
The costume designer
The administrator
The project leader
The artistic leader
The editor
The producer
The teacher
The researcher
The writer
The friend
The sister
The daughter
The partner
The activist
The colleague
The web designer
The author of this essay

The personal is political

Being uninterrupted in a creative process is something to strive for. Living as an independent artist means a lot of time spent on organizing *time, space, bodies and money* in combination with other roles in life. One must find strategies to make it work, strategies for circumstances where the daily routines contain more of the artistic practice and less administration.

But who am I in my art? What am I doing? How? and Why?

“In our daily practice we develop methodologies. The method or the methods are the answer to the question: How? Practice makes them gradually more familiar and possible to describe.”, “What is it I do? How do I do it? (p 56 Lilja, Efva, Art, research, empowerment: the artist as researcher, Ministry of Education and Research, Stockholm, 2015)

In my artistic practice I use a toolbox of knowledge from dance, improvisation, choreography, poetry, video and music. I did not plan to be a performance artist. It emerged over time through striving for autonomy and independency as an artist. I have always searched for something else, something beyond institutions and the traditional educational system. It is not possible not to be personal or biographical when defining, describing or articulating who I am in the perspective of my art. I am a person with a lot of doubts and curiosity combined with a big desire to explore and examine possible and impossible ideas. I know I have the capacity to motivate myself even when there are doubts. This is a gift. I create circumstances to find the body of my art in my own way, but I'm not alone. There's a big group of artists in the world without a diploma from a Bachelor or a MFA programme in art. The intention of applying to this MFA was to get more knowledge about me and the field I'm representing.

B as in **Body**
B as in (em)body
B as in (em)bodied
B as in **Bodily**

My body is my tool
My body is my memory
My body is my mind
My body is my companion
My body is my enemy
My body is my lover
My body is my subject
My body is painful
My body is unpredictable
My body is music
My body is voice
My body is rhythm
My body is visual
My body is trusted
My body is having pleasures
My body is sensorial
My body is strong
My body is conscious
My body is weak
My body is emotional
My body is spatial
My body is kinetic
My body is dancing
My body is my object
My body is covered with a soft skin
My body is the outcome of studio based knowledge
My body is an archive
My body is political
My body is the author of this essay

My body performs my Art
My body is my Art
I am a body of Art - My Art

statement through embodied art



B as in bodily skills
B as in body performance skills
B as in body prepared to stand extreme circumstances

When I move I think
When I move I talk
When I move I am my knowledge

I invest time
I invest future
I invest past
I invest present
I invest money
I invest effort
I invest body

There is an inner dialogue with my body every day. I have experienced the whole palette of emotions in my body at work. Emotions are not a reason to reject the body's need to move. Emotions can open up new aspects and ways of approaching a physical task.

From a past of training more common dance genres like jazz, modern and classical ballet I turned my focus to the field of contemporary dance, exploring the expression of my body and the movements through the inner perspective rather than exposed fixed shape representing a canon of traditions and norms. Today I have developed a characteristic Benedikte aesthetic.

I do not exercise my body to an extreme. In periods there are only some slow soft sequences of movements and in periods I spend hours and hours in a dance studio or outdoors. It all depends on the specific purpose. At my age certain continuity is required since my body gets less flexible, but once the body is warmed up I can continue for hours and it is pure pleasure to move. During duration performances I use tools from mental training, mainly from Yoga techniques and

Autogenic Training. Running, swimming, intense yoga and sensorial exercises makes me capable to perform in extreme environments like sub-zero, heat wave, windy, muddy, rainy, snowy, heights, under water, narrow spaces etcetera. Before a performance, I prepare myself by inviting someone external to coach me or I attend a dance workshop / lab for the specific aims and tasks. Performing is a way to keep the body alert.

I sometimes take part of dance classes, but not very often. Intense dance workshops or a dance lab suits me better. It is difficult though to find my field of practice represented in Sweden and particularly in Gothenburg. I often need to go abroad for this purpose. Attending to masterclasses and seminars that focus on methods for choreography, instant composition and contemporary art creates an important forum for reflection, feedback sessions and articulation of the practice. It is also an important occasion to meet colleagues from all over the world.

windy, snowy and -12° C my idea had to be realized



C as in Contemporary

Samtida Moderne Hedendaagse Współczesny Contemporâneo Nykyaikainen
Contemporaneo Современный Zeitgenössisch Contemporan समकालीन Çağdaş
المعاصرة Съвременен Kaasaegse Nykyaikainen Contemporain Σύγχρονη
כוננו Kontemporer 同時代の人 [もの] ; 現代の人 Contemporani 当代的
现代的。 Kisasa Mūsdienu Šiuolaikinio Contemporânea Moderné Sodobne ร่วมสมัย
Moderní Сучасні Kortárs معاصر Đương đại (online software translation)

“-What is Contemporary Art?

-This is an excellent question, and one that isn't asked often enough. Presumably, talking about contemporary art is another one of those art definitions we are all supposed to know -- because (heaven forbid) you wouldn't want to ask a "stupid" question at some art world function. (Well, you might, but I wouldn't. At least, not ever again.) Anyway, the answer is divinely simple. Contemporary just means "art that has been and continues to be created during our lifetimes." In other words, contemporary to us. Now, of course, if you are 96-years old and reading this (By the way, congratulations, if this describes you!), you can expect a certain amount of overlapping between "Contemporary" and "Modern" art in your lifetime.”ⁱⁱ

(http://arthistory.about.com/od/current_contemporary_art/f/what_is.htm)

Contemporaneity in my Art

contemporary montage of technics



contemporary art in public space (swe/eng)



C as in Contemporary

Contemporary Contemporary video Contemporary video art Contemporary dance video art Contemporary dance video artist

C as in Camera

C as in Camcorder

C as in Content

Sometimes I record performances with a hidden camera. Sometimes I ask someone else; it could be a friend or an assistant, to record the performance. When it is at its best I can ask a professional video artist to document it. There's no reason to document the performances if I don't use it as a tool to empower my practice.

I started to use the camcorder (video camera recorder) to document my practice. It is a good way to develop a choreographic and directing mind. The videos answer some of the questions **What? How?** and **Why?** in my performances.

I managed to look at the content rather than me as a person. The skill of distance myself is probably helped by the many hours of seeing the moving body in the mirrors at the dance studio until boredom. I separate the performing I and the private I, using the terms object and subject. That makes it possible to address my focus with different intentions to the material. The shift, the transformation between the roles, offers a possibility to reflect. When I observe the documentations I look for those transformations. They reveal a certain consciousness and awareness. I also look for habits, decisions, movement material, interpretation and details. It is a great bonus if reactions from the spectators are captured.

Quite soon, using the camera, I found out that I wanted to learn more about editing. I started to use the documented material and made artefacts from it. By manipulating time, colour, speed, sound etcetera I could create fiction beyond from the live art. I started to create video art. The content was now prepared to communicate towards a spectator in front of the screen. The big difference of video art and live art is the censorship both in the shooting process and in the editing. Choices are made; some stuff is highlighted and some stuff is excluded.

From the habit of documenting towards directing the camera I was forced to use a visual language between me, the camera person and the intention. I use storyboards with simple drawings similar to a choreographic score.

The digitalisation of moving images is a revolution. The accesses to use projections as a tool and content in performances are almost mandatory in multidiscipline art. The risk is that live art easily get displaced by the screens. I prefer the live art if I need to choose. But I am truly fond of using different technics.

Fiction is reality, reality is fiction.

using public space as an environment to make videos



C as in Contemporary

Contemporary poetry Contemporary performance of poetry

Poet

1. *a person who writes poetry*
2. *a person with great imagination and creativity*

Poetic

Related forms
poetically, adverb
antipoetical, adjective
antipoetically, adverb
nonpoetic, adjective
prepoetic, adjective

Poems

1. a composition in verse, especially one that is characterized by a highly developed artistic form and by the use of heightened language and rhythm to express an intensely imaginative interpretation of the subject.

2. composition that, though not in verse, is characterized by great beauty of language or expression:

a prose poem from the Scriptures; a symphonic poem.

3. something having qualities that are suggestive of or likened to those of poetry: Marcel, that chicken cacciatore was an absolute poem.

(<http://www.dictionary.com/>)

Poetry, understood as text, verbal and spoken in some language. My poems are visual, like a body of movement and rhythm through space and time. This is a possible way to communicate an embodied, corporal, genre through words. Shapes and gestures can be visualized by words, like choreography through dance.

Performing my poems

sometimes I'm invited as a poet to venues
I take the opportunity to interpret the label poet my way

poetry slam (Swe)



C AS IN CHOREOGRAPHY
C AS IN COMPOSITION
C AS IN CORPORAL
C AS IN CONTINUE
C AS IN CONTENT

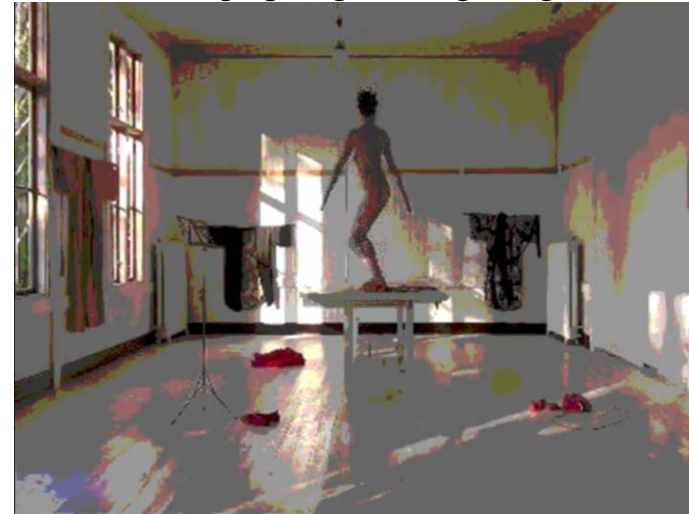
“The Greek roots of choreography are khoreia, "dance," and graphein, "to write".

Primary Meanings of choreography

1. a show involving artistic dancing
2. the representation of dancing by symbols as music is represented by notes^{iii>}

*every movement
comes from somewhere
and then continues into next
there is no beginning and no ending
every movement can tell us something
it can be used in many different ways
and carry its own narrative
duplicated
mirrored
repeated
copied
etc
time space and body
those are my key words*

choreographing moving images



Benedikte Esperi

Choreography and Composition

I use my knowledge of *space, time and body* from the experiences of dance into choreography and multidisciplinary art - performance art. Choreography, instant composition, performance and live art have a lot in common:

- We use our bodies
- We represent our own art
- We use space
- We use time
- We use fiction
- We use reality
- We have an audience in mind
- We use gestures
- We use symbols
- We use the live context

It troubles me though when visual artists and curators use the term choreography to communicate or contextualize their work. Choreography is a huge field of knowledge about physical movements and how to direct them. It needs to be represented and presented from its own practitioners.

When choreographing the instant moment, also known as *Instant Composition*, I use different techniques of improvisation as a method. Within my practice and method the aspect of performing is prominent. I regularly perform in public space. The knowledge of the now, the unpredictable now, can't be planned or discussed, only imagined and to a certain point be prepared, it has to be experienced. With a toolbox of self-experienced knowledge I can give myself the opportunity to try new material, give focus to collaborators and stay more present. I'm familiar to deal with several bizarre situations without letting them interrupt my performances, if it's not a dangerous situation.

Dealing with elementary matters should not take time from advanced performing. By being able to sharpen and maintain skills I can deal with the unpredictable and develop uniqueness to every performance. If there's no space to do some honest research I end up with an artistry just repeating myself with no further intention than just exposing the ego. The male ego is often identified as a genius. The female ego is rather identified as a lunatic. This is a fact.

I represent contemporary choreography and instant composition in live art and performance. This is probably the easiest way to describe or label one part of my art. I am not fond of labelling. Labelling is a form of controlling art and it's strongly adjusted to fit in to an economical hierarchic structure and inhibits the power of art to ask uncomfortable question.

public space as a stage



“Performance in a strict ontological sense is nonreproductive. It is this quality which makes performance the runt of the litter of contemporary art.”, “Performance implicates the real through the presence of living bodies.” (p.161 Phelan, Peggy, Unmarked: the politics of performance, Routledge, London, 1993)

A reflective text from the perspective of performing set material and improvisation

I'm outdoor

it's September the 9th 2015

I'm barefoot

The ground is still warm from the August heat

the autumn is soon here with its rain and multi coloured leaves

it's almost 7.00 PM and just a couple of minutes before staging a performance

I'm supposed to make a slow walk through the area towards a tree

where my collaborators hang from branches in elastic fabrics

I pour flour over my feet through a strainer to make footprints

I wear black pants and a light blue dress which was originally used by the nurses when this area was as a hospital in the early 1900's

*people are gathered here for an art event similar to a festival
a contemporary art festival – GIBCA Extended*

*I'm standing at the spot I've decided to be the starting point
it's on the top of the stairs separating the venue area called
Konstepidemiën from the street downtown*

I'm prepared to begin: - Find the beginning of the beginning

*I place my body into something that I call a neutral position
creating a moment of stillness towards bodily awareness and a
conscious mind*

my breath is deep and slow, my senses sharpen and

my muscles prepares for moving

*I'm slowly approaching a transformation where I prepare myself to
step out of the private sphere with the intention to perform the task*

I visualize the structure and content for the performance

it becomes like a map that I will follow

there are certain key points but I don't know all the details yet

I'll travel through the familiar

I'll travel through the unfamiliar

within a clear time frame

within an unclear time frame

new information will appear

new decisions must be taken

the site is my stage

the body is my stage

during the performance several new stages within it are created

it depends on where the spectators place themselves

it's an open air venue where people stroll along

I'm both an actor in the action as well as a spectator

the spectator is in a way a co-actor in my action

their presence affects me

my body is an object

my body is a subject

*transformation between them creates a tension and opens up for a
dialogue and imagination – awareness of the material*

I dither between improvisation and set material

in the compositions I find the impulses to new improvisations

the improvisations I find material to new compositions

here and now

the presence must be present

in the performative act we share the space-time

it allows us to experience something new

something contemporary

something ephemeral

*it's an opportunity to encounter my intentions of a shared moment
in a shared space creating a future memory*

*each piece carries its own rituals
they are shaped and built through gestures, movements, patterns
sounds, actions or words
I find them in the instant moment, in the very present moment
I invent and discover at the same time*

*the performance carries components of risks
the risk of losing focus
the risk of accident
the risk of danger
the risk of injury
the risk of failure in responsibility towards agreements in the group
the risk of not finding my focus if there's an interruption*

*on a distance I imagine the performance as part of a huge web of
interconnected events
everyone and everything influences on my decisions as a kind of
domino effect - like a shared game
a shared game where a mystery must be solved together
we become echoes of each other in this shared space and time*

the performance consists of its own life form and time

*during the performance I get to know it piece by piece
clearance and insights arise
I don't judge it
there's a need to listen inwards and outwards
the performance carries its own universe and needs to be to find its
shape and form*

*the emergence of multiple turning points through the work gives me
opportunities to understand when how and where an end is about to
occur
I recapture traces of the newly made action, deciding if I should
re-enact, copy, reverse or just observe the sequences being done*

*at this point I need to have a clear mind when approaching an end
both as an act and when defining a spot that represents the end
like finding a door in and out of a performative room
the dramaturgy of the piece will now be visible
sometimes I leave the site the same way I arrived
sometimes not
but it is related to the starting point and the content*

I'm prepared to end: -Find an end of the end"

Diary notes from Benedikte Esperi 2015-09-10 after performing excerpts of
"HURLING" during the opening of the *GIBCA Extended* 2015-09-09 in
Gothenburg. A collaboration with Ida Lod(Swe) and Nina Cholet(Fr)
<http://benedikteesperi.com/gibca-extended/>

excerpts from HURLING



*"Every time I give a performance it takes me to a new level, because it
becomes a real situation. You're really communicating with somebody
out there and you know that." Anna Halprin (p. 62, De Spain, Kent,
Landscape of the now: a topography of movement improvisation,
Oxford University Press, Oxford ; New York, 2014)*

EXTENSION OF THE C

I NEED TO EXTEND

EXPAND

MAKE IT WIDER

BIGGER

MORE

INCLUDING

EMBRACING

RICHER

INCLUSIVE

I NEED TO EXTEND THE C

C AS IN COMMUNITY
C AS IN COMMUNICATION
C AS IN COMPOSER

Community Art projects initiated as a political strategy

Spring 2013 I was asked by a colleague and friend Ida Lod, to apply for a community art project together. Our application was accepted and we got economical support to realize the one year project. A very interesting and important process started within us, within our partnership and towards the project. Community art became a peculiar arrangement of applying our art, artistic practice and cultural policy into an already existing community with its citizens in a small village on the countryside. We were obliged to stay at site for at least two weeks. We spread it from autumn 2013 to summer 2014. We didn't want to rush a process. The feeling of appropriate upon people's life's was something we problematized around a lot. The community we worked with welcomed us with generosity and love. I'm happy and proud of the experience but I think one should consider this type of applied art project as a political strategy. It has similarities to postcolonial behaviours positioning groups of people as "us" and "them" in the society.

Community as a self-organized group = DIY

When investing time and effort to something, someone or an association it can be identified as a community, a DIY (do it yourself). I don't belong to a certain formal group or community, but informally I'm part of different arrangements, networks and platforms where people share, build and empower the genre dance, improvisation and each other. Within those kinds of communities there are few or no obligations. Barcelona International Dance Exchange- BIDE is one example where artists can participate and facilitate labs and expose artistic practice and methods.

the power of shared knowledge in a non-hierarchic structure



A formal community representing me

I am a member of Danscentrum Väst, it gives me legitimacy if needed. *"Danscentrum Väst is an organization for professional performers in the dance field. Our members are dancers, choreographers and performance artists who work on a local, regional, national as well as on an international level. We offer Daily Training to our members in ballet, contemporary and jazz."* <http://danscentrum.se/start-2-2/>

C AS IN COMPOSER

C AS IN MUSIC C AS IN SOUND C AS IN VOICE C AS IN C++

MUSIC

I was five years old when I started taking piano lessons. During a couple of years I had two teachers; one for classical music and one for jazz music. I experienced the world through a filter of music. Music represented freedom and a room without disturbance. Through the radio I was introduced to all kinds of music. I listened to everything. Radio Luxembourg was the most exciting channel. I stopped taking classes when I was fifteen. Theatre, dance and friends attracted me. (<http://www.radiohistoria.jvnf.org/luxembourg.htm>)

MUSIC

For me, dance was a physical shape of music. To dance was an extension and development of an already existing imagination. Dance was the missing part of music. It was easy to transmit movements to a physical understanding and interpretation. The difference was that I had to be present and representative in the community of dance. I felt more secure within my world of music, the autonomy. The exposed situation in the dance studio was sometimes uncomfortable.

MUSIC

When the access to create digital music occurred, I found a way to experiment and explore new genres. Music, sound and voice are mixed into audio files that I can use in videos and performances. By voice, I mean speech, humming and singing.

MUSIC

Still represents a room of independency and autonomy. This essay is structured as a score with its rhythm, pulse and lyrics.

C++

I use digital tools and sometimes I am helped by software programmer

pre-recorded audio files in live performance



“Investments wants us naked, with slips and weakness, with the not-yet and never-to-be certain, with all that’s in process, in flux, with all that isn’t finished, with all that’s unclear and therefor needs to be worked out. “ / “Investment forces us to know that performative actions have real consequence beyond the performance arena. That when we do these unreal things in rooms, galleries and theatre spaces the real world will change.” (P. 49 Etchells, Tim, Certain fragments: contemporary performance and forced entertainment, Routledge, London, 1999)

C as in Communication

“**Visual communication** is the transmission of information and ideas using symbols and imagery. It is one of three main types of communication, along with verbal communication (speaking) and non-verbal communication (tone, body language, etc.). Visual communication is believed to be the type that people rely on most, and it includes signs, graphic designs, films, typography, and countless other examples.”

“Semiotics

In an academic context, the study of symbols and visual communications is called semiotics. Broadly, the purpose of semiotics is to analyse how people make meaning out of symbols, and how those symbols are interpreted.”

Teaching is a way to communicate my practice and method



<http://study.com/academy/lesson/what-is-visual-communication-definition-history-theory-examples.html>

I'm a performance artist using a lot of visuals to communicate

R as in Residency

R as in Research

R as in Representation

R as in Right to hold an opinion

Residency is a common way to make time, space and bodies available to work undisturbed. There are several ones to apply for. The most attractive ones offer accommodation, studio, travel grant, salary, a curator and a public presentation. Those ones are rare but they exist. Most common is a studio free of charge during a couple of weeks. The major value of organizing a residency is the possibility to devote oneself to the process and stay in a continuous flow of creativity, not thinking of other obligations for a while. This method suits me.

Public space as a Residency

I use public space to perform in a lot, it's the zone for several of my research questions. This is also where I get the immediate perception of cultural, social and economic structures of a site and its citizens. By making public spaces into a residency and stage, I literally force civilians to stumble in to my art. The reactions are not always positive, sometimes they are even aggressive and violent. Public space offers an endless amount of possibilities to make my art more accessible and available combined with a bigger risk than at a traditional theatre.

Using public space brings up the question of ethics and representation; **Who?** has the right to say **What? Where? and When?**

"The right to hold an opinion and express it orally, in writing or in visual form is laid down in Article 19 of the Universal Declaration of Human Rights as well as in Article 19 of the International Covenant on Civil and Political Rights."

(<http://www.manskligarattigheter.se/en/human-rights/what-rights-are-there/freedom-of-expression>)

In public space new gestures, symbols and habits transferrals and develops over time like contemporary art. Sometimes the shifts are very drastic. One shift is the huge amount of beggars and homeless people in Sweden at the moment. It appeared to me that I am performing in their "living room". This aspect can't be avoided and I need to consider my use of our shared sites. In an absurd point of view we strive for an equal task; find a site to stay at.

Declaring the human rights will not be a solution for alarming situation. Action is one of the most effective ways to open up a dialogue. Actions within art have the power to put political aims in focus.

Live art – performance – in public space interrupts the expected picture and thereby becomes a fraction forcing citizens to react. I can use my awareness and art to reveal facts concerning human rights, environmental issues etcetera.

Dance is my visual way to hold and express my opinion

environmental tasks in my art



R as in Ritual

Rituals within the performative practice

Rituals within the performative act

Rituals performed as an act

Rituals in art

Preparation as a performed Ritual

Breath

Breathe slow and deep

Close my eyes

Eyes are closed

Rub

Rub the surface of the skin

Shake

Shake my body

Move

Move slowly

Connect

Connect the body to the ground

Connect the body to the space

Focus

Open my eyes

Prepared to perform

Rituals in improvisation performance

The hidden ritual as a question to bring in to the practice

The ritual will be revealed during the improvisation

Repetition of movement creates a ritual gesture

Repetition of repetition establish the ritual

Duration with exhaustion as outcome creates deep knowledge of the ritual

Copied rituals are just images with no exploring - those are false rituals

Find your own rituals

Rituals performed as an Act and method

Statements

Questions

Manifestations

Artistic Research

Bad fantasy - using effects to impress by acting hero or heroine is an easy way to

entertain - avoid it if you want to stay authentic

Look at the first video: “Let me introduce myself”

rit•u•al (' rɪtʃ u əl)

1.

a. an established procedure for a religious or other rite.

b. a system of such rites.

2. observance of set forms in public worship.

3. a book of rites or ceremonies.

4. prescribed, established, or ceremonial acts or features collectively.

5. any practice or pattern of behavior regularly performed in a set manner.

6. *Psychiatry.* a specific act, as handwashing, performed repetitively to a pathological degree.

7. being or practiced as a rite or ritual: *a ritual dance.*

8. of or pertaining to rites or ritual: *ritual laws.*

(<http://www.thefreedictionary.com/ritual>)

R as in Resistance

It is
against the law
prohibited
forbidden
unlawful
illegal
wrongful
inexcusable
to dance
therefor I am a body of resistance
I dance in public space

*one cannot dance in public space (in Sweden)
one must have a permission (from the police department)
one must apply (and that procedure takes time)
one must pay a rent to the city (even if it's a non-cost event)
one cannot expect snow shovelling (even if you pay rent)
one cannot disturb (what is disturbing?)
one must illuminate a site (even if the act is planned to be in darkness)
one must consider risks (for whom? and from what?)*

1993:1617 is the Swedish law that restricts the right to dance spontaneously in public space. (https://www.riksdagen.se/sv/Dokument-Lagar/Lagar/Svenskforfattningssamling/Ordningslag-19931617_sfs-1993-1617/)

I pay for my education, I pay to perform and I pay to keep my artistic practice alive and available, but WHO protects me?

The cost of being an independent artist is that one easily gets excluded when bringing up the topics of needs and the actual working conditions, far away from the recommendations of the labour union.

I am so dependent on a YES

This is a reality I live in
It's not only an art form with elements of risks in itself
It's also a risk of not being able to continue
I wish I was the only exemption

art and politics



“We generally choose to see art as mirroring, provoking or aestheticizing society and politics, but I think that we should rather look at the conditions for producing art and the role of art as the true statement on politics; we should look at what it means to work as an artist, rather than what is produced.” (p 10 page 51 “Lilja, Efva, Art, research, empowerment: the artist as researcher, Ministry of Education and Research, Stockholm, 2015)

R as in Resistance

strategies?

do it!

R as in fReedom

R as in libeRte´

claiming a place in public space



*“Performance’s only life is in the present. Performance cannot be saved, recorded, documented, or otherwise participate in the circulation of representations of representations: once it does so, it becomes something other than performance. To the degree that performance attempts to enter the economy of reproduction it betrays and lessens the promise of its own ontology.” (p. 159 Phelan, Peggy, *Unmarked: the politics of performance*, Routledge, London, 1993)*

improvisation practice as a method in performance



Some words about improvisation performance

Within the practice of improvisation one must practice, practice, practice, practice! Everyone improvise all the time, more or less, in everyday life. The difference of using it as a professional tool is that you examine the task of improvisation in altered way and environment, with a certain intention to perform it. Improvisation can range from no restrictions to a strict set up of rules to relate to. The technics within improvisation, no matter what kind of genre is represented, needs a certain focus and maintenance. Within music, poetry, dance, singing, live art and theatre there are a range of different methods and technics of practicing improvisation on stage. My practice is based in the physical movement but I extend my repertoire by using different medias´. When including voice, text, music, visuals, props, sound and light I experience a larger range of possibilities to explore and expand my artistic toolbox. It’s a strategy to find inspiration and it gives me opportunities to present my art in various rooms and exhibition areas.

PART TWO

Mapping an overview of the genre, the context

“Historical lists of philosophers include only men. Women appear only recently, but they are few and often very much on the periphery of academic hierarchies.”

(p 60-61 Lilja, Efva, Art, research, empowerment: the artist as researcher, Ministry of Education and Research, Stockholm, 2015

Forerunners of Contemporary dance from the Modern Dance — to the Next Wave (present day)

From the book *Learning about Dance* by *Nora Ambrosio*, 1999, full text^{iv}

To give readers a perspective on the wide range of dancers and choreographers who were and are involved in the world of modern dance, here is a list of some of the artists that have helped shape modern dance history.

The Forerunners

Loie Fuller (1862-1928)-Fuller was an American dancer who was popular in Europe, particularly in Paris during the late 1800s, where she was known as "La Loie." She developed many lighting techniques and lighting instruments and created visual spectacles by dancing with costumes made from yards of fabrics that would pick up the different colors of the lights. She also encouraged Isadora Duncan to come to Europe, where Isadora was embraced by the public.

Isadora Duncan (1877-1927)-Credited with being the "mother of modern dance," Isadora believed that movements should be drawn from nature. Developing the "Duncan" technique, comprised of basic movements such as swinging, hopping, running, skipping and leaping, Isadora sought to "free" the body from the confines of ballet and created a truly modern form of dance.

Ruth St. Denis (1878-1968)- At first a dancer on the theatrical stage, "Miss Ruth" began to choreograph after seeing a cigarette poster which used the Egyptian goddess Isis in its advertisement. She then became fascinated with the Orient and performed for years in Europe and New York.

Mary Wigman (1886- 1973)- A German choreographer and dancer whose works are considered to be "expressionistic," Wigman presented dances whose movements were full of meaning and emotion. She is also one of the first modern choreographers to use musical scores consisting mostly of percussion instruments, as well as dancing in silence . A student of Laban, she introduced different concepts of spatial designs to her students. p. 70-71

The Pioneers

Hanya Holm (1898-1992)-A student of Mary Wigman, Holm came to the United States in 1931 to establish a Wigman school. For a short time she had a company and became a master teacher using the theories of Wigman as well as her own. Holm is also known as the first modern dance choreographer to ever choreograph for musicals on Broadway, such as *Kiss Me Kate*, *Outo/This World* and *My Fair Lady*. p. 72

Second Generation

Katherine Dunham (b. 1912)-In 1931, Dunham had her first concert in Chicago entitled *Negro Rhapsody*. This concert was to be the beginnings of black concert dance. Dunham is known for combining native Caribbean and modern dance and is also known as a researcher and a scholar. She has appeared in several musical theatre productions as well as movie musicals and her work has also had an influence on jazz dance. p. 73

Second Generation: The Post-Moderners

Anna Halprin (b. 1920)- One of the leading figures in the Judson Dance Theatre, Halprin had, as a student, studied the more formalized techniques of her predecessors. Today, she is best known for her work in improvisation.

The New Post-Moderners

Simone Forti (b. 1935)-A student of Anna Halprin, Forti's works took on an improvisational feel, much like those of her teacher. Today, a master teacher her self, Forti continues to create works from an improvisational base.

Trisha Brown (b. 1940)- Another founding member of the Judson Dance Theatre, Brown's choreography employed the use of repetition. She created intricate movement patterns that seemed to logically build from one movement to the next. Today, the Trisha Brown Dance Company performs world-wide. p. 76

The Next Wave

Pina Bausch (b. 1940-2009)-Bausch was a German choreographer whose company *Wuppertaler Tanztheatre* (dance-theatre), combines dance and theatre to create disturbing pictures of real-life situations. Many of her dances deal with gender issues, specifically focusing on fear and brutality. p. 79

Performance art 1910-

“The history of performance art in the twentieth century is the history of a permissive, open-ended medium with endless variables, executed by artists impatient with limitations of more established forms, and determined to take their art directly to the public. For this reason its base has always been anarchic.” (p 9 Goldberg, RoseLee, *Performance art: from futurism to the present*, 3., [extensively updated] ed., Thames & Hudson, London, 2011)

“Performance is a genre in which art is presented "live," usually by the artist but sometimes with collaborators or performers. It has had a role in avant-garde art throughout the 20th century, playing an important part in anarchic movements such as Futurism and Dada.”

“Performance art of this period was particularly focused on the body, and is often referred to as Body art.”/ “It also reflects the political ferment of the time: the rise of feminism, which encouraged thought about the division between the personal and political and anti-war activism, which supplied models for politicized art *“actions.”*”

Although the concerns of performance artists have changed since the 1960s, the genre has remained a constant presence, and has largely been welcomed into the conventional museums and galleries from which it was once excluded.” / “The movement produced a variety of common and overlapping approaches, which might be identified as actions, Body art, happenings, Endurance art, and ritual. “ / “Today's performance artists continue to employ a wide variety of mediums and styles, from installation to painting and sculpture.”

<http://www.theartstory.org/movement-performance-art.html>

“Minimalist performance art, especially the movement performances and dance pieces of Yvonne Rainer, Lucinda Childs and Trisha Brown in the 1960s, together with the commentary they inspired in writers such as Jill Johnston, laid the groundwork for more overtly political performance in the 1970s.” (p 28 Reckitt, Helena & Phelan, Peggy (red.), *Art and feminism*, Phaidon, London, 2001)

Dadaism 1916-1924

“Dada was an artistic and literary movement that began in Zürich, Switzerland. It arose as a reaction to World War I and the nationalism that many thought had led to the war.” / “Influenced by other avant-garde movements -Cubism, Futurism, Constructivism, and Expressionism - its output was wildly diverse, ranging from performance art to poetry, photography, sculpture, painting, and collage. Dada's aesthetic, marked by its mockery of materialistic and nationalistic attitudes, proved a powerful influence on artists in many cities, including Berlin, Hanover, Paris, New York, and Cologne, all of which generated their own groups.”

<http://www.theartstory.org/movement-dada.html>

“**Hannah Höch** (1889-1978), a member of the circle of Berlin Dadaists, developed photomontage as an independent art form. She was part of the first Berlin Dada Exhibition 1919.” (p 95 Weidemann, Christiane, Larass, Petra. & Klier, Melanie, *50 women artists you should know*, Prestel, Munich, 2008)

“Although the Futurist and Dada precedents of performance of the fifties are the most familiar, they are not the only ones. The view of dance as a way of life, that uses everyday activities such as walking, eating, bathing and touching´ had its historical origin in the work of dance pioneers like Loie Fuller, Isadora Duncan, Rudolf von Laban and Mary Wigman. In the Dancers´ Workshop Company formed, in 1955, outside San Francisco, Anna Halprin picked up threads of those earlier ideas.”/“She collaborated with the dancers Simone Forti, Trisha Brown, Yvonne Rainer and Steve Paxton...”/ “...often on an outdoor platform.” (p139 Goldberg, RoseLee, *Performance art: from futurism to the present*, 3., [extensively updated] ed., Thames & Hudson, London, 2011)

Fluxus (1959-1978)

“Fluxus was an avant-garde art movement that emerged in the late 1950s as a group of artists who had become disenchanted with the elitist attitude they perceived in the art world at the time. These artists looked to Futurists and Dadaists for inspiration, focusing especially on performance aspects of the movements. The Dadaist use of humor in art was also definitive in the formation of the Fluxus ethos.”/ “Fluxus is mainly known for performances and organized events, Fluxus artists also created more plastic forms of art, such as boxes filled with various items (often called Fluxkits), prints, and Fluxus films. Sometimes these works were not signed.”/ “Zen is a Japanese Buddhist philosophy that focuses on meditation and the importance of the present moment. No single moment is to be more important than another in life.”, “Besides wanting to challenge the elitist art institutions, the other side of Fluxus was to reach a kind of enlightened state that involved art so much that art and life would meld into one, and there would be no distinction between them.”/ “The influence of Fluxus resonates throughout the arts particularly with later incarnations of Performance art, Land art, and Graffiti/Street art, and those artists who deliberately work outside established museum systems.”

<http://www.theartstory.org/movement-fluxus.html>

Fluxus artist **Alison Knowles** (1933-) In the early Sixties Alison Knowles composed the Notations book of experimental composition with John Cage as well as Coeurs Volants, a print with Marcel Duchamp, both were published by Something Else Press.

<http://www.acknowles.com/>

“Dancers such as Simone Forti and Yvonne Rainer, who had worked with Anna Halprin in California and who took to New York some of the radical innovations that Halprin had developed there, where to add the variety of performances taking place in New York at this time.” (p 132 Goldberg, RoseLee, *Performance art: from futurism to the present*, 3., [extensively updated] ed., Thames & Hudson, London, 2011)

Feminist art 1960-

“The Feminist art movement emerged in the late 1960s amidst the fervour of anti-war demonstrations as well as civil and queer rights movements. Harkening back to the utopian ideals of early twentieth-century modernist movements, Feminist artists sought to change the world around them through their art, focusing on intervening in the established art world, the art historical canon, as well as everyday social interactions. As artist Suzanne Lacy declared, the goal of Feminist art was to "influence cultural attitudes and transform stereotypes." There is no singular medium or style that unites Feminist artists, as they often combined aspects from various movements and media, including Conceptual art, Body art, and Video art into works that presented a message about women's experience and the need for gender equality.” <http://www.theartstory.org/movement-feminist-art.html>

“**Judy Chicago** (1939-) was one of the pioneers of Feminist art in the 1970s, a movement that endeavoured to reflect women's lives, call attention to women's roles as artists, and alter the conditions under which contemporary art was produced and received”

<http://www.theartstory.org/artist-chicago-judy.html>

“*Although largely unrecognized, women artists played significant role in the new art that emerged in the early 1960s. Happenings, Fluxus and performance sought a discursive, interactive relationship between artist and spectator; new conceptual frameworks emerged, informed by gender awareness.*” (p 51 Reckitt, Helena & Phelan, Peggy (red.), *Art and feminism*, Phaidon, London, 2001)

“Halprin has recognized new directions for dance and courageously followed those paths into unknown territories, ever-willing to adapt her work to the present moment, a philosophy that led to a broad redefinition of dance.” (https://www.annahalprin.org/about_bio.html)

An immersive theatre experience

You may hear about the event as part of the venue's programming. The event may be part of a festival of similar events. Or you may *only* have heard about this via word of mouth and online sources such as Twitter or Facebook. You will be aware that the marketing language used is evocative of the mystery surrounding the event, perhaps similar to that of secret societies. You may buy your ticket via a box office or only through online channels.

You may have an extended or intriguing journey to get to the location. This journey itself makes you aware that you are being taken out of your comfort zone. You may remain outside for most or all of the event. If the piece is housed in a theatre it is likely to be one that supports innovative practice. If this is the case, when you arrive you will be directed to a location that is not in the auditorium. You are unlikely to be seated. If you are seated this act in itself feels unusual.

You have been placed in a context where the performance has already begun. You don't know what's the performance space and what's the everyday space. You are excited and a bit scared. You have little or no idea what you are about to experience. You may have been separated from your friends as part of the journey within the space, as part of the rules of the experience. You may have been partnered with a stranger who you will rely on to work with you through the experience. You may be on your own.

You are physically surrounded by another world. You are intensely aware of your habitat and the details of the space. You may be required to use your mobile as part of the performance. You may still be you but you have become a sensitised you. Or you are aware that you have taken on a character, you are playing out a role.

You are in a different world that has its own rules; that is intimate, epic. You are upright, active, engaged in action with the artist with whom you share the space, or working your way through rooms, corridors, across fields, down narrow streets. You are finding a narrative, following performers. You feel like you are responsible for the secrets you uncover and performances you find.

There is no bow. Where the event is a one-on-one you have taken your leave of the artist with whom you have shared the moment. If large-scale you may feel that there is no ending, that a party has begun in the bar. There is a very strong sense of community and shared experience as people chat over drinks, mill around or head to public transport together.

You leave the space and are aware that time has condensed or elongated over the duration of the event. The experience bleeds into the real world, you are aware of attending to detail, sensation being heightened as you wend your way home. You are exhilarated, disturbed, perhaps tired. You are unsure whether that was theatre, art, festival, gig, game, party, therapy. You know you want to do it again. Or you know it demanded too much of you and you will never do it again.

A 'traditional' theatre experience

You will hear about the performance via the venue's programme or through mainstream adverts and regular marketing strategies.

You will buy your ticket from the box office in advance or on the door.

You will enter the theatre from the street, usually via the main doors of the theatre building.

You will show your tickets and be directed by front of house staff to your seat in the auditorium.

You will sit and wait for the event to begin.

If you are with friends or family you will be chatting about everyday matters, waiting for the lights to go down.

A programme may provide information about the performers, the production, the creative team.

You are you.

You are here to watch a piece of theatre.

You are waiting for it to begin.

You are reminded to switch off your mobile.

The lights dim, you become quiet.

The curtain and/or the lights are raised revealing another world.

Performers perform on the stage in front of you, technical details add to the impact. You observe, spectate, listen to the unfolding narrative.

You may be present in this space through laughter and intellectual attention, other than that the performance is completed with little or no reference to you being there.

You may have had an interval at some point between acts.

There is a curtain call bow.

You applaud.

You leave the auditorium.

You leave the theatre through the foyer.

The performance was good or it was bad.

You know you have seen a piece of theatre.

p 54-55 Machon, Josephine, *Immersive theatres: intimacy and immediacy in contemporary performance*, Palgrave Macmillan, Basingstoke, 2013

PART THREE

Mapping the content of the performance inSITEout and trying to communicate through the “formula”

“The artistic presentation/the work must represent the research. The documentation must be representative for the research, but when you work with performative art, actions, installations or other live formats, the work of art is most often presented in a context where it is confronted with an audience. If you for instance choose to tape the work for documentation, the film will be an interpretation of the work and not represent the work itself. The documentation should have a form and a content that represents the method and insights gained through both the process and the result. Questions about the development of methods for this must take into account to which extent formats for documentation and techniques influence the research”

(p 65 Lilja, Efva, Art, research, empowerment: the artist as researcher, Ministry of Education and Research, Stockholm, 2015)

Back to the question:

“If there was a formula to my artistic practice and method

- what would it look like?
- and how could I use it?”

$$B^2 + C^2 + R^2 = X$$

B as in Benedikte x B as in Body

C as in Contemporary x C as in Choreography

R as in Residency x R as in Resistance

X as in aXiom

X as in aXiom

axi•om ('æks i əm)

1. a self-evident truth that requires no proof.
2. a universally accepted principle or rule.
3. a proposition in logic or mathematics that is assumed without proof for the sake of studying the consequences that follow from it.

< Latin *axiōma* < Greek: something worthy <*axiō-*, variant s. of *axioûn* to think worthy”

A principle that is accepted as true without proof; **a postulate.**

(<http://www.thefreedictionary.com/axiom>)

pos•tu•late (v. 'pɒs tʃə, leɪt; n.)

1. to claim or assume the existence or truth of, esp. as a basis for reasoning or arguing.
2. to ask, demand, or claim.
3. to assume without proof, or as self-evident; take for granted.
4. Math., Logic. to assume as a postulate.
5. something taken as self-evident or assumed without proof as a basis for reasoning.
6. Math., Logic. a proposition that requires no proof, being self-evident, or that is for a specific purpose assumed true, and that is used in the proof of other propositions; axiom.
7. a fundamental principle.
8. a necessary condition; prerequisite.

(<http://www.thefreedictionary.com/postulate>)

I decided to change the word *formula* and adopt the term *principle*. It is used in the free dictionary, explaining the meaning of *axiom*. I will extend the understanding of axiom by adding the term *postulate*. By using this playful idea of a principle, I found a way to discuss my method and practice. I could use it as a starting point and then associate freely to grasp keywords and the most essential parts of the **What? How? and Why?** in my art. Thereby I found a method of *performative writing*. During the writing process I learnt a lot about my practice, methods and how to find strategies in my artistic research. I now have a prototype for performative writing; **Visual Eliciting.**

To assume there is a final truth, an axiom, is just as absurd as it sounds. Of course there is no secret formula, secret code or magic involved in my art but I needed imagination and fiction to grasp it. Fiction is reality, reality is fiction.

Contemporary is contemporary and should stay contemporary to be presented as contemporary. When framed, it's not contemporary anymore, it becomes and -ism, an artefact.

$$B^2 + C^2 + R^2 = X$$

B as in Benedikte x B as in Body

C as in Contemporary x C as in Choreography

R as in Residency x R as in Resistance

X as in aXiom

Using the *principle* to understand and communicate
the content in the performance **inSITEout**

10th of February 2016

6 PM

The practical part

The applied art

The applied part of my art

The applied art of my part

-icipation

in a Master programme

of Fine and Applied art

MFA

Is presented

By me

I call it

inSITEout

inSITEout

inSITEout

inSITEout

inSITEout

inSITEout

inSITEout

inSITEout

inSITEout

inSITEout

inSITEout

inSITEout

Only a copy of the poster!



“She always claimed that the one’s ideas of anarchism were of secondary use if grasped only with one’s reasoning intelligence; it was necessary to “feel them in every fibre like a flame, a consuming fever, an elemental passion.”/ “This, in essence, was the core of Goldman’s radicalism: an impassioned faith, lodged in the nervous system, that feeling were everything.” (p 4 Gornick, Vivian., Emma Goldman: revolution as a way of life, Yale University Press, New Haven, [Conn.], 2011)

(copy of the flyer at the performance)

inSITEout
Immersive Performance
with and by Benedikte Esperri

"It's about being present and curious, playing with risk and trust at the same time, mirroring not only the society but also the representation of a political body"

10th of February 2016, 6-7 PM + 8-9 PM 2016
Knipplagatan 10 Gothenburg Sweden

This is the presentation of two years artistic research towards MFA in Contemporary Performative Arts at the Academy of Music and Drama in Gothenburg.

In my practice I explore and expose sites that are unique, interesting and challenging especially if they are beyond our comfort zones. My body is the object and the subject in my practice. I'm using it as a tool to experience, interpret and perform the environment by using different medias, where movement and filming are main tools.

"inSITEout" is a SOLO site- & body specific performance applied and transformed with a montage of modules. By using this method it's possible to make a performance hosting my multidisciplinary practice. My body of art is exposed in different ways.

"inSITEout" is a personal, penetrating and sometimes unpredictable experience where the clash of the artistic intention, the specific site and the audience becomes unique every occasion. The audience becomes the object and subject as well while they, during one hour, experience different rooms and moods.

This is not an authored story. Stories that might occur are within the spectator and reveal the multitude of how we experience the world and our role within it.

the promo video of inSITEout



collaboration with

Gothenburg University – The Academy of Music and Drama
Stefan Karlsson – NB
Cadena Fastigheter AB
Sustem AB
Dansverk
Kulturakademin Trappan
Fia Adler Sandblad
Technical Supervisor Tobias Kjerstadius
Choreographic Supervisor Kimberly Karpanty(USA)
Site specific Supervisor Staffan Mossenmark
Folkuniversitetet
instagram @inSITEout #inSITEout
poster inSITEout Benedikte Esperri

there's a bar and space for dance at site after the last show!

(the flyer with a brief description of the different rooms)

1. It affects me

Where: the staircase

What: sound

Theme: awareness through art

People Places Voices Buildings Memories Science Actions Music
Senses Movements

“- *It affects me and my art*”

archive: Harlows Monkeys & Emma Goldman

2. Searching for freedom

Where: the rooftop

What: sound & installation

Theme: awareness through art

The dresses stage the scene and we can imagine the dancing bodies even if they are absent. In Sweden it's forbidden to dance in public spaces without permission.

“*Dance is an action of resistance*”

(sound in collaboration with Pontus Torstensson)

3. Spacetime

Where: the folio room

What: videos & installations

Theme: past, present and future – time

In physics, spacetime combines space and time into a single interwoven continuum. The spacetime of our universe is usually interpreted from a perspective which regards space as consisting of three dimensions and time as the fourth dimension.

A point in the four dimensional spacetime is called “an event”.

Benedikte's interpretation of “an event” reveals spaces and sites with diverse technics and intentions.

4. X- room

Where: the room for dance and music

What: music & choreography

Theme: approaching choreography, instant composition, improvisation and performance.

During a loop of music and sound Benedikte explores four modules of different movement material where she exposes the studio practice and methods.

Within this process she asks:

- *How do we experience a shared space witnessing other bodies?*
- *Which are the parameters for privacy in a shared space?*
- *Does the artist present or represent its art in the live act?*

5. The Voice – (An Oracle?)

Where: the backyard

What: video & sound installation

Theme: awareness through art

“*There's a voice*

A voice with an intention

A voice with no intention

A voice from a body

A voice from a mind

A voice without censorship”

Within the practice of improvisation, Benedikte finds a lot of material into her body of art. Spoken word gives the opportunity to define some standpoints and keywords in her practice.

Poetry is a possible way to communicate an embodied art through words.

With and by Benedikte Esperi 2016

The SITE

Exterior and Interior

It's a house placed in a small area in western part of Gothenburg city. The area is called Kungstens Industriområde (industrial area) and it is very close to the high way. It takes 20 minutes with tram 11 from the central station to the nearest tram stop. The address is Knipplagatan 10. The house is owned by Cadena Fastigheter AB and has an interesting history. In the 40s and 50s there was a sewing factory named "BOJAC" placed in the building. When it closed down it became a house for office spaces.

When you arrive to the address you will find a red brick stone house and a big red metal door. Entering the red door there is a small backyard with street lights reminding of an environment from the early 1920s. It is like entering another world. This little house and yard become a contrast to the surroundings. No one lives here, it is mainly car mechanics, garages, companies selling building supplies, second hand electronic equipment etcetera. The area also hosts a couple of illegal clubs. Knipplagatan 10 has a safety shelter in the basement. It's used by a couple of musicians to practice and perform at.

Why this site?

I had an aim to present my performance on a site that is connected to me, my art and my friends. I spent a lot of time together with a musician experimenting with music, voice, text and singing. This is also a place to meet friends at. This is not any site, this is a site with personal memories. One of the audio files created here, is part of the performance. The space for musicians is hosted by Stefan Karlsson, also known as organiser of "Klubb Sonja". The possibility to use outdoor and indoor spaces was crucial: **in** versus **out** – **inSITEout**

I started to construct the performance in November 2015. I had access to the space from that month.

February - preparation and organizing the presentation

The site was prepared by me and one technician the day before and the day of the performance

- Create and print flyers
- Pack costumes, make up and props from home
- Communicate with the landlord, get the keys to the site
- Check the electricity at site
- Get the lists of pre-ordered tickets
- Pack technical equipment, drive it to the site
- Pack up the technical equipment at site
- Clean the indoor space
- Roll out and tape the dance carpet, clean it
- Cover the walls with folio in "spacetime" room
- Charge the Ipad and transfer the videos from the computer
- Charge mini speakers to the staircase
- Transfer audio file to the Ipods (rooftop + staircase)
- Transfer video to computer for projection in the yard
- Clean the toilet
- Install the sound and light system in X-room
- Install the projector to the computer and speakers in the yard
- Install a spotlight, clothesline and a speaker on the rooftop
- Charge and find positions for the hidden video cameras
- Communicate with the host and the assistant
- **Try everything**
- **Rehears**
- Make a schedule for what, how and when during the performance

Parts from the principle

B as in Benedikte

C as in Contemporary

R as in Residency

extended part:

C as in Community

C as in Communication

C as in C++

- *Welcome!*

Where: the entrance to the site – Knipplagatan 10
What: introduction by Fia Adler Sandblad
Theme: information and instructions / restrictions

The performance - a directed walk during 45 minutes.

The restrictions

- Minimum age of 15 years
- Limited amount of spectators: 40
- The audience was told to experience it in silence
- There were time frames to stick to
- Follow the instructions led by Fia

Reflection

Very early in the process I knew I didn't want to be the one welcoming the audience. By experience I prefer to not have several roles at the same time if I can avoid it. The pleasure of performing is easily lost. I asked Fia Adler Sandblad (actor and director from Gothenburg) if she could be the host of the evening. We have worked together before and I trust her. She said yes. I wrote the information to be said and then she arranged it in a comfortable way for her. Together with Fia I had a technician (Tobias Kjerstadius) and one assistant for each performance (Cheyenne Esperi/Meritxell Aumedes). I could leave the responsibility to them for all the practical parts during the two performances. We communicated the schedule of What? Who? and When? It worked very well.

One camera person (Stefan Sundström) had a small GoPro camera to document the first performance as perceived from an audience perspective. The rest of the documentation was done with two hidden cameras on tripods and one camera attached in the roof above the audience. The rooms are small and it would disturb – destroy – the experience for the audience to have a film team in there.

Parts from the principle

B as in Benedikte

extended part:

C as in Community

C as in Communication

C as in C++

host Fia Adler Sandblad



*“Performance honours the idea that a limited number of people in a specific time/space frame can have an experience of value which leaves no visible trace afterward.” (p.162 Phelan, Peggy, *Unmarked: the politics of performance*, Routledge, London, 1993)*

Start

1. It affects me

Where: the staircase climbing three levels

What: sound walk

Theme: awareness through art

*“People Places Voices Buildings Memories Science Actions Music
Senses Movements
- It affects me and my art”*

Staircase. Two audio files played at two of the levels, as if sounds seep through the doors. The audience walk in darkness.

Reflection

I wanted the audience to pay attention to the sounds / audio files

I don't know if they perceived the content. In this part I chose to use two political tasks:

-issues concerning animal experiments; Harlows Monkeys

-women fighting for a change in society; Emma Goldman

Maybe it was too dark. Finding the steps in the staircase maybe took the attention from my intention of listening to the sounds. The audience had the chance to listen to the audio files again on their way down.

The audio files are downloaded from youtube and are open sources to take part of for everyone.

Parts from the principle

B as in Benedikte

R as in Resistance

extended part:

C as in Communication

C as in C++

sound walk

the audience go into a staircase in silence and darkness

two audio files are played

The personal is political

2. Searching for freedom

Where: the rooftop

What: installation; a clothesline with two black dresses and red dress, the 360° view, sound/audio file

Theme: awareness through art

“The dresses stage the scene and we can imagine the dancing bodies even if they are absent. In Sweden it’s forbidden to dance in public spaces without permission. Dance is an act of resistance”

The three dresses on the clothesline represents released bodies free to do what they want, when, with whom and wherever they like.

The three dresses are later on presented in the performance in another space through another media.

The audio file is a recorded voice improvisation in collaboration with the musician Pontus Torstensson at site (Knipplagatan 10) 2012.

Reflection

This is another way to understand and perceive a city, Gothenburg. From the rooftop I can see variations of geographic identity. The site is just in between different parts of the city. On one side there are apartments, on another side there are standalone houses, close by there’s a huge cemetery but most present is the highway and its traffic. It’s like witnessing presence passing by.

A dress has a strong connotation to the female body. Fabrics, colours and shapes stigmatise the picture and gesture of the expected body and its role in society. A dress can represent beauty, fashion and economic status but it could also represent the female body as an object not being free. The female body is exposed in public space and seen as an object and commodity strongly understood as something that could be more or less valued and traded. Those dresses represents absent bodies dancing in public space without a permission.

Transcription of the text from the music score:

Breathing, moaning, humming and different vocal, non-verbal sounds
two sentences are sung or spoken

”som om du var den enda” / ”ingen annan ser”

(”as if you were the only one” / “no one else sees”)

There is a gymnastic club just next door to the site. They exercised at the same time as the venue. They were wearing red dresses. Some spectators thought it was planned to match my red dress on the clothesline.

Parts from the principle

B as in Benedikte + B as in Body

R as in Resistance + R as in fReedom

extended part:

C as in Communication

rooftop installation



3. Spacetime

Where: the safety shelter in the basement; the “folio room”

What: installation props & videos on iPads

Theme: past, present and future – time

Rules: Audience are told to take off their shoes, jackets and leave their bags in a room outside the space. Cameras are not allowed. Everyone had to wear a white mask covering eyes, nose, forehead and cheeks.

By wearing masks they become less private, less individual and less human. The time frame was 20 minutes for the shelter space consisting of two rooms.

“In physics, space time combines space and time into a single interwoven continuum. The space time of our universe is usually interpreted from a perspective which regards space as consisting of three dimensions and time as the fourth dimension. A point in the four dimensional space time is called “an event”. Benedikt’s interpretation of “an event” reveals spaces and sites with diverse technics and intentions.” (Presentation in the program)

Folio room. The walls are covered in folio. Using folio to capture time, distorted reflections of bodies and manipulating the shape of the room creates a fictive space where the audience leave their everyday life outside and enter a kind of utopia or Benediktopia. The size of the room is 3x6m=18m².

Props: timers, mirrors, photos, folio, UV light and several objects belonging to the site.

Four timers, not the digital ones, with a loud tic-tac sound were placed in the space to enlarge the topic time.

Two small mirrors and a one big were placed in different angles to reflect the audience, representing the present.

There are a couple of photos from a performance showing a naked body covered with white colour, the masked body.

Videos shown on four iPads, two 1-2 minutes videos on each Ipad. The total amount of videos shown was eight. I connect the dresses from the rooftop and the content in the videos. The videos represent time and space. Everything in a video represents the past. In the editing I manipulate time even more by different speeds, jump cuts, reversed frames and loops. Monochrome tonality with red and blue details creates a whole. Every video presents movements of my body.

Archive. Use, re-use and re-construct my material is a way to get to know my art from different perspectives. I am not ashamed of using me as a reference, inspiration and artefact.

spacetime – the folio room



Reflection

The folio was at first an idea to highlight the objects in the room. Then, rethinking the effect of covering the space in folio, I had this childish experience of creating a spaceship. It strengthened the vision to create a sense of autonomy far away from the linear hierarchic time. I was positively surprised about the sound effect the folio made.

The masks were a way to protect the identity of the spectators and let them be anonymous. The space is narrow and they needed to stand close to each other physically. Because of the UV light, the masks became more visible, the bodies blurry and the environment abstract and weird. I wanted to see how the audience could be components of the environment.

The photos. There are some art activism communities. No one takes profit of the actions. Secrets are supposed to be secrets. The photos represent the power of DIY communities. My purpose was not to reveal the content, just bringing in the awareness of unidentified bodies in activism.

The audience were free to mingle but they passed this room very quickly. I need find ways how to encourage the movements of the spectators.

Parts from the principle

B as in Benedikte + B as in Body

C as in Contemporary + C as in Choreography

R as in Residency + R as in Resistance

extended part:

C as in Contemporary video

C as in Communication

C as in C++

*“... spectators often perform a unique set of roles in contemporary site-specific performance.” “...as collaborative participants, site-specific spectators often function as both the ‘sight’ of artistic attention and the physical ‘site’ of the performance.” (p 167 Birch, Anna & Tompkins, Joanne (red.), *Performing site-specific theatre: politics, place, practice*, Palgrave MacMillan, Houndmills, Basingstoke, Hampshire, 2012)*

4. X- room

Where: the room for dance and music

What: music & choreography

Theme: choreography, instant composition, improvisation and performance

Rules: Same as in the spacetime- “folio room”.

Time frame; 20 minutes for the two rooms

“During a loop of music and sound Benedikte explores four modules of different movement material where she exposes the studio practice and methods.

Within this process she asks:

- *How do we experience a shared space witnessing other bodies?*
- *Which are the parameters for privacy in a shared space?*
- *Does the artist present or represent its art in the live act?”*

X-room. The title is the former work-in-progress title. I decided to keep it. The room was emptied from instruments, furniture’s and a small stage. I prepared it with a white dance carpet. The walls are white. The size of the room is 3x8= 24m². A couple of chairs are offered for people with problems to stand for a long time.

Music. The aim was to compose four different scores of two and a half minute each that would make a score of ten minutes able to loop. The first score is ambient and dreamlike, the second refers to my piano background, the third have connotations to dance clubs with some breaks of “flash sounds” and the fourth is sounds of under water

Light. In a dialogue with the technician I could explain my visions. He pre-programmed the light design to the music scores. I could play it in an endless loop during the evening. The lights highlighted the mood in the scores and the choreography.

Parts from the principle

B as in Benedikte + B as in Body

C as in Contemporary + C as in Choreography

R as in Residency + R as in Resistance

extended part:

C as in Communication

C as in Composer

C as in C++

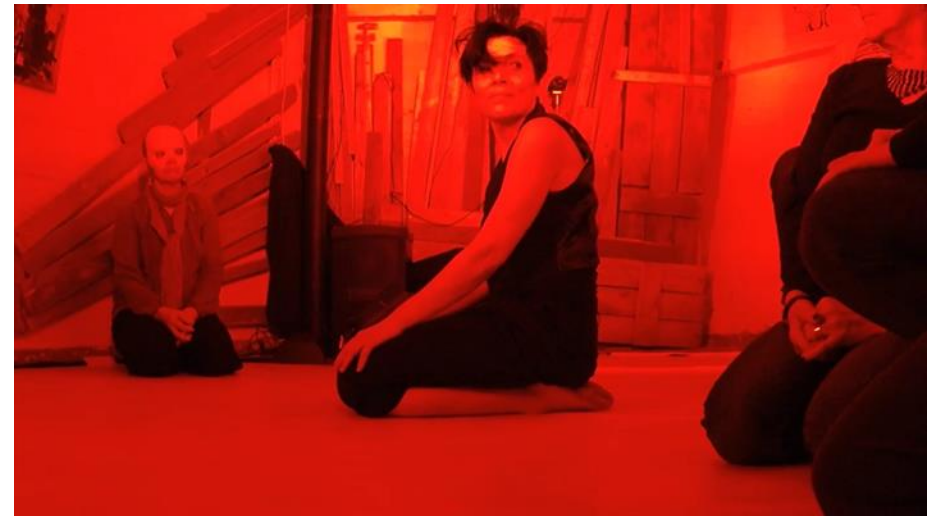
R as in Ritual

R as in Research

R as in Representation

R as in fReedom

R as in libeRte´



Choreography. I use the word module instead of score to explain the different parts. From the practice of improvisation and instant composition there were four choreographic modules prepared. Each of them had specific framings, keywords and quality of movements. I was free to varyate the content - improvise - within the restrictions. The movement material loops like the music.

Defining the four choreographic modules

Module 1 The pedestrian uses natural, authentic, movements to create a sense of equal representation in a shared space. The task is to search for each person's eyes, look into them to confirm my and their presence. Movements are continuous walking with slow turns keeping the awareness towards the bodies in the space. The interpretation is the honest attempt to build trust by the person representing the artist.

Music: ambient and dreamlike

Light: from yellow to everyday light – the sunrise

Module 2 Impulses pushes the body to move isolated parts in a non-logic pattern. The movements are initiated by unpredictable external and internal impulses. Follow, lead, take the command, pause and let go. Exploring and listening to the movement being initiated by everything and anything. Use high density with pauses to find dynamics. The interpretation is a joyful, curious and reflective mind, surprising the body and the audience.

Music: piano music

Light: every day common light, no effects

Module 3 Dancing on half toe, using the elements of balance and off balance, control and lose control, using movements, gestures and poses between the applied dichotomies. The directions of the movements extend out from the room; expand and divide it to constructs a geometric pattern with its own logic. The break in the music of flash sound gives impulses to shapes of a body with a raged character. The interpretation is to push away fear factors by conviction.

Music: the club pulse with breaks of a flash

Light: dance club and stroboscope at the flash sound

Module 4 Water, floating, melting, fluid, continuously moving through a fictive space of liquids. It represents the weightless feeling of being surrounded by water, filled by water, becoming the water. Turning the body upside down, finding asymmetric slow and gentle movement. Dancing with eyes shut near the floor. The interpretation is trust and exposure of an independent and free body.

Music: under water sound

Light: mainly blue and some green - underwater world

Reflection

To take the decision of composing the music was not difficult but I needed some tools to find out how to do it with new software. I had an introduction by Tobias Kjerstadius (musician and the technician at the University). A “crash course” of two hours made it possible to create my scores. It's the first time I compose music without any idea of movements. Then I went to the dance studio to find out what kind of movement it proposed. Since the scores were composed by me I could trust the movement as authentic. The body responded to it as a twin soul. The movements came immediately. The music empowered the movements and vice versa and feed the imagination of the performance. It helped me to structure the process.

“How do we experience a shared space witnessing other bodies?

Which are the parameters for privacy in a shared space?

Does the artist present or represent its art in the live act?”

I don't know if I can answer my questions but with them in my mind during the process I found a way to approach the final content and interpretation of the X-room. I could hear, through dialogues after the performance, some reactions of relief wearing the mask, being a flock.

The question about “present or represent” is always current for me. My answer to it is that during a process I represent myself and in the presentation I represent the intention and the task. When I write this essay I present my practice and method, and represent an art genre and the MFA programme as a student.

In this part of the performance I decided to put a lot of effort and investments, both bodily and economically to achieve what I wanted. I needed

- **good circumstances for advanced training within my field**
- **a professional supervisor from the field of choreography**
- **spend time in the dance studio**

Good circumstances for advanced training within my field

2-10th of January

Rosalind Crisp, an Australian choreographer and dancer offered a six day long workshop at the dance studio LaborGras in Berlin with the topic *instant composition* and *choreography*. I stayed at DOCK11, an artist run space for residencies, training and performances. In Berlin I found the focus and inspiration I needed and finished my stay with a dance festival at Sophiensaele.

(Rosalind Crisp http://www.omeodance.com/index_En.html,
DOCK11 <http://www.dock11-berlin.de/index.php> ,
LaborGras, <http://www.laborgras.com/index.php>,
Sophiensaele <http://www.sophiensaele.com/>)

Spend time in the dance studio

I went to the studio every day for six weeks, even if I only had 20 minutes, I went there. Sometimes I went there alone, sometimes with colleagues sharing the same practice and method and sometimes to the daily training offered at Danscentrum Väst. I needed to dig in to my archive of my studio based knowledge. Every dancer and choreographer needs a space to keep their practice vivid and updated.

“With no limits and no authoritative voice in an open space improvisation, the responsibility of what to do and how is left to the individual, which can leave a dancer not knowing either what to do at all or how to choose from an overwhelming number of possibilities,” p 56. Buckwalter, Melinda, *Composing while dancing: an improviser's companion*, University of Wisconsin Press, Madison, Wis., 2010)

A professional supervisor from the field of choreography

I trust my material, but I wanted someone external from a choreography context and university discourse to supervise me. I asked Kimberly Karpanty (USA) if she would come to Sweden. She said yes. In collaboration with Danscentrum Väst, Dansalliansen, Kulturakademin Trappan and me, we could arrange her trip, living costs and payment during two weeks in January. I can't really articulate the importance of this arrangement. After hours by myself in the studio and at the computer I needed an artistic exchange. Kimberly took part of my movement material and suggested ways to deal with my questions. She was there for me, only me, and I didn't have to divide myself to something or someone else. It was empty in the studio when she had to leave. Our conversations are still in my body and continue in to next context of choreography. That's how we can empower the field with established knowledge. The body is an archive.

“Kimberly Karpanty is an Associate Professor of Dance at Kent State University where she teaches modern and jazz dance technique, dance composition, dance science, dance and the camera and American jazz dance history, among others. Since 1996 Karpanty has served as the Artistic Director of the Kent Dance Ensemble, a pre-professional student repertory company currently celebrating its 25th Anniversary Season. Karpanty holds a MFA Degree in Choreography and Dance Technology from Arizona State University and a M.A. in Dance and Dance Education from New York University. She is also a four-time recipient of a KSU Faculty Excellence Awards.”

(<https://www.kent.edu/theatredance/profile/kimberly-karpanty>)

5. The Voice – (An Oracle?)

Where: the backyard

What: video projection & sound installation

Theme: awareness through art

*“voice
there's a voice
a voice with an intention
a voice with no intention
a voice from a body
a voice from a mind
a voice without censorship
my voice
telling something
speaking in tongues
trusting the unknown
trusting the art
trusting me
trust
telling the truth and lying at the same time
- The oracle”*

The backyard is an asymmetric area with light yellow walls, square stones on the ground and lit by old original streetlights. The size is 20x6m=120m².

A projection on the wall shows recorded portraits of me and two gorillas with a layer of fire in our eyes.
I establish the embodied statement.

Music and lyric. The music is monotone. Sounds from birds, forest, dripping water and a dog barking are added. I use a lot of reverb and echo effects. The lyric is a recorded improvisation to the music score.

There was a smoke machine in the first performance.

Reflection

In the last and closing part, my aim was to reconnect to the different parts in the performance without giving any readymade answers. It was meant as an epilogue representing a journey and a process not a story. That's why I use the idea of an oracle. By using improvised poetry it's possible to be more abstract than concrete. The spectator can thereby interpret different understandings of my piece.

About the video. The video had to be simple. I chose a portrait of me, a young gorilla and a grown up female gorilla. I needed to find an end of the performance or at least make a comment or a reflection. The poster (the picture of my body hidden behind fire and smoke) what was the intention? How could I use it in the video to connect it to the content as a whole? The audio file with its lyric has a message: **Hold on!** Could I verbally and visually invite the audience to a wider understanding of my art or was it just confusing them?

It ends with a sequence of the photo from the performance poster manipulated with a layer of a real fire. By using those details, I found a way to connect the different parts, the montage, in the performance without sealing it. It opened up for new questions and topics for me to research.

The intention of navigating the spectator through the aim to incorporate politics and art might work. I don't know. Art need time. People need time. Everyone has their own way to adopt an experience. The gorillas are filmed in Chicago 2015.

The smoke machine was an attempt to create a bridge between the indoor and outdoor setup.

or·a·cle (ôr'ə-kəl, őr'-)

1. a. A shrine consecrated to the worship and consultation of a prophetic deity, as that of Apollo at Delphi.
- b. A person, such as a priestess, through whom a deity is held to respond when consulted.
- c. The response given through such a medium, often in the form of an enigmatic statement or allegory.

(<http://www.thefreedictionary.com/oracle>)

Transcription of the improvised lyric 4:52

*“hold
hold on
hold
hold on*

*I’m longing for to see
to see the beauty of your eyes
leaving me
is also about leaving you
to let go
to let go*

*hold on
hold on*

*let me see
let me see the beauty of
your eyes*

*I’m not
I’m not the voice
I’m just a body
covered
with a soft skin
reaching out
longing
longing for a gentle touch*

mmm...

*there might not be another time
time is now
and I’m gone*

ahhh...

*your eyes
I see the beauty of you
in your eyes”*

Parts from the principle

B as in Benedikte + B as in Body
C as in Contemporary
R as in Resistance
extended part:
C as in Communication
C as in Community
C as in Composer
C as in C++
R as in Research
R as in Ritual
R as in Right to hold an opinion
R as in fReedom
R as in libeRte´

video projection, music and lyric



6. A social room

Where: spacetime and X-room, the room for dance and music

What: live DJ, music, dancefloor, bar and chat

Theme: time to share the space as it's meant to be

Reflection

The importance of a space for dance, meet other people, share experiences, laugh and chat. My impression is that shared experiences get empowered by some extended time on site. Some people need to reflect alone and some people want to communicate their thoughts, ask questions etcetera.

This is not any space

This is the space for life

For me it's another opportunity to understand the What? and Why? In general people talk a lot when they get they are listened to, and I like to listen. Especially after I've been the one "talking". New perspectives to consider becomes available.

Dance

A dance floor

A dance club

Bodies dancing together

Bodies playing

Bodies laughing

It's an act of holding an opinion

Together

It's an act of

Resistance

It's an act of

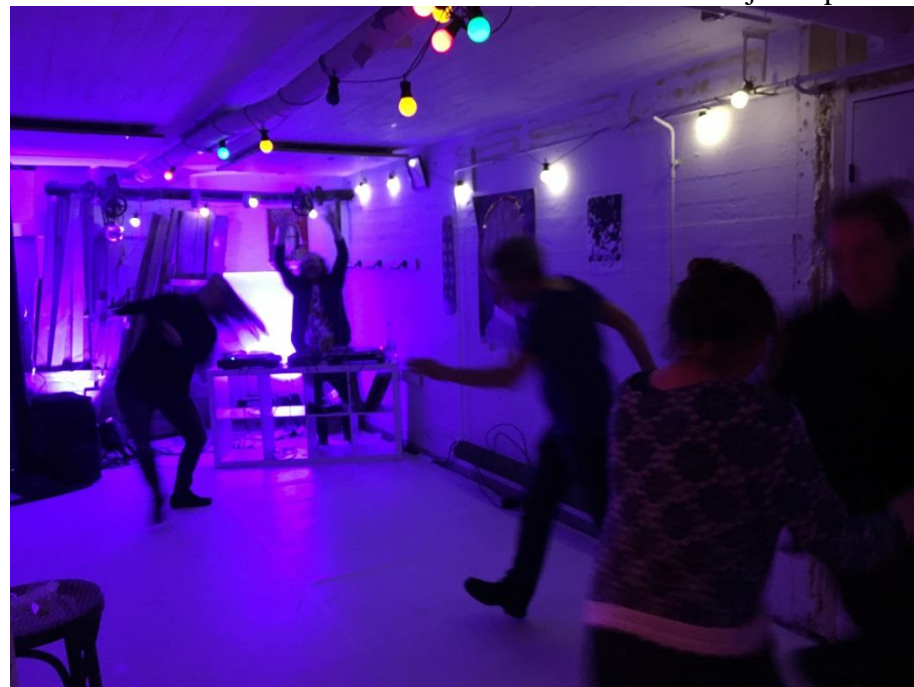
Love

If we can't enjoy life we don't understand why or what we need to empower or should take care of.

Parts from the principle

the **aXiom**

this is just a picture!



*“One night when she was young, she was dancing madly at an anarchist party when a puritanical comrade urged her to stop, insisting that her frivolity was hurting the Cause. On the instant, Emma flew into a rage, stamped her feet, and told him to mind his own damned business. “If I can’t dance,” her response has been paraphrased, “I’m not coming to your revolution.” (p 4 Gornick, Vivian., *Emma Goldman: revolution as a way of life*, Yale University Press, New Haven, [Conn.], 2011)*

EPILOGUE

Reflection

“A society unable to afford artistic freedom will be a poor society.”

(p 51 Lilja, Efva, Art, research, empowerment: the artist as researcher, Ministry of Education and Research, Stockholm, 2015)

EPILOGUE

Reflection

Discovering difficulties to approach the topic *reflection*!

The impression of how to understand the function of *reflection* in academic writing and artistic research is the assumption of finding answers and truths.

re•flec•tion (rɪˈflɛkʃən)

1. the act of reflecting or the state of being reflected.
 2. the return of light, heat, or sound after striking a surface.
 3. *something reflected, as an image.*
 4. a fixing of the thoughts on something; careful consideration.
 5. a thought occurring in consideration or meditation.
 6. an unfavourable remark or observation.
 7. the casting of some imputation or reproach.
- (<http://www.thefreedictionary.com/reflection>)

Reflecting upon the search of an aXiom

The search of an *aXiom* in my artistic practice and method revealed keywords, standpoints and answers were exposed by the questions *What? How? and Why?* Composing this essay fulfilled an important purpose for me “*to find a way to articulate and communicate my artistic practice and method*”. **Visual Eliciting** became the strategy to interlace the practice and writing visually.

Reflecting upon the thesis

The essay starts with a thesis - *the idea of a fictive formula to find the aXiom*. After a mapping of my practice I disclaim the thesis and I end up with an anti-thesis. Reflecting upon the essay “*as an image*” made me aware of the frequent juxtaposing of elements and material. A synthesis was revealed and is now articulated as an *oxymoron*.

ox·y·mo·ron (ɒkˈsē-môrˈɒn)

1. The use of contradictory terms together to create an effect, such as in “sweet conqueror.”
 2. A statement combining two conflicting terms for effect.
- A rhetorical figure in which incongruous or contradictory terms are combined, as in a deafening silence and a mournful optimist.
(<http://www.thefreedictionary.com/oxymoron>)

Reflecting upon the essay

I use the term *reflection* as a structure to recap some of the experiences from the practical part, the performance inSITEout. But by providing the reader and myself with a quite limited discussion - *a short reflection* - the simplification of a complex embodied practice, improvisation and performance, arises. My research continues outside this essay.

goodbye!



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CREDITS

empowered by her-story

lois fuller
mary wigman
louise michel
emma goldman
anna harplin
frida kahlo
delia derbyshire
lois weber
alice guy blaché
emma goldman

inspired by artists and their generous minds taking their time to talk about their artistic practice and methods with me

Andrew Morrish(AU)
Efva Lilja(SWE)
Eva Ingmarsson(SWE)
Liz Aggiss(UK)
Tania Ruiz Gutiérrez(FR)
Kimberly Karpanty(USA)

most important reading

peggy phelan
efva lilja

empowered by many

cecilia Lagerström
Christina molander
Kimberly Karpanty
Tobias kjerstadius
Catharine Cary
Virgine Houdet
Ida Lod
Fia adler sandblad
Nina Cholet
Bengt franzén
Malin leijonberg
Malin ångman
Gunilla lundin
Tuomo Haapala
Stefan karlsson
Stefan sundström
Joon Pontén
Peter olsson
Lisa alvgrim
Ami skånberg dahlsted
Anna bergström
Fredrik nilsson
Henrik Esperi
Moa matilda sahlin
Linda wardal
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organisations and venues that empowered me those two years

VARIA Improvisation Festival
Ambassadors dance Improvisation Festival
BIDE Barcelona International Dance Exchange
Going Dutch - Women dance festival Chicago
13festivalen
Röda Sten Konsthall
Strömstad Live Art
Cadena fastigheter AB
Göteborgs Universitet
Kultur i Väst – dans
Göteborgs stad Kulturnämnd
a-venue
Danscentrum Väst
Glitterlickin
GIBCA Extended
Folkuniversitetet
Instant Pudding IP!
Vrångsholmen
SMartSe
Svenska Institutet Paris
Scenkonstguiden
Dansalliansen
Kulturakademin Trappan
Gamlestadens Bibliotek

LINKS

2016-04-02

ⁱ <http://www.thisisperformancematters.co.uk/performing-idea/performative-writing.html>

ⁱⁱ http://arthistory.about.com/od/current_contemporary_art/f/what_is.htm

ⁱⁱⁱ <https://www.vocabulary.com/dictionary/choreography>

^{iv}

<http://www.gmu.edu/depts/dance/Syllabi/Fall%202009/Karen%20S'%20Modern%20Dance,%20Post%20Modern%20Dance%20and%20Dance%20Theatre.pdf>

Lilja, Efva

<http://www.efvalilja.se/page.php?id=research&lang=eng>

Art, research, empowerment: the artist as researcher, Ministry of Education and Research, Stockholm, 2015

<http://www.efvalilja.se/pdf/art-research-empowerment---the-artist-as-researcher.pdf>

Peggy Phelan

Unmarked; the politics of performance

<https://www.google.se/webhp?sourceid=chrome-instant&ion=1&espv=2&ie=UTF-8#q=peggy%20phelan%20pdf>

Ami Skånberg Dahlstedt

Dansbloggen

<https://omdans.wordpress.com/>

Amnesty

<https://www.amnesty.org/en/>

Greenpeace

<http://www.greenpeace.org/international/en/>

youtube 2016 04 16

Emma Goldman

<https://youtu.be/hTCMcO4WTjE>

Harlow's Monkeys

https://youtu.be/_O60TYAIgC4

Delia Derbyshire

<https://youtu.be/K6pTdz7BiI?list=RD6iP2M3aXEMc>

Loie Fuller

<https://youtu.be/BZcbntA4bVY>

Mary Wigman

<https://youtu.be/7oaUpXODS08>

Lois Weber

<https://youtu.be/xJBjvEEpegI>

Alice Guy Blaché

<https://youtu.be/dQ-oB6HHttU>

Louise Michel

<https://youtu.be/iftDeb0DzIY>

Anna Harplin

<https://youtu.be/aDGeK0wyTUw>

Frida Kahlo

<https://youtu.be/ou0EOcpdJm4?list=RDou0EOcpdJm4>

in memoriam of Stefan Karlsson 2016 May