

Academy of Music and Drama



The Care And Maintenance Of Your Uncertain Movement
- A Text Document About How Text Moves The Body And The
Uncertainty In Reflecting Critically

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THE CARE AND MAINTENANCE OF YOUR UNCERTAIN MOVEMENT

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ABSTRACT

The Care And Maintenance Of Your Uncertain Movement explores how **words formulate a dance based artistic practice and the uncertainty in the words to reflect critically.**

This text is about seeking where the research intrinsically is in an artistic process, as an artistic process is a collection of many things. That is, what the skills of an artist is, and where the references are. It is about the necessity of making substance and making sense for it to become a substantial research. This is a subjective document that through itself attempts to touch upon what translating a movement based practice into a writing practice does to movement and to the artistic process. It is a critique to what it means to be subjective in text which requires other skills than skills obtained when training performative art. It is a critique to what is read as subjective, compared to what is subjectively perceived as subjective. It is about how the academic context affects creative process, thinking and production of the practical.

----- (ca 150 words)

Key words: Dance Art, Contemporary Dance, Dancer, Choreographer, Contemporary Art, Critical Production, Institutional Critique, Site Specific, Creative Writing, Artistic Research, Movement Research, Tacit Knowledge, Subjective Perspective.

A TEXT DOCUMENT ABOUT HOW TEXT MOVES THE BODY AND THE UNCERTAINTY IN
REFLECTING CRITICALLY

A TEXT DOCUMENT BY MARCELLA STEEN

"The performance starts now" or "Based on a true story"

CONTENT

1

2

INTRODUCTION HOW TO READ 1

CONTENT - THE MANUAL 2

INTRODUCTION - THE MANUAL 3

ACTIVE ABSENCE 4

BE DO 5

COSMOS 6

DANCE ON THE GO 7

ESSENCE 8

FOLLOW 9

GAZES 10

HEAD SPACE 11

INDICATE 12

JAUNT 13

KRITICAL! 14

LIMITATIONS 15

MATERIAL 16

(NOT) SO GOOD IDEAS 17

ORIENTATION 18

PRESENT 19

QUOTE 20

RULES ARE MEANT TO OBEY 21

SEPARATE 22

TOUCH BUT DON'T TOUCH 23

U AND ONLY U 24

VIDEO DOCUMENT IT 25

W... 26

XCEPTIONAL TIPS 27

YIELD INTO THE JOY OF MOVING 28

CONCLUSIONITO 29

3

4

INTRODUCTION TO THE NEXT TEXT - CHAPTERS BY ALL NEEDS NECESSARY 30-31

CONTENT 32

CHAPTER: ABOUT WRITING (INTROUDCTION) 33

SITUATEDNESS

WHERE THE RESEARCH IS SITUATED 34

WHERE I COME FROM DEPENDS ON THE CONTEXT 35

WHAT THE RESEARCH IS ABOUT

WHERE THE RESEARCH IS IN THE RESEARCH 36

A PROBLEM IS A PROBLEM 37

ABOUT THE CRITICAL IN WRITNG

CRITICAL CHAPTER ABOUT THE CRITICAL IN WRITNG - THE TRANSLATION 38

OMPHALOSKEPSIS AND ADDING USE 39-40

HOW WRITING AFFECTED THE MOVEMENT 41

WHAT THE RESEARCH IS NOT 42

CHAPTER: ABOUT PREFERENCES (INTROUDCTION) 46

REFERENCES 47-51

REALFERENCES 52-55

CHAPTER: ABOUT CITATIONS (INTROUDCTION) 56

CITATIONS 57

BIBLIOGRAPHY 58-59

WRITING SKILLS 43-44

CONCLUSIONITO 60

To Tia Ia and Tant Ellnor.

INTRODUCTION How to read all this

Hi, hello there!

Come join me in my exploration of trying to unfold the process of writing about the process of my dancing and choreographing process. It turned out to be much more difficult and much more about writing than I expected, attempted or wanted.

This document is divided into two sections: The Manual and Chapters By Any Means Necessary.

The Care and Maintenance of Your Uncertain Movement is the manual that alphabetically takes you through my methods*. You will find it contradicting and overlapping itself. The head lines are sometimes forcefully constructed, to be able to complete the alphabet or because a letter was already taken.

*The following ABC-manual is like my methods, but method is a reeeally sensitive word (it has to be correct) so I here call them my Methods instead.

Chapters By Any Means Necessary is a section with reflective text about figuring (out) what to write about and how it affects the studio based process. It is about not understanding what being subjective means or is in relation to the levels of (un)awareness in writing. Through that way of writing, there is an attempt to also **depict something about the way of dancing and choreographing.** The difference is that what I can do with awareness and by choice in dance, might be unintentional and unwanted when I write; it is only to the extent of my skills and the awareness of that.

In all, it is about trying to letting **go and being as free of a little bird-angel-princess** as I would like to be, but at the same time hesitating not to **fail the demands of how to do this correctly.**

Enjoy. Se mi invitada!

Attention: There may be banality **and irony involved in what follows.** As writing is not my first artistic language there may be translation losses.

Den här meningen förstår jag inte

THE CARE AND MAINTENANCE OF YOUR UNCERTAIN MOVEMENT

ACTIVE ABSENCE	4	17	(NOT) SO GOOD IDEAS
BE DO	5	18	ORIENTATION
COSMOS	6	19	PRESENT
DANCE ON THE GO	7	20	QUOTE
ESSENCE	8	21	RULES ARE MEANT TO OBEY
FOLLOW	9	22	SEPARATE
GAZES	10	23	TOUCH BUT DON'T TOUCH
HEAD SPACE	11	24	U AND ONLY U
INDICATE	12	25	VIDEO DOCUMENT IT
JAUNT	13	26	W...
KRITICAL!	14	27	XCEPTIONAL TIPS
LIMITATIONS	15	28	YIELD INTO THE JOY OF MOVING
MATERIAL	16	29	CONCLUSIONITO

This is a manual

This manual

- ✓demonstrates ✓implies
- ✓categorizes ✓determines and ✓circumscribes.

There is a correct and flawless way of executing the uncertain movement. This manual gets you through things that happen all at once, but step by step.

The purpose and intention of a manual contradicts the usability of this manual. It corresponds to the work that I have been doing, but the work is not really manualisable.

Hint to p. 38

The unnecessary intricacy, length and linearity of this manual inhibits, delays and blocks movement. Do not think so much when you move after and follow this manual.

This manual aims to specify and perfect your unspecific and uncertain movement. This guide provides you with the system for how to move and dance and choreograph uncertain movement. I have created a simple ABC-manual where each letter provides you with the essential tools and knowledge on how to move and perform. Be ignorant, lackadaisical, oblivious and pretend without engaging in the scenic pretention. Stay aware of the act of pretention and never let go. It is about overdoing, but that does not mean that you should overdo the overdoing. It is only **about** overdoing, it is not overdoing. Rather than fully becoming one with movement, try to stay on the surface of it, without fully avoiding it. PLEASE REMEMBER: The work is delicate.

don't know if I'm actually allowed to print those. I drew them myself, so they are not really real anyway...

Surrender to '®™©®' uncertain movement '®™©®'.

FOR SOME PRINCIPAL BASICS,

PLEASE GO TO LETTER L AND

LETTER X. (Limitations and Xceptional Tips.)

A t t e n t i o n :

DO NOT LOSE HEART !! It's only good if you don't suffer from abibliophobia! I have emphasized the most important things especially

for you <3 It's highlighted in different ways, and I think your personal eyes will get drawn to what specifically you think is essential

for you.

ACTIVE ABSENCE.

A. Do as if movement did not really come out in its full potential. It might have diffuse ends, low attentiveness and awareness towards its own limbs and dimensions. Yet, that movement is itself and in its own full potential.

B. Let the effort in the actions leak. The effort inhibit itself.

C. Apply movement, action and thought onto the body. No feelings, sensing, being or doing through or in or with the body.

D. Place the movement on the surface of the body. The focus is neither in the body where the movement is operating, nor where in space it takes the body. It is not **in** the body. It is **on** the body, placed from the outside. The body is not moving the space around it, it is being moved by space.

(To learn more, please go to Rules Are Meant To Obey, p.21)

E. Observe people thinking. Observe how they do.

Observe yourself observing people thinking.

DO BE DO.

A. If it is an emotion, affect, a feeling - look at it and do the mechanism, avoid becoming the movement.

B. If it is a movement, be aware of the intention of it. Do the form, the design in space and the looks of it and do it shallowly on the surface of the body.

C. Actively renew your thinking of **doing**. Do not try to be what you are doing, and do not do. Do the doing of the tasks.

Try not to renew the then. What has happened has already happened so don't try to make it seem new.

D. Literally **do** being moved. Or, figuratively do **being moved** — as if you are being **handled**.

Something or someone else is directing, moving your body. Something else is moving you.

D.1: Try that something else is moving your physical body.

D.2: Try that something else is moving your mental body.

D.3: Try that something else is moving your emotional body.

It is mostly interesting how the physical looks as a consequence of the task. The emotional and the mental states will be shown in the physical too, so focus on how the physical looks. (To learn more,

please go to Rules Are Meant To Obey, p.21)

E. Think that the movement is never automatized.

Remember: Use the effort rather than becoming the effort.

The movement must not be definite. Nothing must be definite. Not the thinking, not the movement, not the intention, not the initiation, not the completion. Nota Bene: Not all at once, that would be to(o) definit(iv)e.

E.1: Observe others when they do things. Evaluate the level of knowing they have when doing the task. Observe actions that they do that seem automatized, and actions they do as noobies. Do that for about 15 years so that it has become automatized and you have collected some data.

(To learn more, please go to Gazes, p.10)

E.2: Plan your reflexive movement. Do as you do in moments when you are anticipating or thinking of what is coming. Lag behind and then fast forward. To correct errors, just redo. Repeat to correct. Pause to recapture. Become aware of how others or you do this when this happens for real. Do not do it for real, but do not think of not doing it for real.

E.3: Look at others practicing things.

E.4: Video document when you practice something. Video document when you practice the way you would do if you would practice something. (To learn more, please go to Video Document It, p.25)

Look at how the connections are in the body, what your gaze does, how you use space and time, and what in a movement you primarily take in and do.

The heart of the movement. (To learn more, please go to Essence, p.8)

(As a reference to Laban but the other way around, p.48)

COSMOS.

This is about **Time** (letter T was taken)

A.1: Do the past. It is something that is not really present anymore but a memory can be here and now. So you do the memory of the movement. Things will have disappeared and things will have been added to your memory, but it is mostly about being foggy.

B.1: Move as if you were in the now that was, which now is a then, even here and now: Movement that has been present.

C. Be quick. It is the time to show all skills, you never know when time's up.

In order to be really, really, really, really, really quick and instant, commit to timing and renounce commitment to the movement intended or imagined. Pretend and imagine that you do not anticipate movement. Have 36% intention in movement, and 110% intention in being in time, or even ahead of movement.

It is not the movement that is playing the main role. It is the actual procedure of proceeding.

A.2: It is 'impossible' for body and space to be in past tense where they are already gone. Imagine that reaching for the past offers space for an *it was* or *it should have been* to be present and see how that becomes visible in the movement. It is not traces of the past, but causes from the movement coming from the past.

B.2: Do the past and fiction the present - pretend to be in a double tense. Fantasize that you are able to be in different tenses. Refer to movement that has once happened. Cite a movement, with emphasis on citing. It is a movement from somewhere and sometime else. It is a reference of something behind it.

(To learn more, please go to Quotes, p.20).

You do not have time to enter in the instant, you are thrown in. It is to do: being as if being mindless because even if instant seems as being in the very present, you are so engaged in capturing it, that it is already gone. It is as if you think that presence is an object, and you are literally looking for it. *With your eyeballs!*

DANCE ON THE GO.

A. Observe others and how they do things when they are in their own world.

Observe yourself and how you do things when you are in your own world.

(To learn more, please go to Separate, p.16)

B. Detect mindlessness: Think that you are day dreamy, a little here and there. Be perfunctory, mindless, trivial and banal in an effortless manner. That means that you cannot think of being perfunctory, trivial and banal - you just have to be it.

C. Seem busy with a movement task even if you do not have anything to do. Do not make up a task to make this task easier. The task is to be busy without having anything to be busy with. There are 2 possible outcomes:

C.1: Lackadaisical / whatever.

C.2: Frenetic / hesitant.

D. Come up with any task that is not really a task to occupy your body with. It should be a task that reaches completion but you are not allowed to complete. You are not allowed to slow it down or start from the beginning or be creative about it and do it reversed.

E. Pause to think.

You can think:

'do T bee dooO
Tutti H fruity Nannah K.'

F. Observe the paths that you do in a rehearsal space that is not part of the rehearsal. Like the breaks for water. Choreograph that. 'Forget/Remember' that you were supposed to be somewhere else in the choreography or in space. Act as if you have all the time in the world to recapture what it is that you are supposed to be doing (when that is actually exactly what you are supposed to be doing).

G. Under and over engage. Without exaggeration.

L I V E

T H I N K

A.1: **Simplify** your thinking and interpretation. You have an eye blink's time to think of what an image of a horse consist of. Stay in that eye blink.

A.2: Now: 5 seconds to draw it. The result is: what a horse is.

A.3: You have an eye blinks time to think of what movement image you have of a horse. Stay in that image.

A.4: Move like your **image** of a horse.

Or, what it was meant to be or symbolize. Stay in the image that you have of the movement from that instant and ephemeral moment. Find the essential/prejudiced, the inevitable, according to you.

ESSENCE.

B.1: Do the **essential** and **inevitable** that you have to do for the spectator to understand what a particular movement is or symbolizes.

B.2: Do the **prejudiced** and **inevitable** that you have to do for the spectator to understand what a particular movement is or symbolizes.

STAY IN THE IMAGE

KIND OF

S U P E R

FEEL IT

S I M P L E

B L O B B

I S

S I M P L E

FOLLOW.

The movement is (not) here and now if I think it is somewhere else, and some time else. The past or possible future is (not ever) happening in the present movement.

A. Follow your own mirror reflection. Act in accordance with it. Obviously challenging, since you are your own mirror reflection. Be instinctive and feel and make up what it would be if it was possible. Decide what it does.

*Loneliness

B. Look at the mirror reflection as if it was not you, from an outside perspective. Consequence:

B.1: Comment everything that the mirror reflection does; Name the actions, categorize them, evaluate them. Project ideas and images onto the mirror reflection, use interjections such as aww, wow, yummy, ah, oh, wow, mums. Be like:



B.2: Flip the task around: Say first, then do. Consequence:

C. Overindulge in how a movement sequence should look, without letting it come out in actual movement. The sensation you have when you 'forget' that you also have to do the movement, for it to be movement.

(To learn more, please go to Head Space, p.11 & U And Only U, p.24)

(The actual rule is to seem as your are wanting to copy and follow. Be like: "It is only a repetition, so what sense does it make to do it full on?" (It is not an actual attitude neither here nor in performance, but it is the performance mode that you are in.))

GAZES.

You want to jump around between gazes throughout the whole work.

So observe how you observe. Observe what you could have seen in what you see.

A.1: Notice how you perceive, react and receive an outer and external gaze.

A.2: Notice how you perceive, react and receive your own outer and external gaze.

B. Notice how you can just observe, just witness.*

C.1: Use your eyes. It is not a matter of using your sight. Look with your eyes at a specific body part. Look at it as if you are choosing to give it meaning. Look at it with super-meaning.

C.2: Do this with a directed head 'looking' at the body part. Point with the face while the gaze can be vague and not so dominant.

D.1: Think that the sight is a superior sense and very dominant.

D.2: Experience movement only from the perspective and place that your eyes are placed. Do not access a holistic bodily perspective.

D.3: Avoid to experience your whole self when you look at a body part.

See a body part.

Be like 'omg a hand!' or 'omg my hand is "moving" me'. Or, do not be, just think it.

D.4: **Do the sensation** of 'experiencing yourself' in your hand. Over-accentuate the hands presence in space. You can:

+ tense it

+ hold it stuck in one precise spot in space. You decide how to define precise.

Do the hand, do not really being in the hand*.

*The hand can be replaced by any other body part.

D.5: Mega-emphasize the initiating and/or the end of the movement. Mega-emphasize by directing your eyes to where the movement is happening. When you look at the movement like this, others looking at you will understand what it is that you want to show and it becomes clear.

*(As a reference to Authentic Movement, p.47)

HEAD SPACE.

Short version: do poetic. (In other words: don't be poetic) Create a narrative in your head that you travel through and tell inside yourself. It is obviously invisible for the spectator. Since no one knows, it can be invisible for you as well. You can just pretend to have a story in your head.

A.1: Choose some keywords of what you immediately associate to how you should tell a story and what it should contain.

(I don't mean to affect your choices but like: rainbow) Choose now 5, 4, 3, 2, 1 there you have it keep that as the frame.

A.2: Subselect, skip and leave parts out that you find unnecessary to "tell".

Preferably do not have an actual story in your head to follow. If you have an actual story that you follow in your head you will lose vagueness and the instantaneous mode. Just have some snapshots that you can use later when you set something choreographically.

B. Add meticulous details to your internal story that are small and seemingly insignificant (but you visualize big). Sometimes, let the story burst out through a big impulse movement, as a clear emphasis of an important chapter of the story. Attention: Have a sense of what is good for the bigger picture of the performance as a whole. It's a **f e e l i n g**.

C. Being in a story should put you in a past tense that instantaneously is created in the now.

Be like: 'and then this happened, and then this happened, and then I did this, and then I did this'.

D. Be figurative about things that are easy to describe. Like a direction. Be literal with something that is a little more complex, like blue. Do not let the movement end there. It carries you away and you 'have a whole story' inside of your head (which is still really vague to you) that you 'tell' through movement. You are too much inside your head and imagination. You forget that you are being really unclear and internal to the spectator, who probably does not get anything of what you are doing.

(from U And Only U, p. 24)

E. You can never be clear enough. So to be clear when you start the performance, be like: "The performance starts now" or "Based on a true story" — to make a clear distinction between what is performed and what is not. People will stop doubting.

INDICATE.

A.1: Do a smaller version of the movement, a part of a sequence, or an extensively face and gaze orientated versions of it. You can do the movement in you imagination, where in space and what movement in space. Reduce your kinesthetic participation.

A.2: Add diminutive to your vocabulary. Say things smaller than they are. Do a little jumpicito and eat a little warm korvito (warm korv = hot dog, a cute one).

A.3: Whisper with a high pitch voice that you are talking loud on purpose. (I don't like to use voice so if you don't want to do this one it's totally okay. Just imagine that you are.)

Ultimate Diminutive

B. Mark the movement but do not demonstrate that you are marking. Do not present the movement as a marked movement. (which means that you are not doing the marked movement but the movement that you are doing, an other...)

Do not be too creative about it in the end when you set the choreography. Think about it a lot but do not analyze it too much.

C. IF you are thinking of a projecting movement, (like an extended arm*)

+ -> OVERPROJECT IT

+ lock joints.

+ Lose connection to center, to the floor,

+ disconnect the body part from the rest

*(The [arm] is an example of a limb to use. You can explore the instruction with any other body part, big or small. It is recommended to include jointed

body parts though, as they make expand and close.)

Jump ahead in the movement and miss out the whole pathway of it. 'Be eager' to reach to the end or the form of it: So eager that you do not actually do the movement you mean to do.

It can be like when someone pulls you in a limb and you lose balance and control. You are not prepared to counterbalance, or you do not counterbalance.

These over-doings are as emphasis' that just happen to come out. Do not try to surprise yourself or anyone else though. Remember that you are still on marking and indicating.

E.1: As long as you are thinking "I am a doer" you are doing what you think that you are doing. Thumbs up.

E.2: Explore how much or little you can do to actually having done it.

E.3: See how movement becomes images and molds out in space that you want to fill out here and there.

E.4: See what the movement becomes when it is just an image in your head. Not completely still -> it is kind of not entertaining for the spectator. At least take one tiny step in the direction that you are thinking of, even if the 'over there' is ten meters further away.

Don't do everything at once.

A. Skip A.

JAUNT

B. Jaunt to a place where you can completely isolate and focus on practicing this uncertainty and unspecificity. Even if the aesthetics seems negligent and sloppy, it feels different when you have practiced it for a while compared to when you have not. Practice it so that you can really be in it and understand it in the body. So that the body is used to it and that it is not only on the surface of the body.

KRITICAL!

A. "Question" and "hesitate" on any movement, action, thought, emotion, sensation that you have or do.

"omg. Is this thought through?"

"Have I reflected on this enough?"

"Is this the right movement to do here now?"

"Wasn't I supposed to be over there?"

"Do I look good in these trousers?"

You decide what you want to question.

B.1: Look at things depicting happiness.

Be like:

'That is not depicting happiness!

This is: [here you dance]

- and you do anything and think of it as depicting

h a p p i n e s s .

B.2: Replace 'happiness' with any word.

C.1: Treat the actions as other. Call a jump a fall.

Do a jump as a fall. Do a fall continuous rather than with an impact rhythm.

C.2: Fall as if gravity did not exist. So you decide

what path in space and rhythm defines a fall. Go

up to fall down, you are a cartoon. Bounce when

you land with your whole body onto the floor.

Deconstruct the bounce.

(The organic way of falling would end with an impact, and would normally not initiate from the top of the head.)

D. If a movement needs for you to shift your weight, 'do not' shift your weight, or do less than what is efficient.

E.1: Think that you do not move but move.

E.2: Do not move but think that you are moving.

F. Short-cut because you are overthinking the movement or action. Get to the point, as if coming to an end is to get to the point.

G. Evaluate what you are doing at the same time as you are doing it. Be nice Be positive!

Think "I think that I am being [something], therefore I am".

Think "I think that I am doing [something], therefore I am".

LIMITATIONS.

To make the work a little easier for you, I have set up some basic limitations that will support what you will be looking for when finding and becoming aware of your uncertain movement. You will then be able to improvise and choreograph with it.

Here are the basic limitations to narrow down possibilities:

- Disadvantageous Spaces: Practice in a space that is too small for what you actually want to practice. It can be any space with a floor that is not suitable for actions you want to make, for example sliding on a floor with too much friction. You will have to be indicative and mark movement [\(To learn more, please go to Indicate, p.12\)](#). The adapted movement outcome is the intrinsic intention. The conditions of a small space will make you have to compensate in the movement.

- Speed it up: Halve the certain amount of time that you need to explore a task, come up with an idea, choreograph and set something.

It will:

(1) make you forget because you have not rehearsed it enough,

[\(To learn more, please go to Dance On The Go, p.7, Follow, p.9, Head Space, p.11\)](#),

(2_a) make you write it down in bullet points as a cheat sheet or

(2_b) write a pernickety manuscript to follow

[\(To learn more, please go to Xceptional Tips, p.27\)](#).

(3) give it a whimsical touch

[\(To learn more, please go to Dance On The Go, p.7\)](#).

It will also:

✓ make you be in the states of process and analysis simultaneously. That will support you when your movement based task is to be critical, evaluating and judging what you are doing.

[\(To learn more, please go to Kritical!, p.14\)](#)

Finally, it will:

✓ limit the time to distinguish which movement is for your own needs, and which movement is for the spectator.

✓ make easier to live-edit and choreograph in real time.

[\(To learn more, please go to U and Only U, p.24 & \(Not\) So Good Idea, p.17\)](#)

Contra-limitation:

The last limitation is to overload yourself with possibilities and external input. It is intrinsically restricting, but it is with advantage that you use it in this work.

It will:

✓ not give space for the work to find itself, so you cannot wait for it, you will have to decide.

✓ provide messiness, non-presence and instability to the work.

[\(To learn more, please go to Kritical!, p.14\)](#)

MATERIAL.

- +Walk
- +Sit
- +Lie down
- and

the transitions between are perfect for material.

A. Commence in recognizable movement actions to have some material to work on. Do not think of your ingenuity at the moment, just do some things.

Skip, throw, pull, push, fall, run, turn.

C. Decide that the same movement looks like an other movement. Start thinking and/or doing that movement. Like if you wave to someone, could be to throw something in the air. Go back and forth in the thinking of these actions.

B. Repeat an action until it slightly changes, even only inside your mind. Or it changes in its structure. Or it slowly starts to accumulate.

(NOT) SO GOOD IDEAS

Anything you want to clear out is t r e a s u r e !
Things you edit away -> like acts of repeating, redoing, acts of correcting acts of editing is P . R . E . S . I . O . U . S .

A. "Edit" in the moment. <- Attention: quotation marks. You are not actually editing in the moment. It is rehearsed, but the editing must still exist in the moment. It may look as if it is rehearsed. Do not erase what rehearsing adds (in space, costume, movement).

B. Realize that what is happening is not really happening. It is construed as if (really) happening, but it is constructed. It is pretended and choreographed. You are making it re-happen and you do not neglect the repetition of it. (At the same time, it is (really) happening, because you are doing it...).

C. Save cut out transitions: Scene changes that does not count to the performance but that you do in rehearsal. Save the things you do while rehearsing that are not part of what you are r e h e a r s i n g .

D. "Correct" movement sequences by re-doing it in front of the spectator. The correction could be the exact same sequence, without a correction; a

copy. It can be a change in space, orientation or direction. It can be a slight change in rhythm or dynamic, change of center for the movement. Do not try to make it into another sequence or movement.

Refer to the previous time that you did it.

E.1: Formulate the movement that you are about to do into sentences.

- + Simplify it.
- + Complicate it.

Think the whole sentence before moving. Give attention to your physical ear as if you were **doing** 'listening' to the formulation that you are doing in the head so that **you are "very clear"** on doing exactly what each word commands. Into a recording camera, say:

- + what you have done
- + what you would do
- + what you did not do.

E.2: Read notes out loud, correct yourself, pause to read silently to then read it out loud. Be like: "this is not part of the thing I'm showing" as a note to yourself when you go back to look at the d o c u m e n t a t i o n .
"Transparency" <- Attn. quotation marks.
DISEMBODY THE CHOREOGRAPHY. DISCONNECT COMPONENTS SUCH AS TIME, SPACE AND TRANSITIONS FROM EACH OTHER. YES. SIMPLE FILL OUT TEXT TO MAKE LAYOUT NEAT.

A. Move your head from side to side, feel floaty. Or, imitate like you are feeling floaty and in outer space. Look upwards as much as you can into your eyelids.

ORIENTATION.

This is about Space: (letter S was taken)

B. Let your movement be autonomous from the space that you are in. You move and you are the same no matter where you are, what space you are in. No matter the size of the space, no matter what the space is usually used for. Do the biggest movement if you want to, even if the space is too small.

C. Do not think or be where the movement or the body is in space. Withdraw yourself. Approximately 34%. Instead, be **almost** there. You are intentionally there but physically not.

Apropos of Almost:

D.1: Be **careless about the outcome** in the act of repeating a movement. It is not important that you repeat the same movement, it is important to **almost repeat** the same movement. Care about almost.

D.2: Repeat the task from where you started, from the 'original'.

D.3: Repeat the task from the modified, revised, renewed versions of the movement.

E. Instead of thinking and being where the movement is, be almost there. Figure where that is. (To learn more, please go to Cosmos, p.6)

F. Place the movement on the surface to itself. Jump away from where the movement is. You are never in the movement. You are never in space. Avoid thinking and being where the movement is. (To learn more, please go to Touch But Don't Touch, p. 23)

PRESENT.

A. **Show that you are doing the doing:** Demonstrate the actual demonstration. Put emphasis on the demonstration rather than what is `d e m o n s t r a t e d`. At the same time as not engaging too much in it, but do not disengage either.

B.1: **See** yourself and become aware of how you do when you are unaware.

B.2: See yourself in the moment of becoming aware of you unawareness and how you do.

B.3: Do how you do when you become aware of having been unaware. You did not think of the arm and what it does when you are just standing. You cannot do the arm as when you were just standing like that when you now know that you have that arm. So start overdoing that arm when just standing. If it is just hanging, you do just hanging, you do not just let it hang.

C.1: Demonstrate something when you are somewhere else in your mind.

C.2: Demonstrate something as if you are somewhere else in your mind, as if it is `a u t o m a t i z e d`.

(To learn more, please go to letter Be Do, p. 11 & (Not) So Good Ideas, p. 17)

D.1: Lip-sync to something when you are somewhere else in your mind.

D.2: Lip-sync to something as if you are somewhere else in your mind. Do other actions at the same time. You can let yourself be too busy to continue the lip-syncing. Shows your independence and autonomy from what you are supposed to follow with the lips.

E.1: Show that this is a performance by showing the act of repetition that a performance is. It is not new, even if it is new to the moment, and not an exact copy of what was before.

Show that it is performed at this very moment.

Not: Show that it is performed at this very moment. Make the memory into a memory, where the repetitions make reiterations, readjustment, loose beginnings and ends. Loose memory. Where the 'essential' — the trade mark, the presumption of the movement — is the only thing that is left.

E.2: Do not do movement actions as if they are happening at this very moment.

E.3: Stay true to the impossibility of actually being anywhere else but here.

F.1: Be present in the performance.

(Explanation: After all, everything is performed, just in different spaces and levels of awareness*)

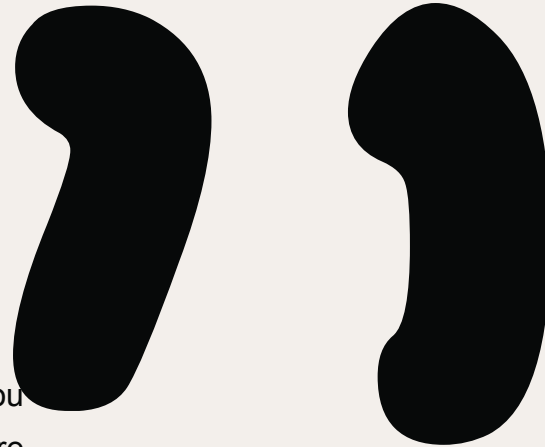
F.2: Be present in 'not' performing.

*(To see reference, go to Performance Studies p.50)

QUOTE.

A.1: Do movement as quotes.

A.2: Put movement in quotation marks.



B. Refer to a movement that you have seen or done somewhere else. Choose movement with universal connotation. It is to know that things are repetitions, and not neglecting the act of repetition, but rather acknowledging the act of repeating.

B.1: There are many stereotypes of identities to do. Be careless about how to quote them. Get it done and enjoy the temporality of the space and enjoy the act of pretending.

B.2: Repeat them until they change or you see them anew.

C.1: Speak and do the gesture of quotation marks at any word. Change the placing of the quotation marks in the sentence. Let a word pop out without making a scene. Do this in rehearsal, not for spectators.

C.2: Do the same with a movement sequence. Let a movement pop out — do not make a scene.

RULES ARE MEANT TO OBEY!!

Oh, I wonder: How can the movement be not done by the body that is doing the movement?

To imagine that you are being moved with no intention of making it seem credible:

A. Sense how you are disappearing and that movement does not come from the body. Sense how the movement is placed on the surface of the body.

B.1: Do not intend to disguise that the body 'is directed'. Do not intend to deceive anyone that the body is not being directed. It is just pretend and you do not pretend not to pretend.

B.2: Be like:
"Oh, no, I do not have any freedom. In this universe".
ironically.

But actually be like "yeah, yeah pretending so unfree. "I'm so unfree"".

C.1: Concentrate on taking commands while moving. Give yourself commands simultaneously as moving to the commands.

C.2: Formulate simple sentences in your mind. They should be efficient.

Be like: "Now you go there, now you do that".

Directions, places, movements and things are named as 'there' and 'that'. It is a quality of movement and a (relative) presence. Call yourself 'you'. It is a quality of movement and a distancing.

D. Since you are 'not moving your body', your joints work randomly and bend for no efficient reason. Lack weight and direction. Lack preparedness and access to the whole body. Do not aim to show this act of incoherence in the body. Balance it.

Do not aim to be true to how it would actually be if someone else moved you. But do not help the movement to move more efficient or harmonious either.

E. Imagine that you are not really doing the particular movement that you are thinking/intending to do. At the same time, **choose not to** do the particular movement that you are thinking/intending to do. Choose to do the particular movement that is around/about that particular movement that you are kind of referencing to.

A. Detect components of movement for yourself. It can be how it is done, where it goes, the speed, what body parts it uses, pathways in space, the way it uses weight and moves through space and so on. If you are insecure of what to really do, go to next.

A.1: When dancing you (non-)think of time, space and effort, all at once. You can also think of them as being i separate components. Do that. Do as if you can only do one of them at a time. Be pragmatic and be like: 'Now I do time'. 'Now I do space'. 'Now I do effort'. If you are insecure of what to really do, think of what separating movement sequence and separating body parts could mean to you.

B.1: Do movement like skill, engagement or awareness is separated from the movement.

B.2: Do movement like the physical, emotional, motoric, mental or sensational is separated from the movement.

C.1: Do a movement like the movement is detached from itself.

Example 1: Do a quick movement continuous instead.

Example 2: Do a jump without rebound (the jumpy movement).

Example 3: Do a fall as an impulse instead of with an impact.

C.2: Do it with gestures and face expressions too. The smile, the eyes.

SEPARATE.

D. Separate the movement and/or the body spatially, as in being aware of a 'there'. Be hyper-, super-, over 'there' in some dimensions of the body or components of movement.

Example 1: Your skull is over there in a corner, you 'feel' how it has an attraction to somewhere it can not be without the rest of the body following - but it is only your skull that is over there.

Example 2: Movement/space leak and can not separate from each other. A movement does not know when it is enough or where it is and therefore continues a little too much.

Consequence: 'Forgot' some body parts sometimes. Body parts just follow. Body parts get stuck in space, body parts get stuck in a body design, a form.

Example 1: You have had your hand on the hip for so long that you kind of forget that it is there so it becomes a form and you continue with something else that is not necessarily supported by the hip hand, but the hip hand stays. It is held and a little absent and a little disappeared.

Example 2: Make a movement to do a shift of weight to have more weight onto one foot. Restart and make a movement as if you were to do a shift of weight to have more weight onto one foot. Do not actually shift your weight. Do the form of the movement. Do not change anything inside. Only do the visible changes.

Do not adapt to movement.

A.1: Touch and hold a something or find your surface against another surface and move it in space. Become aware of how it feels.

B. Do the same without the thing.

D.1: Remember a hug that was not a real hug. Your surfaces were nearly not touching, or there was touch but perhaps lacking some yielding into. The action was there, but not the intention and engagement to what you presumed of the action.

E. "Be surprised" when space or you touch your surface. Impulse away from it. Over-show that you are being directed, so that you do *being directed*. Do not over-do over-show.

A.2: Make the thing move you in space. Do not try to restrict your movement just because you think that the thing is passive. Be as moveable as before, but change attitude and effort, focus and imagination.

Distance yourself from yourself and other surfaces.

A.3: Do not make the thing move you; it is passive.

A.4: Pretend that the thing is moving you in space.

C. Pretend that your mouth is a thing. Lip-sync. Pretend that the mouth is moving you when you are lip-syncing.

D.2: Do that superficial touch when you dance. Do that superficial touch in relation to yourself and your surfaces. Do that superficial touch in relation to space and possible surfaces around you. Avoid touching space.

F. Do feelings, sensations, forms, directions, rhythms. Do not sense with senses.

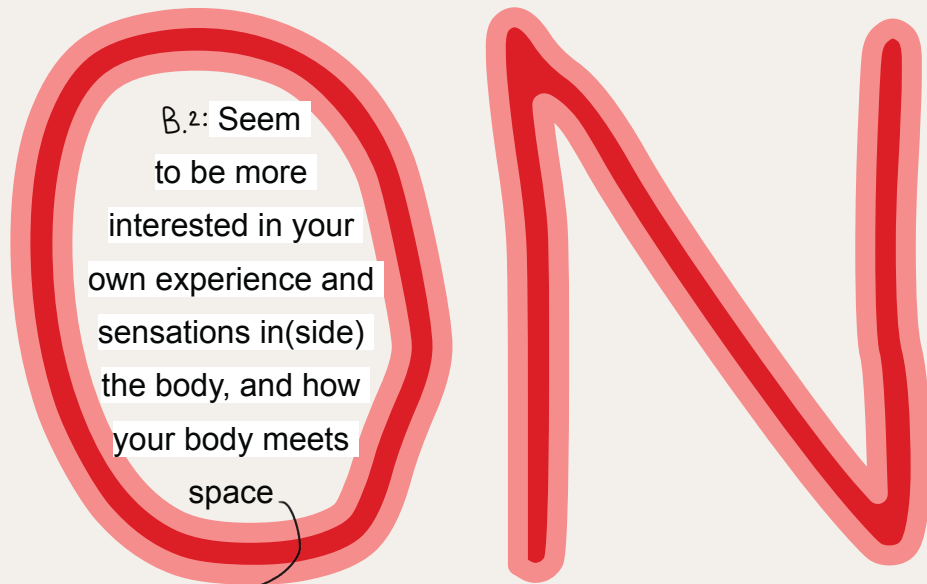
Sense on the surface.

TOUCH BUT DON'T TOUCH.

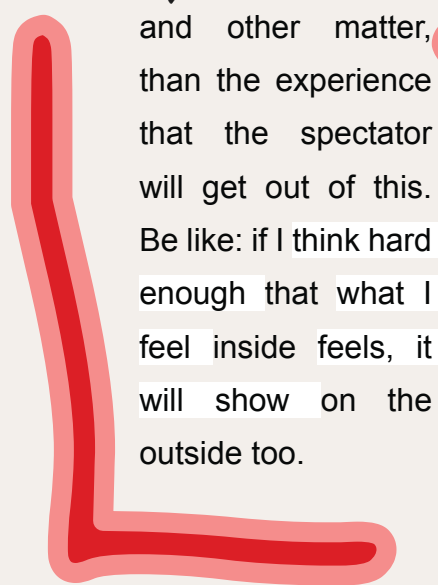
U AND

The Manual - Your Ultimate Guide

A.1: Do as if is you are important (and not the spectator):



B.2: Seem to be more interested in your own experience and sensations in(side) the body, and how your body meets space



and other matter, than the experience that the spectator will get out of this. Be like: if I think hard enough that what I feel inside feels, it will show on the outside too.



C.1: Do 'looking inwards', 'feeling' inside, 'listening' carefully. Do them literally sometimes.

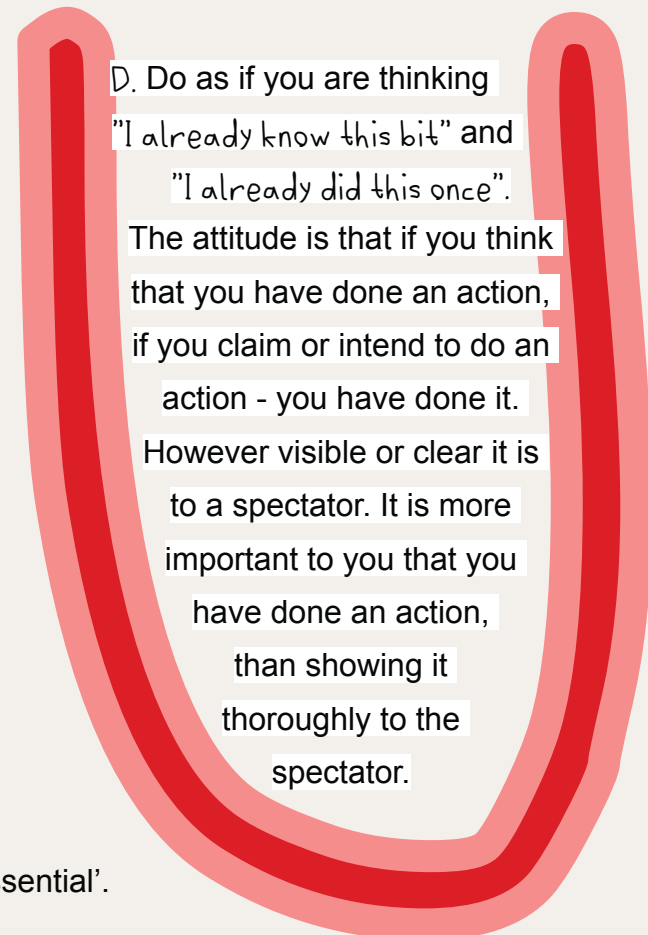
C.2: Show the spectator where in the body you have the sensation. Show it by a touch on that area. Do tiny movements in the muscles of your face that express that discovery. Show micro level things that are not visible inside your body. Show your imagination that is not visible for the spectator.

E. 'Be' essential. Demonstrate the essential. Demonstrate the 'essential'.

A.2: Find the midway, the in-between that is intentionally vague. It is neither for you nor the spectator. Do (not be in) that zone.

B.1: Make it look like the event is an experience and exploration that is more important to yourself than something that you are offering a spectator.

This task itself is not supposed to function as an experience for yourself. Demonstrate and communicate the sensations or intentions that you could have had in such task. Look from outside how you think you should look, when you seem to do a task for your own experience. Do not show when you self-indulge. Show how it looks when you think it looks like you indulge.



D. Do as if you are thinking "I already know this bit" and "I already did this once". The attitude is that if you think that you have done an action, if you claim or intend to do an action - you have done it. However visible or clear it is to a spectator. It is more important to you that you have done an action, than showing it thoroughly to the spectator.

The Manual - Your Ultimate Guide



A.1: Video document yourself when you dance based on the tasks provided in this manual. Look at it and imitate. Look at it at the same time as you imitate it. Be in the act of following and the consequences of that, observe what that does. A "must, must, must" is to do everything at the exact same time. It does not matter what the movement material is, that you are copying and following. Practice what the how is.

A.2: Video document yourself when you are copy- and follow-dancing. Eventually you have documentation of when you follow a documentation, many times. And lot of pasts.

VIDEO DOCUMENT IT.

D. Be in sync with the video. 'Do not' anticipate. Correct it in real time and in space (or in your imagination) if you do not succeed.

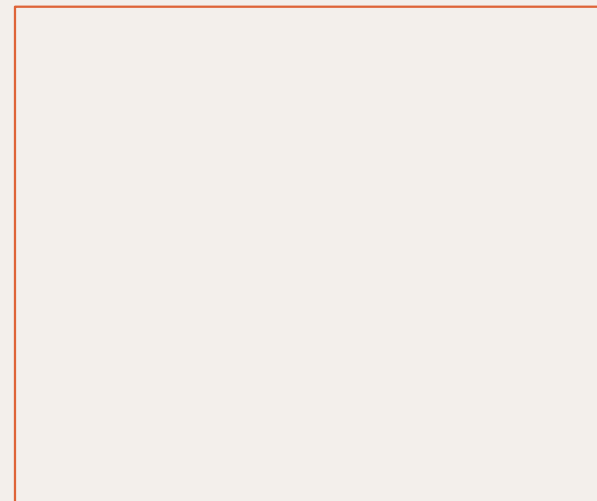
B. Drown into the video documentation of yourself so that your gaze is so distracted that it loses its connection to the body. Look from the outside.

C. Attach your face to the screen, figuratively. Do not show that it is attached but do it. Try what that means.

W...w. w

INSERT IDEA HERE.

Look at my out of focus photos:



Just do. Do not need to think of consequences.

Do not knowing.

EXCEPTIONAL TIPS

TIPS

(Tasks to put the movement tasks in :)

Think of SUBTITLES

Do AUDIO DESCRIPTIONS of movement

WATCH SOMETHING AT THE SAME TIME AS COPYING it

LIP-SYNC to songs and say the same as people at the same time

VIDEO DOCUMENTATION

WRITE DOWN THE DANCE NON-SPECIFICALLY (manuscript - here and there does not exist on a paper sheet. Use that disadvantage)

Be FIGURATIVE ABOUT SOMETHING EASY TO BE CLEAR WITH

(DON'T) DO THE THINGS IN () []

WHAT TO DO

Be light hearted

Do light hearted

PUT THINGS IN "", () AND []

DECIDE IF YOU DO OR NOT

Be like: I did this in 10 minutes.

THAT IS THE SUBSTANCE OF THE WHOLE WORK YOU NEED TO DO.

YIELD INTO THE JOY OF MOVING

A. Enjoy the choices you can make, enjoy this freedom.

Enjoy the choice of not urging a vivid imagination. Have the intention of not intending to make something anew.

B.1: Do not let anything dictate what or how you do things. Not words that you have attached to how you move, not this manual, not the objects that move you.

B.2: Autonomy! Decide what movement action mean to you even if it clearly does not correlate to the connotations that the movement has to others. Be as if all movement is autonomous and free in the world, it's nice. Even if it is all the time like: Art is not autonomous, imagine how it would be if it was.

C. Be critical towards having to be critical all the time. Make some space for uncriticality. Must there really be something to criticize? With what gaze is the critique done? What is lost when being critical? Use those lost things.

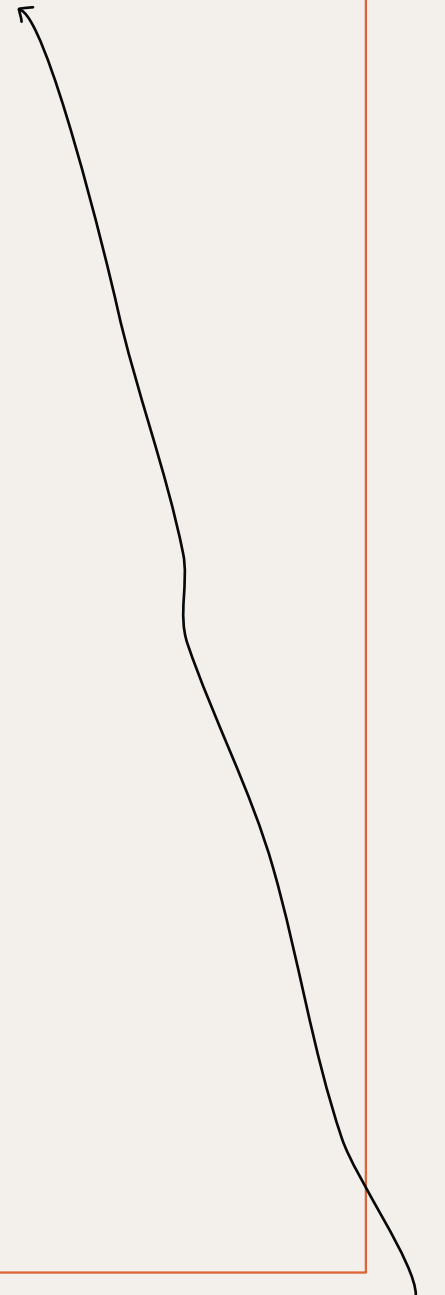
Here is some little space. Let it be or Fill out with how things would be if you imagine a little freedom:

(Don't mean to influence your choices but you can do like hearts, kittens, eyes...)

Maybe it should be 'non-criticality' there but 'uncriticality' sounds better to me. You get what I mean.

Conclusionito:

"I'm a doer."



"Or am I a "doer"?"

INTERLUDE

Coming up:

CHAPTERS BY ANY

MEANS NECESSARY

CHAPTERS BY AN

MEANS NECESSARY

CHAPTERS

ANY



MEANS

NECESSARY

CHAPTERS BY ANY

MEANS NECESSARY

NECESSARY

THE NEXT TEXT - CHAPTERS BY ALL MEANS NECESSARY

The studio based dance research was supposed to exercise and practice certain and specific movement. Reluctantly, I have had to call it something, so I have called it uncertain movement. To make it 'easier'.

The following chapters are excerpts from reflections that to me by all means have been necessary to bring in to the document. That, because of where the research has been situated. And that, because of the acts of writing, formulating and naming what or how I do, has taken over the formulation of the practical process. The writing about the research is something else than the research. It becomes its own and I wonder where the movement research is in relation to a text. I wonder what that relation does.

It has been challenging to make sense of the intention and direction of the textual part of the work. It has been challenging to figure out what it should actually contain and process to contribute further to the practice based part, and to the artistic academic context at all.

At the same time, and all from the start, the text work itself attempted to mirror the choreographic, critical, banal and ironic frames and elements used in the movement research. That, as a test of not letting the words have the dominant power of the research and this text product. Unfortunately, I was not as skilled in writing as I am aware in movement. The text does probably not communicate well enough to hold on to the initial ideas. That, because of an unaware unawareness.

CHAPTER ABOUT WRITING (INTRODUCTION) 33

SITUATEDNESS

WHERE THE RESEARCH IS SITUATED 34

WHERE I COME FROM DEPENDS ON THE CONTEXT 35

WHAT THE RESEARCH IS ABOUT

WHERE THE RESEARCH IS IN THE RESEARCH 36

A PROBLEM IS A PROBLEM 37

ABOUT THE CRITICAL IN WRITING

CRITICAL CHAPTER ABOUT THE CRITICAL IN WRITING - THE TRANSLATION 38

OMPHALOSKEPSIS AND ADDING USE 39-40

HOW WRITING AFFECTED THE MOVEMENT 41

WHAT THE RESEARCH IS NOT 42

WRITING SKILLS 43-44



To the angels:
Explanation: I put these cherubs with my face pasted on it so you read me as kind and not so harmful. If I sound aggressive or so in the text, I say something else with this image.

PREFERENCES

46 **CHAPTER ABOUT PREFERENCES (INTRODUCTION)**

47-51 REFERENCES

52-55 REALFERENCES

56 **CHAPTER ABOUT CITATIONS (INTRODUCTION)**

57 CITATIONS

58-59 **BIBLIOGRAPHY**

60 **CONCLUSIONITO**

ATTENTION: THE FOLLOWING CHAPTERS CAN BE READ IN ANY ORDER AND ARE ONLY PLACED IN THIS ORDER BECAUSE OF THE LINEARITY OF A TEXT DOCUMENT.

CHAPTER ABOUT WRITING: DEFINING IS ONLY THROUGH A NORMATIVE GAZE. THE PERSPECTIVE IS FROM THE MOST COMMON WAY OF DOING AND WHAT THE THING IS, GIVEN FROM THAT PERSPECTIVE. MAYBE THERE IS AN ISSUE WITH THAT.

CHAPTERS TO THE ACADEMIA

It's Dance In A Document - Art by *me*

SUBCHAPTER: WHERE THE RESEARCH IS SITUATED

I have been trying to pretend that this is not made in an academic context to feel like a completely free little spirit. However, it seems unavoidable not to bring it up as it has affected the research. I have sought ways of disregarding the setting at the same time as I have found it entrancing to find out where it takes my research.

My research did not commence with a specific content or theme formulated in words. Other than knowing a realm of how to move, I rejected to formulate a problem, question or concept in words. I could formulate: 'I am going to use these little things that I found'. It is different to make it into a question because I am not wondering. I am not searching for anything, I have already dug it up. I want to spend time in this movement and observe.

The context can set new light to what I research. It can inform what context it needs to be in, who the spectator is and through what gaze I try to direct the spectator.

The context can set the agenda for what the process can be. Its limitations, its rules that are set in relation to the context, its way of playing and its ability to play. I need to see not only what my work is, but also what I am in the specific context. That is to understand it from the outside and have an external gaze to formulate it. I get stuck in trying to understand what that implicates to my process and work. I get stuck in how I am going to do a subjective reflection, at the same time as the reflection needs an external gaze to be comprehensible. In order to be understood, I cannot say or think of what the movement is for me without needing to understand what the movement is for an outside perspective. What is it that I can reveal and share about the process? The language in the 'closed' space that an artistic process makes is even more internal, temporary and carefree in solo work than when creating work with others. Constantly meeting the external world is a demand, but lead to difficulties in formulating ones own sentences, not hearing or letting the movement work lead. What is the use and profit, and what is detrimental when an artistic process takes in the external world to be able to communicate the process with the external world? The process is not secretive, but a little internal and for the external to be understood through the dance piece. The dance piece is the explanation.

I get stuck in what a subjective reflection really is in text. Could it be other than subjective? I get stuck in being creative, which gets carried away and incomprehensible when skills are untrained. My attempts in translating my research into text has only been successful when I have written about its (simply said) opposite. What has been closest and 'truest' to how I would translate the research into text, has not been read as being close or subjective or even thoroughly done. It has required a note on how it should be read - a note, which again formulates an explanation from the outside. I need to formulate an explanation and I wonder what this explanation implies.

p. 12
indicate

However, the dancing is supposed to be situated in a space where the spectator knows their position of being a spectator: not in a surprise situation where the dance piece becomes accidental for, and thrown upon the spectator.

**NON-CHAPTER:
WHERE I COME FROM DEPENDS ON THE CONTEXT**

Contexts come with expectations on where you come from. That affects how you situate yourself, and how the context expects you to situate yourself¹. That has affected my work but is a chapter that I have had to leave for another time and eliminate from this text, as it started to expand too much. It came to be about the subjectivity in situating oneself, what role the identity of an artist has in relation to their art work, the role of an artist placed in academia, how one is forced to see oneself from an outside perspective to understand how one is understood and how different kinds of categorizing affect the ability to move within walls, between rooms and between roles. It came to be about how there are desires that the situated person cohere with an image and a categorization. I had to leave the problematizing of it to attempt of stay within the field arts, which is my only 'expertise' here. For that reason, I situate myself from some selection of the dance backgrounds² that I have, that I think is expected and thought to be relevant in the context.

'this is not part of the thing I'm showing'^{3*}

FOOT NOTES:

¹ David Simpson, *Situatedness, Or, Why We Keep Saying Where We're Coming From* (repr., Durham: Duke University Press, 2002), 19-33.

² Dance Backgrounds found on p.52-55

³ *((Not) So Good Ideas, p.17)

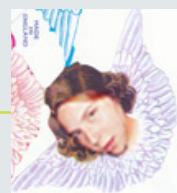
**SUBCHAPTER:
WHERE THE RESEARCH IS IN THE RESEARCH**

What should I write? I have to write about something; and I do want to write, but it feels like saying the same things twice. Once in dance, then in a text.

The knowledge to use and show here must be the skills of the artist. I am the artist here, but I am not the author artist, I am the dancer artist. I must write like the dancer artist would write in this process, resembling the process. In this research that is to resist and refuse the notion of how to do things in their contexts. So I must do this writing not as I presume it should be. But how? How as in with what ability. And how as in what way.

(but do I hesitate! I don't dare to go 100%. Hesitation. can't surrender. Becomes a compromise. ^{"Pretend you didn't see that"}
Neither that nor that).

I feel oh so much pressure of giving meaning, making sentences, making sense; detecting myself from an objective perspective, categorizing within the existing and current frame that is understandable. What else would a comprehensible document about the about be or cause? I wanted the text to be with tongue in the cheek, with twinkle in the eyes, resembling a style and a manner of the studio environment created. Now it has gone through so many analytical stages that my gaze is just staring blankly on a compromise that satisfies no one. Although trying to write close to the dance process it is only a version of other possible translations that I have had to choose among. And that does not have to do with what I choose to research, it has to do with the translation into text. It is subjective and based on a subjective desire of how I want the research to be perceived or how I believe that it is expected to be presented. However I write, this is absolutely relative and made up (aside from the dance), 100%.



What should I reflect?

How should I reflect?

Did I just reflect?

**SUBCHAPTER:
A PROBLEM IS THE PROBLEM**

I want to do everything super right and be a very good student, but now I try to stay true to what the artist should do and also stay true to the process. My work process does not function in the order of naming a topic that I am researching. It is not a topic, a problem or an issue. That in itself has become a topic, a problem and an issue, in this context. *Where's my question, where is it? Yikes. Is that my question?*

To put the research into a theme or concept is both to simplify the description of a process and narrowing the process to the frame of the description. A theme or concept comes to me by the end of the process when it almost is a finalised piece. The research work is something else. *(What is that? That is what I am supposed to write about.)*

Theme and concept is the choice of how I want to describe what I do. The words would dominate and not movement, if I put words inside the process as in putting a concept as a headline.

To determine a theme or question or problem, has been an **e n o r m o u s** issue because I get fixed in trying to define. If I give an instruction on how to dance, with words that have been my exact words and mindset during the process to come to the exact aesthetics, you will most probably notice that you will not end up in the same aesthetics following my chosen words. They have been well defined, precise and accurate, but to me alone. My formulations have imprecisions and inefficiencies. To communicate outwards, I need to be careful in another way of how I express myself. Or I need to create or explain the environment that I have create in the studio so that it can be understood.

This shows that we rather would have needed to create a common language in a common physical space. We might have worked on adapting to each other and understanding each others skills. The linguistic language would have been secondary in the physical space, and become a means for us to create a verbal sense to communicate effectively rather than definitely*. Formulations and words within that studio space are much differently assessed. The vocabulary would evolve in that particular space, in the space and agreement between us. From that we would agree on a jargon and the language being a temporary vocabulary. We would possibly understand each other, nonetheless. In one way in this research, there is a one way communication where you are forced to try to understand me. Here, formulations stay to go back to and scrutinize upon. If I use words here I need to make sure to be right, because I do not have the recipient in front of me and can adjust. They manifest differently than in the process itself. They cannot be changed when I once let go of this. Of course, that is what author's need to deal with but I am not an author, I cannot deal with this, I just try to

catch it.
catch up.
ketchup.

* One could suggest that the words here in the document do not need to be definite either. But if they are not definite, I am creating something again rather than documenting or reflecting the dance. I am creating a text through what I created in dance. I am making something else. I am not making the dance. Or, I am making the dance in a document. Not in a space or in a movement.

**CHAPTER:
CRITICAL CHAPTER ABOUT THE CRITICAL IN WRITING**

I had to decide in what language to write to narrow down further problems I had. I was opening a humongous door of possibilities. If saying something does something, then saying something in another language means that it does something slightly different. (Doing with movement would be yet another thing.) I chose English where I believe that I have more access to a movement vocabulary. However, my two first languages Swedish and Spanish have other nuances, and all the languages have different cultures to me where the words attach different connotations, feelings and associations. In hindsight, I should have written this in Swedish as I might be making language errors that I am not aware of. Or, I should have written it in Spanish to be accessible to the most amount of people. They would all take different paths, not only from each other but also from the movement research.

THE TRANSLATION The relation between moving and formulating the thinking into text.

I want the practical knowledge to have its own value, in just being practical. I am sure it can be written about in some way but I find it hard to show or tell the artistic skills into a document without having to make a new, another (kind of) artistic piece.

I wonder what the writing is and what the writing does to the studio based process. Can it be a fair translation if I am not equally trained in writing as in dance, movement and its relation to space and body? Does it not mislead my research into fitting in to what I am able to write and think in words? What the words mean to me. Meanings and words may flicker, become something else and even possess different values when restated from one context into another. I source my language from different types of environments, different kinds of conversations. I want to use informal and emotional language on purpose, I want to use adjectives, adverbs and interjections inexhaustibly and abundantly. I want to write something that tells, not shows. I want to define each cute little word, if I am about to use them. It becomes an over exaggeration and it becomes another work. I want to write that this research is not supposed to hang on the words, but the only thing I think of are these words. I want this to not be interested in defining itself in words, but instead modulating those words. -> That is what I wanted to write, but it was so exhausting to explain something that I thought was explaining itself. Suddenly all was so hung up on words, it was intricate, lengthy and linear that it stopped me from moving.

So I ask myself, what is it that I am actually doing with the textual part of the research? Does it not feel like being on the surface of what my research really is? How can I use writing so that it does not feel like trying to learn a new field of creating (writing) in order to explain and give further value to my way of creating (dance dance dance)? How can words become a little less impactful and profound, and a little more ephemeral? How can a document be read a little more as whim, created on a whim? How can I use words beyond myself instead of feeling that I adjust and restrict my research to the limitations of my vocabulary?

**SUBCHAPTER:
OMPHALOSKEPSIS AND ADDING USE**
Le. Navel gaze

I am making this up. I create the connections between words and movement. It becomes what I think that I do or what I want to do, or what I think that I want. This is yet another making beside what I do with dance. It is a matter of directing the gaze. It is what the gaze wants to see, or what it sees. (Or is that just what I want to see from my perspective because I got hung up on this?) Can this not mislead and deceive, when it comes to looking into the process behind the work? Is there not a risk of believing that the words that I decide to hold around my work, really are what the work is*? Instead of seeing what the work really is in itself and for itself, I may see what I want the work to be.

Attaching words restrict the work from taking paths that could have been taken. The dance submits to a textual realm. Attaching words would be to give double meaning, give meaning to the meaning that appeared from doing the dance.

This research could be (about) anything, if I am creative with words and a good arguer. It feels like as long as I can do that and make it visible, I can persuade to think that my research is a research. I try not to do that, on the contrary I am trying to uncover. I try to be transparent, but it is really difficult not to deceive myself and particularly not to fall into the temptation of making something meaningful by 'correcting' its course of event. It is difficult not to convince myself into making this into something important. I try not to do something important here, there are other places for that.

There is a risk of navel gazing and there is a risk of opinion making, and there is (without risk) a (quasi-) sense creating when I am asked, as artist, to declare, reflect and problematize openly (like this) upon my own process. I declare, reflect and problematize consciously and subconsciously in process. It can be far-fetched connections or assumptions that the art piece wants to challenge or change. If I put my research things into words as we know them, **I would repeat patterns that the piece might want to challenge**. If I put on words of how we know them, it is difficult to see what else it could be - which can be what art wants to do. It should not be expressed outwards or be made visible.

I am confusing myself of what is what in this research: I claim that the process and the piece can have different directions. Even so, I still feel that it can kind of kills the message in a piece if I say that I am researching [] (something). This avoidance is not the same as calling everything 'Untitled'. The avoidance is rather to avoid saying 'Here's a funny joke' (However, I find that in itself quite funny). You get it, announcing the intention puts it down.

* But then, is it so important to see 'what the work really is'?

But then again, what is important?

Not saying "oh I'm crazy creative".

It's rather the opposite. Weeks of nothing.

Then I remember an image of something and forcefully place it in the process. To make something happen.



Sometimes, I am interested in artists' way of working, but then I am not so interested in knowing their final piece. Sometimes, I am interested in experiencing other artists' pieces and not the process and work behind it. I try to see it from their perspective when I am the spectator being given the theme or concept by the artist. It can demolish the piece when hearing the artist's thoughts and intentions from processes. It does not let me as a spectator experience their gaze through the art, but their art through their thoughts. It can demolish the piece because it sometimes contradicts, conflicts or at least does not cohere to my view of their thoughts.

HERE IS WHAT I THINK:

I am thinking that the gaps below could be filled out with basically anything, and make sense.

Yes, this can be a research in trying to find _____ in the body (note to self: that is the how). Yes, this can be on how to _____, or being _____ (note to self: those are the aesthetics), it can be about imagining _____ (note to self: that is a movement task) as layers inherent in space. How does it manifest in the physical body, how does the emotional and mental body follow or counteract?

(nota bene: I use 'How **does** it _____' and do not use 'how it is **being** _____. There is an eminent, poignant, linguistic difference that announces how it is placed **onto** the body rather than meld and integrate **in** the body.

(I think I made up a word by mistake; thinking of melt and weld at the same time...)

In what way would this navel gazing be of interest? It does not matter if I believe or suggest certain things within my process, if it does not cohere with what the piece then shows. I am convincing myself that the intention cohere with the doing. It does not matter if I believe or suggest certain things within my process, as it is internal to the process.

I have not come up with any new methods. I do not follow a manual. My paths make sense to me. How do I make them into sentences for you? The end product would do. So for what and for whom are these sentences?

**SUBCHAPTER:
HOW WRITING AFFECTED THE MOVEMENT**

In previous researches I have had the approach in writing from within so I am trying another approach now. In previous researches where I have let myself write closer to the experience of movement, I have also had a less troubled and uncritical attitude to the effects of translation. I have been thinking that my words are mine. Furthermore, the aim in those processes have been, just like here, to write as close to the research as possible. However, here, **I am trying to figure out how to only write from halfway there, as that is to be the closest to the research.**

When I started to focus on a writing practice where the writing would aim for comprehensive sentences, it affected what movement the body could do. It affected what movement the body needed to do. Writing demands to physically being in another way and physically being less in many places. The demand caused need to become denser, more concentrated in space, slower. That caused a conflict to the movement that was being researched, and made it difficult to be in both states.

I could no longer be moved by the process, but was being moved by the conditions of writing. It directed and commanded the process to go somewhere that I am not sure of comes from the physical practice of dancing. The movement pattern and customs had to change to be in an other writing mode than what the research offered. I had to start seeing brown and mud instead of popsicles. I had to stop jumping around like a bouncy little colorful ball. I had to stop being cuddly with words or using diminutives. I had to stop being jumpy, whip my hair, do a little here, a little there. It seemed like that was not to write and I did not want to have to explain the style and aim of forthcoming text. If that is not in the text itself, **it does not do what it means to do.**

The attempt of writing cheerfully, zippy and ironic did not correspond enough with how to communicate clearly. The style of writing that I wanted to use communicated the way I intended to, to me. There was a conflict in me, over what this communication aims for, when there is a matter of being clear with the internal, but staying inside it.

To write in another way, I have to do (be) in another way. I try to stay in the past (when I was dancing like I wanted in the research) whilst doing the present (when I am writing and becoming something else). The words appear through afterthoughts or force, because I cannot actually be in space or action at the same time as I am writing or formulating sentences. Those are different presences. Those are different spaces and actions.

**SUBCHAPTER:
WHAT THE RESEARCH IS NOT**

The underlined words are the words that I have tried onto my research.

It is not non-cohered, misallocated, misplaced movement. Those are weak and non-specific definitions because a lot of dance is automatically that; still looking in different ways. To train dance is in much to train inorganic movement. Choreography can be to de- and reattach actions, sequences and patterns.

To unlearn — or is that just an other way of saying to be critical in the process?

To take something out of its context, filling or making gaps: Everything could be argued to do that. 'Un-becoming as in not having to become.

All choreography might not be about incongruence or incoherence between the mental, sensory, emotional and physical intentions. This is the **depiction** of that, not an intention of actually trying to do it.

It is neither disconnected nor ungrounded, other than by the looks, or in quotation marks. **Through continuous practice anything seems to become connected and grounded in the body. Repetition allows for awareness to unfold... Artlessly.**

It is neither incomplete movement nor not really [something] because it is what it is, for itself. In itself.

It is not really about imagining the body being passive, it is more about imagining what ones **image of imagining** is.

It is poor kinesthetic participation, yes. I think that one can be kept, except that I do not like the word poor in the context, as that imply a lack, deficiency or absence of something that should have been there. Everything is here, as it is supposed to be.

It is none of these either: quasi dance, non-participation, continuing thought and discontinuing moving, fun and pretense, performing performance, to seem to seem, intentions.

It is recollection and past tense but if that is not clear IN the movement than what does it matter to the spectator later? Or the reader now. ~~It becomes a gap between intention and outcome.~~ It is self assuring and illusional in text. It is also intentional in movement.

Everything is about absence and presence (in movement). It is something with feeling more present in some dimension of the body when another dimension feels absent. But the research is not about feeling.

Instant movement (well, it is only as if the movement is instant, because it has probably been rehearsed and therefore not an immediate response or reaction to the present).

Contingency — isn't that just life!
The substance of this is that:

Now I have been rejecting and negating some of the words that I have tried to apply onto the research. That is not the way to go either. Because the energy in the work has only been from yes's; acknowledging and affirming. With effortlessness, even to the not's.

The words go on and off and are applicable sometimes and sometimes not. Definitions here are shallow and unstable, while the dance research is precise in its shallowness and unstableness.

If I go through the words above again, **I may change my mind again. But the movement will not change.**

Perhaps, I should just not be such a formalist, not go through them again to be able to continue...

**SUBCHAPTER:
WRITING SKILLS**

This is silly but what is the equivalence to walking with stiff knees in a text? How do I make and feel space in the joints of the text without being quasi-creative?

Try out: This is a first person observation. I am going to try to place myself in a thinking-formulator researcher's body, at the same time as staying in the practitioner's body. Is it possible? The researcher is looking at the body, not only witnessing, but reflecting. Is it possible to reflect critically without judging, projecting? Protecting?

The research is to pretend to distance from the body (not sensing), distance from the movement (not being present, conscious or having awareness), distance from the context (being autonomous from the outer world. The pretense is not the same as the one that one commits to when being in performance, or as Performance Studies would call it 'is-performance'¹. So this distancing, how does it really do? Isn't the feeling that I don't really do? It is like trying to depict that the experience is not really experienced, at the same time as it is carried out. I commit to seem to not fully commit. But that is relative to what I think and know about commitment. To do so, I need to have had experiences of either observing others or myself when it seems as if one is not really IN the task, or in the moment.

To read this may be an experience of my process. Yet, is that not primarily an experience of (your relation to) words — through my relation to words about my process? I do not own the words that I write

(without renouncing from responsibility). I listen and read other peoples words — what and how they say it. I consciously or subconsciously like it, or if I think it is the right thing to say, I relearn and perform. They may resonate in me, or I might just unreflectively use them because I think that I should.

The studio process wants to take unmotivated turns, and the only explanation is an inner need to follow the movement of that turn. When I try to detect it, I cannot avoid to also analyze. I would create forced after thoughts and patterns with words. But things are just not so consciously or concretely connected. Things just want to happen sometimes.

I feel somewhat secure that I can make decisions with an awareness in dance compared to in a textual resemblance. I can be careless with the knowledge in dance and be aware of what I am doing. I am trained in being neutral to movement in relation to value, hierarchy and signification, more than I am in my relation to words. I can make choices, practice and distinguish details. I know how the body can think to do what I do in this research. I confide in my accuracy, or in the coherence between intention, execution and outcome. I can make choices of ways of presenting, or not.

With this document, I might think that I know what I am writing, but it might as well be an unaware carelessness. It feels lost and a little false from the thinking that happens in the body.

FOOT NOTES:

¹ Find more on page 50



From where I **write** over-situates me. I cannot distinguish what I am writing, not even at this very moment. (The subjective perspective does not have a recognizable form to me in textual work. One needs to be really trained to be subjective.) I make unintentional gaps and unintentionally miss sequences. I am not aware of the incoherence between my intention and the reception and the actual outcome. I do not have proper control over this. Translating into words is to place myself into an other field. I uncover nothing when I write yet I feel uncovered when my text is read.

I am searching for a form to write in the same way as my dance research **is**. I want to write something explanatory. As uncommon and unpracticed as the artistic field of writing is to me, it is difficult to write honestly, not reproducing manners and being aware of empty phrases. For that reason, it is even more difficult to adopt my way of working with movement, to my way of working with words. To be on the surface, not really move/write, not really do the (full) movement/writing (which then becomes another movement); to be oblivious. In awareness, with groundedness.

In dancing I may distinguish what movement consist of, point out components, detect dynamics and understand efforts. It is difficult to write from the body, finding voice, and it is even more difficult not to do so (which would be to implement the dance practice to the writing practice) when I do not know the first. When dancing, I know the connections in the body, whether the body finds them or not, I know the initiating point for efficiency to support a movement, I know what it is to project a movement — **hence I**

know what it is not. In writing I cannot find the same groundedness in the ungrounded. I find myself lost in negation when I want to describe my research, I describe what it is not. I mean, either I say *not counterbalancing* or I say what it is to counterbalance — what I am not doing. I am not at all trying to dance from the body, I am trying to dance on the body.

It is as when you walk on the ground but you are not really grounded, but when you are not aware of it, you cannot be more grounded than that. So I do not know how grounded I am in the formulations I make, and I cannot be more grounded because of my unawareness; because of an untrained awareness. Therefore, I cannot either put through my research per se, through this particular text, as it should be, because I should be precisely aware of the seeming to be unaware.

The words from within are not from within. Words are extracorporeal. They are not (from) in or inside of me. There were no words in the womb. Words are not in or part of the body to be traced, discovered and experienced. Neither in the studio, nor in the body. Words deceive and categorize. Words are molds to simplify or decorate. Words restrict and fix. Words make distance to others and oneself.

To stay in ones own image of ^{subjectivity} subjectivity requires an explanation and perspective from the outside of being aware of that it differs, hence one must move away from oneself.

But I let these words be temporary and ephemeral, otherwise I may change my mind and will not be able to continue.

subjectivity

CHAPTER ABOUT PREFERENCES: REFERENCING IN A SUBJECTIVE WORK IS IN A WAY IMPOSSIBLE TO NARROW DOWN THE SUBJECTIVE AND SELECT WHAT INTRINSICALLY IS BEING USED IN AN ARTISTIC PROCESS IS TO REDUCE THE ACTUAL SITUATION AND TO INCONSIDERATELY SIMPLIFY THE PROCESS HAS TRACES FROM REFERENCES FROM WHEN I WAS SEVEN, BUT ALSO FROM THINGS TAKEN OUT OF THIN AIR. THAT IS JUST HOW REFERENCES WORK IN AN ARTISTIC PROCESS

SUBCHAPTER: REFERENCES

My References - My Background

To reference means to carry back, so now I am going to carry you back to what my background as dancer and choreographer is. I have many to carry you back to, but I choose the following to show you a base for how I approach movement, dance, choreography and body. They are some milieus that I have been drawn to and that I have cultivated. Using some of the vocabulary from these systems, it does not mean that I am researching those systems, how I approach or interpret them, what they do to my work or myself. The reference are Authentic Movement, Laban Bartenieff Movement Analysis, Bartenieff Fundamentals and Feldenkrais Method.

Authentic Movement (AM) was introduced to me by Charlotte Darbyshire¹ and is used as a dance and movement therapy form with a deep listening to the body improvisation². Apart from being inspired to use elements of AM on my own, I have gained further experience of group and individual sessions through Irmgard Halstrup, whom works with AM and as a psychotherapist. The practice is to become ones own witness, in agreement with another persons gaze that witnesses from outside, without projecting, making associations, judging or presuming³.

Laban Bartenieff Movement Analysis (L/BMA) is a way through which I have become more aware of what movement consist of. I was first introduced to the system in my early teens by Alexandra Rudnicka and Sara Regina Fonseca whom were my contemporary dance teachers at the time. I studied Choreological Studies at Trinity Laban Conservatoire of Music And Dance, a development of L/BMA by Valerie Preston-Dunlop. An example of how movement can be decomposed is through this structural model: Relation, Rhythm, Dynamics, Space and Body⁴. It is an awareness of distinguishing what part of a movement that does what. This operates invisibly as a tool my processes of developing a dance piece.

FOOT NOTES:

- 1 Choreographer and co-founder of Candoco Company
2 Janet Adler, Offering From The Conscious Body (repr., Rochester: Inner traditions, 2002). Patricia Pallaro, Authentic Movement - Moving The Body, Moving The Self, Being Moved. (repr.,London: Jessica Kingsley Publishers, 1999).
3 Alder, Offering From The Conscious Body, 61-64, 77-90
4 Personal notes from studying at Laban, 2010.



Bartenieff Fundamentals and **Feldenkrais Method** have raised my awareness to see movement through dimensions such as mental, physical, sensations and emotion in the body and how they connect. Bartenieff Fundamentals is an extension of L/BMA, developed by Irmgard Bartenieff, with focus on the integration and harmony of movement⁵. Feldenkrais Method is a way of developing ones awareness of ones whole body through physical muscular movement⁶.

Some movement in my process can relate to what in Authentic Movement is described as 'invisible movement'; movement that does not fully come out⁷ and as stylised, practiced movement: It is "I move" contra "I am moved"⁸. That is however in an other context than the one that I am working in. I am working for a context to be seen and judged by a spectator. In the AM context, movement comes from inner impulses to move, one waits for movement to happen, and the movement is an improvisation. The different context should be pointed out as it has other intentions than the scenic context.

Laban Bartenieff Movement Analysis (L/BMA) describes I 'effort states' as actions that are incomplete or inner states⁹. I also come across 'shadow movement' which is described as involuntary, small muscle and gesture like movement. It is movement that to the eye might seem like an incomplete movement¹⁰.

That relates to one bit of the process and movement, but it goes back and forth between different depictions of states. Could I describe process as movement with moveable intentions? Separating the body's dimensions and a sense of awareness that the dimensions are performed?

FOOT NOTES:

- ⁵ Peggy Hackney, *Making Connections: Total Body Integration Through Bartenieff Fundamentals*. (Oxon: Routledge 2002), 31-38.
- ⁶ Moshe Feldenkrais, *Awareness Through Movement - Easy-to-Do Exercises to Improve Your Posture, Vision, Imagination, and Personal Awareness*. (New York: Harper One, 1990)
- ⁷ Mary Starks Whitehouse, "C. G Jung And Dance Therapy: Two Major Principles", in *Authentic Movement* (London: Jessica Kingsley Publishers, 1999), 54-57.
- ⁸ Vicky Karkou and Patricia Sanderson, *Arts Therapies: A Research-Based Map Of The Field*. (Edinburgh: Elsevier Churchill Livingstone, 2006), 233-270.
- ⁹ Sara R. Van Koningsveld, "Effort And Personality According To Rudolf Laban: An Artistic Inquiry Of Mobile State". MA, (Columbia College Chicago, 2011).
Colleen Wahl, *Laban/Bartenieff Movement Studies: Contemporary Applications*. (repr., Champaign: Human Kinetics, 2019).
- ¹⁰ Marion North, "Shadow Moves", in *The Laban Sourcebook*. (Hoboken: Taylor & Francis, 2011), 257-263.

What these references have in common to me, is the holistic perception of the body, how to approach body, movement, space and effort. They are to me about becoming aware through movement; to listen to and become aware of ones whole self, to learn from ones individual body and through experience, and also by observing others. In many ways, the body is being moved (by itself). They are not about an external gaze such as a spectator of a dance performance, thus do I not use them as choreographic tools but as preparation before the process that I am exploring. I am hesitant and restrictive to place my references to my actual research as that might misguide what L/BMS, Bartenieff Fundamentals, Authentic Movement and Feldenkrais Method are. I would like to make a clear separation between them as my research is breaking the fundament of these practices. It has a similar approach into processes, as I am affected by them from my training. They have different purposes. In contrast to them, the movements exercised in my research are absolutely about the looks of them.

=

So where my references are is not where the research is. So where is the research? What knowledge is it that I as an artist contribute with? — Is it like: calling things what they are not called in the real world so that they can be seen differently? -> Compiling things and the potentiality of moving things. -> Compiling things from different contexts, moving things from 'their' categories -> So that things can progress, so that things one wishes would change, could change and not stay fixed. (NOT SAYING MY "ART" DOES, BUT MAYBE SOME really smart ART DOES)

This is irrelevant, this is my opinion of *what art is*.

Within brackets because I am just pausing to think.
 Maybe this is what an artist 'knows' and what I should have been writing about:

Different time ways (find in manual p. Cosmos, Present)

Compiling things (find in... this whole document...)

Put things somewhere or in an other order ("-")

Ways of seeing (hope you see something through all these glyphs)

That it's good if you can shut yourself off from things if you want to do something and not half-do something.



PREFERENCES - REFERENCES

There are linguistic differentiations that can support the practice of efforts when approaching them through L/BMA. The process of practicing them is an aim to becoming the, rather than using or doing efforts¹¹. Embodying the efforts enables different ways of being, whilst using the efforts makes visible the active role of the one doing the effort, and shows the work of doing the effort. The body learns to be the movement in the practice, repetition and training. I search for ways of avoiding that 'deepening' and try to do the movement. While becoming the effort is not to (over)do but to be, I want to try to be the (over)doing and using of efforts. According to Laban it is impossible to half-do or mark an effort¹². Nevertheless, I do so. In my fantasy, I can. I can, if I think of it 'as if'.

The word 'show' appears 24 times in the manual.

I think that means that the movement then is an other movement.

(well, this is a paradox, as I actually try to deepen into not deepening)

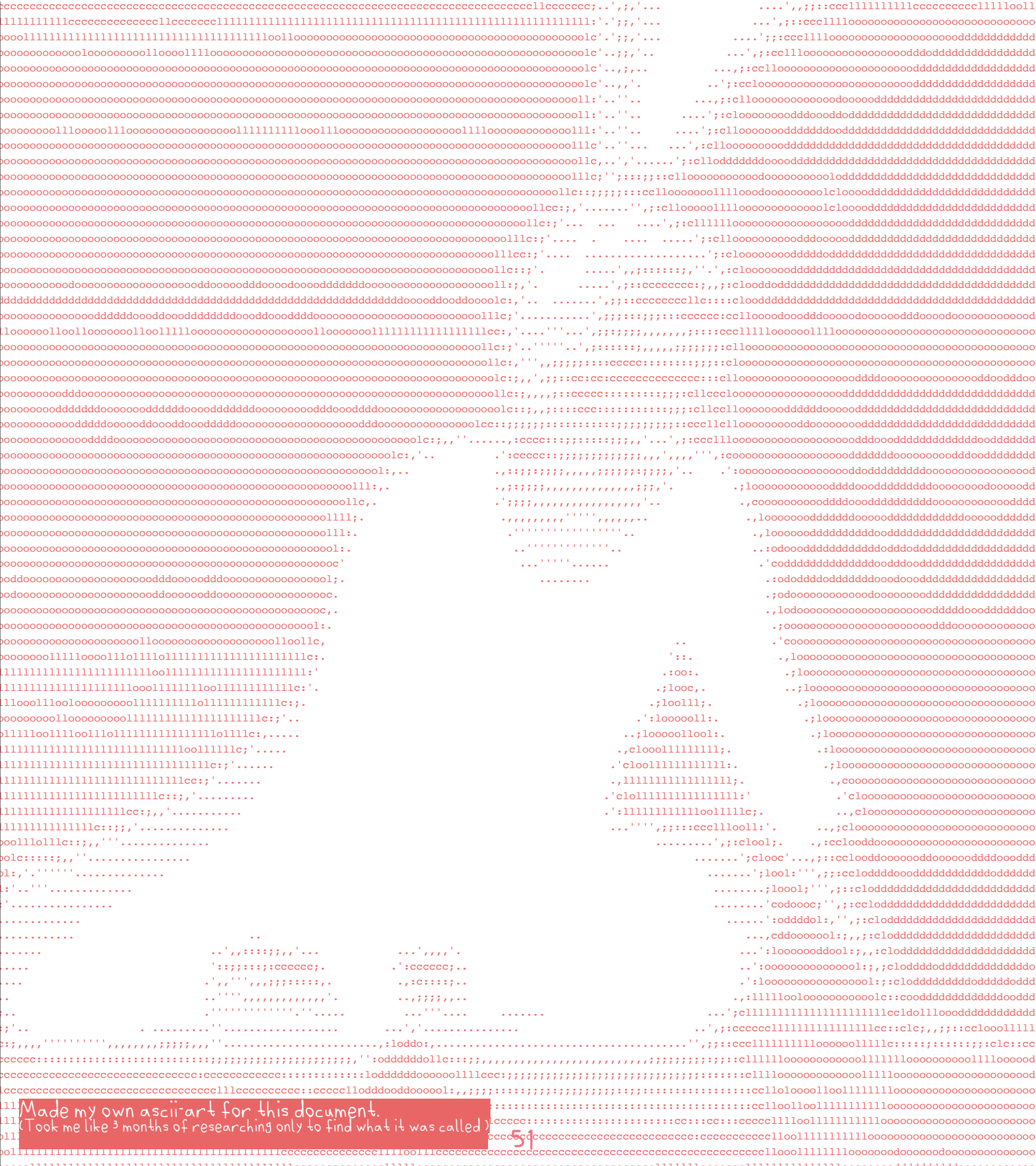
It may be with carelessness that I use the same or similar words, but it is with great respect that I see on the knowledge from my references. I would not feel the assertion of claiming their knowledge or carry them in front of my work as a cover up.

Another reference:

I am a little influenced by Performance Studies which looks at what is performed and where it is performed. My apprehension is that it wants to broaden our understanding of what performance is, as Richard Schechner describes it "as a means of understanding historical, social, and cultural processes"¹³.

FOOT NOTES:

- 11 Vanessa Ewan and Kate Sagovsky, Laban's Efforts In Action: A Movement Handbook For Actors. (London: Bloomsbury, 2019), 26-33
12 Ewan and Sagovsky, Laban's Efforts In Action, 26-33
13 Henry Bial and Sara Brady, The Performance Studies Reader (Oxon: Routledge, 2016), 9



Made my own asciiart for this document. Took me like 3 months of researching only to find what it was called

**SUBCHAPTER:
REALFERENCES**

A Reflection About References

Now I am trying to find a way of explaining why references has been a **huge** problem chapter and hindered me from proceeding in the completion of the text work. I think that references in artistic process are different than references in an academic context. The challenge has thus been to be in an academic context with my artistic process. My work would actually have to be something slightly different. Or I would have to present is in a prettier costume.

My research has not evolved parallel to theory and I have tried really hard not to persuade myself into believing that my process is about discourses or practices that I actually not have enough knowledge in to argue for. Might that not even be a little precarious/dangerous; to claim something, put it out in the world and loop a misunderstanding pattern which would be counterproductive to the thinking that those fields develop? I consider that I would disrespect both to the field of art and the field that I would try to place it in, place parallel to or argue for. The process gets obstructed by an 'about' as I feel a responsibility to stay true to it instead of staying true to what the practical research process resolves through itself. What if I am pseudo-contributing by writing? If I could say something with words, I would dance a less. The dance is a description of itself and its process.

I make things up, imagine and put different things together when I make art. I try to figure out what approvable references there are that give my making up, imagination and puzzling more substance? In what ways would my process be less credible by connecting it to youtube video compilations¹ or a conversation in public transport²? Or by referencing to all the shoe gazing⁴ and twee pop⁵ that I have ever listened? If the way they do things feed my imagination and joie de vivre it must be them! I do not go from there to more substantial or acknowledged resources. There is no need to when I can dig where I stand. Is it the way that I observe and listen to them, and from where I learned to detect and formulate how I observe and listen, that should be my references?³ I do not see a difference between the words inspirations and reference, when it comes to using yourself and your perspective to making things up.

FOOT NOTES:

- ¹ The All Rounder, UNEXPECTED Meme Compilation Part 12, video, 2020, <https://youtu.be/V8Tc-e6O63o>.
SpaceCow, Watch People Die Inside #7, video, 2019, <https://youtu.be/AZ-JH8llwg8>.
- ² Could be like: "It is cold in a frigde."
- ³ I am backing up with my background references, p. 33-36.
- ⁴ My Bloody Valentine, Mazzy Star, The Radio Department <3
- ⁵ Acid House Kings, Belle And Sebastian <3 <3 <3 <3 <3 <3 <3 <3 <3



Where are the references really to be taken from in order not to half-heartedly appropriate other fields to disguise the diffuse contribution that art can have to society on its own? (<-NOT SAYING MY ART IS! CERTAINLY NOT THIS PEA-PIECE.....)

Give pea's a chance, though**

What is the knowledge that I as an artist obtain and where is the research? I need to know that, to then know the intrinsic references for the work. But then, do I actually need to know the knowledge that I as an artist obtain? Where, among all the interdisciplinary, everyday, shallow thoughts is the skill of an artist? What knowledge do I contribute with through writing? Is the writing a production for productions sake? Shouldn't I just go and use my knowledge and **do** art instead of worrying about what it **is**?

Here are examples of references for me:

- 1 I would read a little in Austin's book *How To Do Things With Words*⁵. Then I'd get stuck on the front page and be like: "HOW TO DO THINGS WITH WORDS!!!!!!!!!!!!!!!!!!!!!!!!!!!!!! ? I WOULD DO IT LIKE THIS" That would be to say something and then do something and whether it would cohere or not, the words dictate what the following action is or does.
- 2 I would hear that the philosopher Gilles Deleuze gets connected to art a lot so I feel that I have to understand him. Introductions on the radio, on youtube and in books say it is reeeeeeeaaaaaalllly difficult to understand. When I eventually understand him I would have to understand more of his field, to be able to compare and understand better. For now, I am just going to understand this and go this far:
I'd read Deleuze and Guattari. Nice names. Well, the title *A Thousand Plateau's*⁶.
I'm like: "What about A Thousand Rideau's?"

open close open close open close open close*

* Rideau's

1000 is a bit over the budget. Could it be tiny one's?
Hum, a bit time consuming...
Just pretending will do.

FOOT NOTES:

- ⁴ *(Unrelatedly paraphrasing John Lennon & Yoko Ono who made art stating 'Give peace a chance', Lennon and Ono, 1969)
- ⁵ John L. Austin. *How To Do Things With Words*. 1962.
- ⁶ Brent Adkins, trans., *Deleuze and Guattari's A Thousand Plateau's - A Critical Introduction And Guide*. (Edinburgh: Edinburgh University. Press, 2015).

I would hear something that I cannot really remember about post-humanism and that objects have agency.

I would be like:

Wow, what if this ketchup moved me.

or

Here I've been wandering around thinking that I (!!) move them. :O

← Smiley. Means *surprised*

3

I don't mean to sound blurry or mysterious but some things just proceed not because I formulate the thinking. Or even think.

Okay, call me naïve, but: My thoughts are interdisciplinary and I am interested in collecting things — who is not? Collecting people, handcrafting, physical activity things, psychology things, philosophy & politics things, cultural studies things, crystals; different things. It does not necessarily mean that I know things, or know things about the things. I can imagine things, without knowing what imagination is, I can kind of grasp what I find is nonsense, without philosophically or socially having analyzed it (or even knowing if those are the fields that analyzes it). I know how some things are connected in the body, without knowing the actual physiological processes or anatomical terms. The thing on stage does not depend on me knowing that I know what I know. So what is the knowledge of an artist, the references in art making and the knowledge contribution? What do I know about language more than **that** I use it? I am quite unaware of **how** I use it.

Now I feel like a little shrimp.

It could be considered that I within the research have a responsibility to research and learn these things with more profundity. I have gone to other fields, thinking that I have been taking my responsibility as an artist, as a citizen, as a student. But then, I must reconsider and ask again, if that is the responsibility or if it takes the work and myself on wrong tours and misleads from where to actually go. (Dance, performance and other art can of course take inspiration and have references from other fields, but that is not my main thing in my works. Those are themes, not the labour).

References can be background and inspirations, but not anything that directly develop or support the continuation of the research. I am not searching for sense making (which I think that searching and detecting references is). It distracts me from working with the work. Is it something with using the not knowing as a platform to work on and not worrying so much about it? People can produce art anyway - regardless of its criticality or quality. So what is this art and for whom?

CHAPTER ABOUT CITATIONS: REDEFINING WHAT CITING IS IN AN ARTISTIC PROCESS IN THIS ACADEMIC CONTEXT.

THIS IS HOW CITING WORKS WHEN RESEARCHING ARTISTICALLY. THERE ARE NO SPECIFIC SENTENCES THAT HAVE GENERATED POWER OR SUBSTANCE TO THIS PROCESS. THAT WOULD BE TO FALSELY ADD SOMETHING THAT IS NOT TRUE FOR HOW IT WORKS.

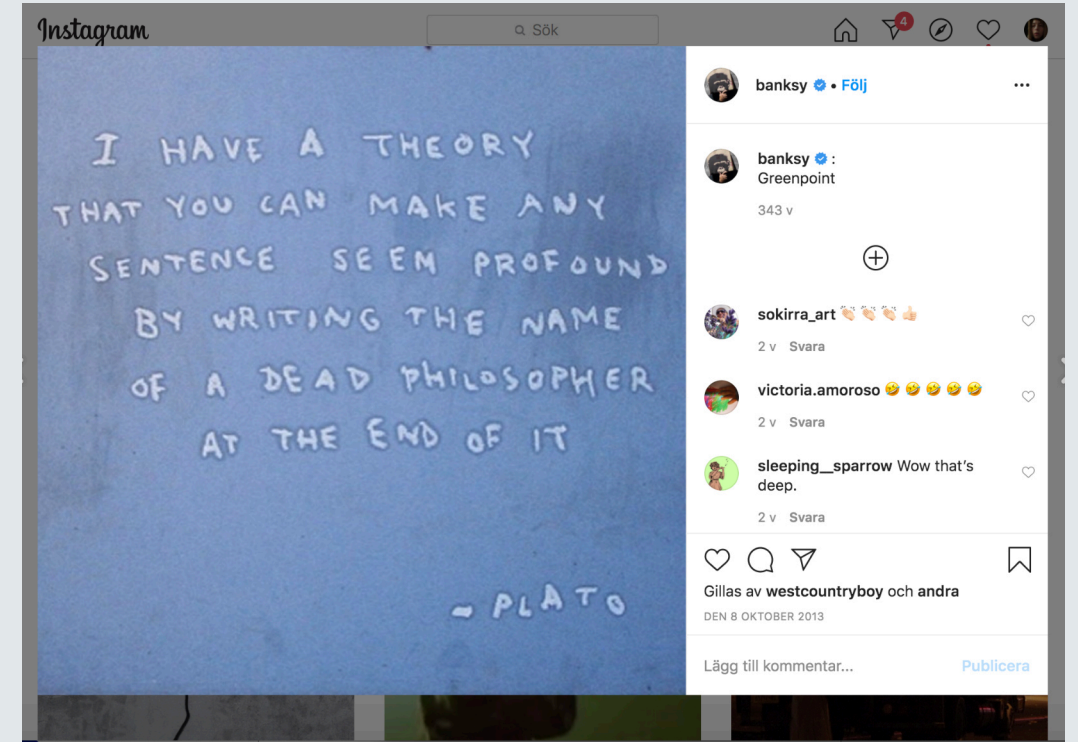
THE FOLLOWING IMAGES HAVE BEEN ESSENTIAL CITATIONS ABOUT AND INSIDE THIS PROCESS.

CHAPTER: CITATIONS

THIS IS A GOOD ONE:

Fig. 1

Comment: I think this says a lot about the approach I have had in this research and Banksy is a much recognized artist this is not taken this out of the blue.



MY BROTHER SENT ME THIS ONE:

Fig. 2

HUM, I THINK IT IS BETTER TO IMAGINE THIS IMAGE INSTEAD. IT IS ENCOURAGING. IT IS A TEXT. IT IS ABOUT BEING GENIUS / DEEP PERSON. Cute. IT IS LIKE EVERY TIME MY BROTHER AND I TALK on the phone and are like nah nah nah ABOUT THE ARTIST.

Comment: No comment, really. This got too internal...

I still wanted to fill out this space. It looks good seeing it from afar.

THIS ONE:

*Tänk inte, bara gör.*³

[Don't think, just do.]

Alicja Rowinska

Comment: I feel it like you cannot do and think at the same time. It touches upon things about and in this research.

FOOT NOTES:

Fig. 1 Banksy, image, 2013, https://www.instagram.com/p/fNpQfrK-yl/?utm_source=ig_web_copy_link.

Fig. 2 There is no Figure 2 (in the document).

³ Upper secondary school teacher in Physical Theatre and Contemporary Arts Studies when I was 15-17.

WHAT A GREAT TEACHER.



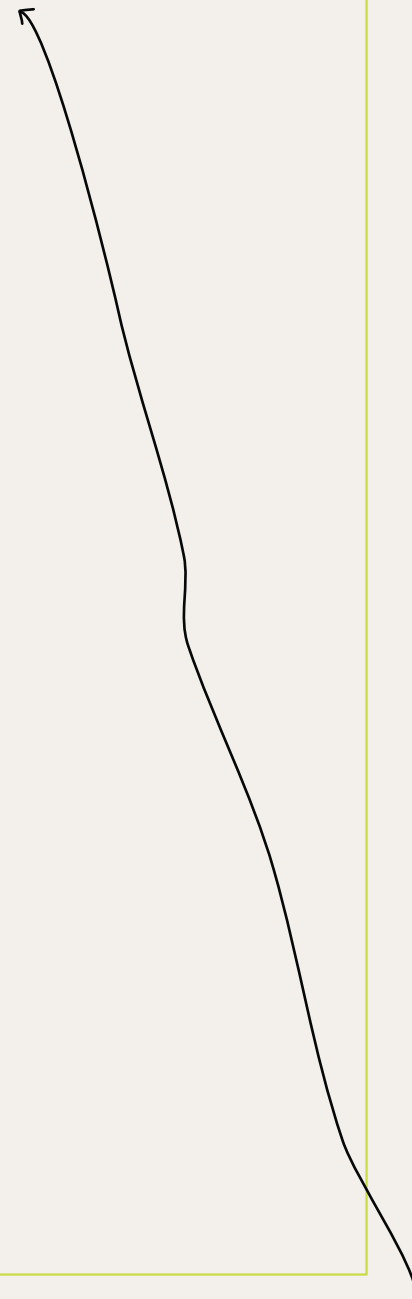
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Conclusionito:

"I'm a mover."



Thank YOU:

Ami Skänberg Dahlstedt (for role modeling a loving dance industry environment, mentorship and consistently inviting me to new spaces)

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My dad Lennart for making space at the office so that I could have somewhere to practice.

My brother Victor for mocking (& making) the artist.

My dear Simon for translating me to myself. Cheesy but true.

BACKSIDE OF THE TEXT

B. E. A. U. T. I. F. U. L.

Full stop.

In dance and
dreams,
anything is
possible.

Till ångarna
Explanation: I
put these
cherubs with
my face
pasted on it
so you read
me as kind
and not so
harmful. If I
sound
aggressive or
so in the text,
I say
something
else with this
image.

"FINALLY" SOMETHING

← That's just a smiley

"BACK TO BASICS"
?



or is it??

"If you think you need to read it, do it."

"I didn't read it."

"I recommend this"

"This should be mandatory"

"Modern Classic Academic Text"

"I didn't read it but
I'm positive."

"I'm surprised by the skills."

I'm not.

Purchase inside
MADE MY OWN FONT for this
document.

(Took me like a week of researching)

Would you like to use it too?

One words: Mesmerizing.

I can give it to you on a USB stick.

Free of charge today

"Many pages but it's because
there's lots of empty space"