

BEHIND  
THE SCORE



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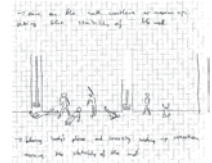
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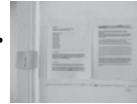


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Is this a solution  
to your problem?





Mala Kline in conversation with  
**LILIA MESTRE**

**MK: In your text you write about warm-up. It is not just a physical warm up you refer to but also a kind of warming up of one's own life, meaning rituals that touch upon affectivity, attention, displacement, agency etc. You speak about states of heightened attention. I find this very beautiful. I would like to ask: have you yourself developed a specific practice that facilitates these states in the frame of your performative work or perhaps also a practice you use in your engagements on a daily life basis? If so what is this practice, how do you practice it and what does it do?**

LM: I have developed a performance practice. It's a way of awakening the sensations in the body and awakening the vocals that allows for opening and letting go of whatever is tensed and closed in the body. This performance practice is about being attentive to sensations and cultivating awareness of in and out of the body, so you can feel much more or acknowledge more than you normally do when you are not paying attention. It is about recognizing tensions and enclosures, recognizing the stuff you do habitually and mechanically every day.

For example, at a certain moment I recognized I was too closed and determined on my own path, not acknowledging anyone, and I realized I was getting sad and closed. One thing that worked well was to smile at people on the streets. This pulls me back and opens me up a bit. It softens relations. It's a way of slowing down and pulling back (a bit) to look into the other. This is how I connect different practices. The acknowledgement of what is in the present comes from a warm-up technique, from releasing and opening up to see every single thing and give everything the same value. One can practice warm-up technique in daily life. 'Oh, that sofa is amazing!' And suddenly I feel curiosity about things that surround me. The things have qualities and properties. And their colors and shapes can make me happy. That's the kind of warm-up I speak of. It's about getting out of thoughts, out of categorization and trying to 'understand' everything. And just be more amazed by what is there so one can start playing with it.

**MK: When I hear warm-up it makes me think of an alchemical fireplace and the transformation of matter. I see a pot and**

**someone in the pot being cooked up in order to transform. And in a way as I understand you the smile, to pay attention is about coming in the present and becoming open, attentive, listening to what is there. Somewhere in your text you say: 'I listen to things and things come to me'. When you are willfully practicing the states of attention how are then things coming to you? And do you make a gesture of opening up so that something becomes a political act?**

LM: This practice makes me see things. And I see more than the surface. It's not just the sofa. It becomes the material, color, sensation. The awareness of its properties expands, even where it comes from or what kind of style it has. It has a cloud of information around it, which is possible to play with.

Sometimes something comes very strongly apart from the object or person or environment and gets really close to me, which I would not see if I just pass by without paying attention. It gives me a direction. What I like is that I can't just ignore them as things. They become more equal. Their value is heightened.

They have a certain history, a trajectory of development and transformation in time. Objects are a bit like dinosaurs, they pass through this amazing amount of time and they contain knowledge, which passed through them.

**MK: Do you consider them to be living or animated entities?**

LM: I consider them to be living in the sense of (a) process, all materials pass (or are forced through) transformation, all their shapes, colors and consistencies. Life that passes through them that i forced upon them. I don't see them as animated. They are silent, like stones. They live in a temporality where time is long and where their transformations are much slower than ours.

**MK: I saw a sound-piece by you, Live-in Room. There I had this sense of a different time, of different worldliness. I remember distinctly an experience as if something was shifted, the whole space, the presence of things that were there, through the sound. Were you working with different temporalities, affectivity and materiality of things in that piece?**

LM: Very much indeed. We tackled the sound because it itself is not visible and it compensates the 'l' or the visual orientation we have. I like the sound of the heater for example. There is something soothing about it. It's alive in a sense that it is producing something. It is there as much as you are there. If you listen to that it just makes you relax. It's the same with a water boiler. It brings a certain warmth to the environment. I am interested in the affectivity produced by the objects. It is a way of relating to objects and working with them without trying to, not humanizing them. It's difficult in a way because this is how we know things – through us. I like them to have a life of their own that intervenes with ours.

**MK: In Live-in Room you open the space like a landscape of the different temporalities and affectivities of things, objects and sounds as events. You create an environment that has a kind of heightened sense of live-in. How do you then create this experience for the audience? Do you amplify the sounds of objects that are a part of this environment?**

LM: We have recorded sounds that correspond with the objects, or better said the sounds they produce. But we also record the outside environment of the place where the Live-in Room is situated. We shift slightly the natural sound of the outside like the trams that pass, we make them pass by just a little bit too frequently and that then becomes puzzling. So it is about shifting just a little bit what one already knows about a place, which can make the affective work because it is not 'normal' anymore. Then you have a relation with it or become aware of it. You acknowledge the sound and it starts doing something with you on the level of sensation. We also work with positioning people. People guide us in the space. If we play soft sounds it calms the atmosphere down. Or if people are too busy we can overwhelm the soundscape and then we can calm it down. It is a quiet piece.

**MK: At that time you had a sound lab also. Why this interest in sound?**

LM: Sound disappears. It's there and then not there. It's ephemeral. And it's about sensation.



If we speak about the voice, it is the vehicle that allows for communication between in and out of the body. What I like is that it is hard to grasp and immediately say this is this or that is that. It is hard to be referential. Sometimes you have a feeling 'I know this, I recognize this' but you have no idea what it is. I like this sensation. All the knowledge that passes through you, all the experiences gravitating around you, everything is accompanied by sound. So sound can be immersive in the sense of self, of the world. The parts are somehow connected, because sound is not divided, you don't know where it starts or stops. It waves. It penetrates. For me it fulfills the idea of affect or how I can perceive affect and understand it. That it is there without meaning. But it is still there, still crossing you.

**MK: When you say 'it is hard to be referential' you mean that sound can place us in spaces which it is difficult to say what they are because they are so much in-between the fixed categories as we know them? In the text you speak about 'making sense(s)', sometimes in plural, and I am wandering if making sense for you means to understand something or if it is an affective experience?**

LM: Making sense is a human capacity. We put things together. Even if you look at an abstract painting or images that seem ungraspable you still project a sense into them. We produce meaning all the time. When I say that I refer to harmony it means I can put all these elements together in a certain way. The red can be more important than the stripes. I can create a sequence or an environment. It's more about the depth that the logic, a depth to make something possible, to interact with, to navigate through.

**MK: When you say 'it's more about depth to make something possible' do you mean that you attempt to create environments that allow us to make sense from different possible perspectives?**

LM: If I think of Live-in Room, the choice is of being in a domestic environment that everyone knows very well, and the attempt is to transpose it onto perception layers, so that it operates on different levels of meaning. This is a room and everyone understands it as such, but if one moves deeper into it, it has a history, powers, energy, etc.

It is more than one thinks. Also everyone comes with one's singular history that starts unfolding there. Making-sense is making your-self available to discover something.

**MK: In your text you speak about two things at once. In relation to writing of (performative) events you speak about the 'play-act' as well as of 'acts of resistance'. If writing as a play act is about playfulness and improvisation, in what way is the writing resistant? Towards what does it resist, what context or logic or productivity? How does resistance work? When you are scripting an event or reality for yourself or for your audience, how do these two acts work?**

LM: I think it is resistance against modelisation, against a given reality. I have a feeling reality is being more and more conventional and appropriated with technology and stuff. There is the certainty of the machine, of the recording that makes things real or assumes that we all see things in the same way. There is a kind of pre-conception of things, homogenization of an image. What I want to communicate to people is the possibility of 'I am here now seeing this in this way'.

And that this is as real as what you might be seeing in it. Or what this might make you think about the conventional or unconventional reality. We do not see just one thing. We always see many things at the same time. Images come to you. Sensations and memories of similar situations arise. Resistance is an individual path. And as much as I like the common, I need the individual. Among all things that surround me, this is how I perceive, how I understand or live something. Resistance is being your-self, being able to feel it and being able to communicate it.

**MK: In 'I am here now seeing this in this way' I feel an emergency of being in the present. You speak about it a lot in the text. And also when you speak about ethics you speak about it in terms of temporality. I think this is a very interesting connection. So what is it about 'being in the present' that can generate resistance or resilience of some sort?**

LM: (laughter) I think it is just beautiful. Perhaps it's connected with contemplation. I get a similar feeling when I am at the ocean in Portugal and I can see very far and where the wind and the scent are very strong and I am dis-

armed. I can't think about anything else. I am simply feeling it. And there's a great sense of being part of it all. There is a sense of togetherness. I have a sense of arriving into the here and now. Thought is still there but it is more like the process of acknowledging. And I have a lot of time. Like in dancing. I am touching the world. Maybe the resistance or resilience as you said comes from freedom. Maybe it is a strange word to use since freedom is such an overused word, but perhaps I can say freedom as the possibility of being and communicating in this specific way.

**MK: You speak about ethics through relation to time and transformation of time. You say: 'Let's say that all of us work (deal, are in touch) with ethical parameters and self-knowledge in order to process the continuum. The simple fact that nothing stops can be a very cruel condition of life. We can't pause, rewind, sustain or stop any event in a systematic use of time. In the arts we can bring questions of temporality and linearity to the front, we are occupied with suspension and transgression of time and borders in order to access the complexity of life, and here I can see**

**a radical difference between life and art (and very much with performance). Performance transforms our regulated conception of time but life goes on, on the tick of the clock. But they transgress each other, create passages in between and re-invent themselves.'**

LM: The ethics come in if one stands for another kind of time, which one can't apply to the tick of the clock (but you can transform it a bit). We all live with great intensity. It is not just a personal problem. It is a general issue. I link it to ethics because I think one can no longer relate properly to things under this pressure, not even to oneself. How can you be reasonable if you vibrate with certain intensity all the time to the point that actually you feel lost if you are not overproducing. How this affects one's self-esteem? What you are here for? The important existential questions become a byproduct of the 'tick of the clock'.

**MK: Let me resume. You say: 'Making-sense is putting oneself into availability to discover'. You also say: 'To be present is to touch the world, to be really there'.**

Are you saying that we don't have the time or don't know how to take time or pause to 'be with the world' and not continuously be 'project oriented' in a sense of 'projecting ourselves out of here-now towards some other place outside of ourselves or towards the future'? The time issue resonates strongly with the issue of presence. As if we need to slow down to be present in the present and that can open access to another kind of connectivity with the other.

LM: Yes.

**MK: And then you say: 'If I would think about transposing my practice (choreography) to the public sphere as a proposal for resistance and observation, I would maybe like to import a score (for example Lisa Nelson's Tuning Score), into the private and public spheres as a counter social choreography. Time would become contracted or expanded. It would be a way to perform, experiment and communicate the doer's observation in a daily regular situation.' I'm curious now how would that be or look like because this would be practicing ethics in daily life. Why you give an example of Lisa Nelson's score?**

LM: It is such a clear score. One can just say 'I' and say I am practicing the score now. The simplicity, the fact that one can slow down one's own movement or stop and just be present. One can repeat or report: I feel like this now. These can be nice tools to try in a public sphere. They are not big events. But they are informing oneself and other people around about another timing or another sensibility co-existing with us. It's about slowing down. It's about small things. These are not big events. How do we find a way to just tweak a bit and then suddenly there is... Wow! Space appears, maybe space-time. Although nothing has changed yet one starts to see something one hasn't seen before.

**MK: It seems it 'makes sense' to bring this practice into public sphere in relation to ethics because ethics is about the 'good life'. I understand why you speak about ethics. But I am curious if this practice can generate transformation or the tuning of attention when applied to public sphere.**

LM: This I don't know. I never tried it. It is an open question for now, an attempt to imagine how to practice it in 'real life'.

**MK: I'm curious if you would apply these ethical principles and take them seriously as an experiment to their utmost consequences. In the institutional context of Bains Connective what would it mean and how would it transform how you generate processes, dialogue, relations, engagement etc. and how would the context respond.**

LM: I think it really works. It's relational. The practice influences the way you deal with your every-day life, listening to yourself, respect of your-self, respect of the other. This is where ethics come in. If you look at things differently, you treat them in a different way. And that's how you deal with the other. Are you available for the other or not? It is not about extreme generosity. It is simply being there listening that makes you manage things in a different way. To not project so much but wait to see how people respond to things. It was interesting now to work with the cultural department at the Commune and their politics. They asked me to come and curate something. I am faced with how I deal with these people and what they want from me. It makes me happy.

It's an opportunity to apply the same way of listening to this specific situation. To see the specificities of this concrete situation, to see what do I think about it, to involve people in decision processes and to think together with them and not only respond to their demands. I can apply these ethical principles of work of which I have talked about earlier to a public sphere under the radar of politics and the new elections with all the pressures that come with it. It is interesting to bring these principles into "reality". It is an experiment that makes me curious. What is this situation? How can it work? How can we do this together? Not to become one but become one for this situation.

**MK:** Many times you refer to 'the political'. The Political act is 'a re-actualization of relation of self and the other', is 'to give voice to the other', is 'the way we place objects, matter, or cultural value of how we perceive the world', is 'the way we pay attention and the way that generates our making of reality'. The political is about the 're-distribution of senses', a detour from anthropocentrism towards a democracy of things, matter and objects. How does the political engage you in your work and life?

**LM:** I see it as a capacity to act and make a choice of action. There are many ways in which one can act. One's own act has an impact on the environment and on one's own self as well. It is the organization of these impacts and the consciousness of it that makes an act political or not. So if I am completely unaware of re-percussion or unfolding of my acting upon the world I am maybe apolitical. But perhaps I am political if through my experience I understand how things could function better and how I think things more in 'harmony' (as a possibility of continuation, of flow, of not being stuck) or how to be contingent so things not have to break in a hard way. The political comes from a choice and from how you relate. Working with the Commune as a curator I understand their difficulties and I have my difficulties also about whom I will invite, not wanting to compromise my choice. So it's a question of how we negotiate, what we each give and contribute to the environment we are creating together.

**MK:** On one hand you speak about the political and then about ethics. Is there a difference for you?

**LM:** Ethics might be principles of life and the political is about the action with regards to these principles, their use in the practice of life. Ethical principles come from experience, from being there and having time to look.

**MK:** I'm asking you about the political because the more I speak to different artists, the more I have a sense – which still is just a sense and not a verified fact since it is hard to see the present from an outside perspective – that it is about life as such, about beingness and slowing down, stopping, opening up to be available, to accommodate life and its flow through the spaces in-between. I think this is a kind of ethical stand. Ethics that emerge from the circumstances in which we live that push us to want and desire a certain transformation necessary because of the personal and collective crisis of life and work that has to do with the shrinking of space and time. This ethical call is a response to an emergency in the present. How can then politics operate in public sphere? How do you act or how do you weave it in reality of life? Do you create new models like vehicles for life that can engage us in different ways?

LM: Bains Connective is a place where long-term practices can be accommodated and this kind of moments can be inscribed. A pass too. Both examples aim for other kinds of practices, where my own artistic practice and engagement with others goes along. I think these are organizations that are more operative in the field because they take autonomy as an essential condition and contribute to politics in larger scale. Their way of functioning establishes a certain politics. Also with a new project called Morpho, which is a group of people operating on the base of alternative currency. Thus I can construct, participate in and observe alternative ways of functioning in collective projects that develop and test micro political formats.

**MK: How Morpho (house) functions?**

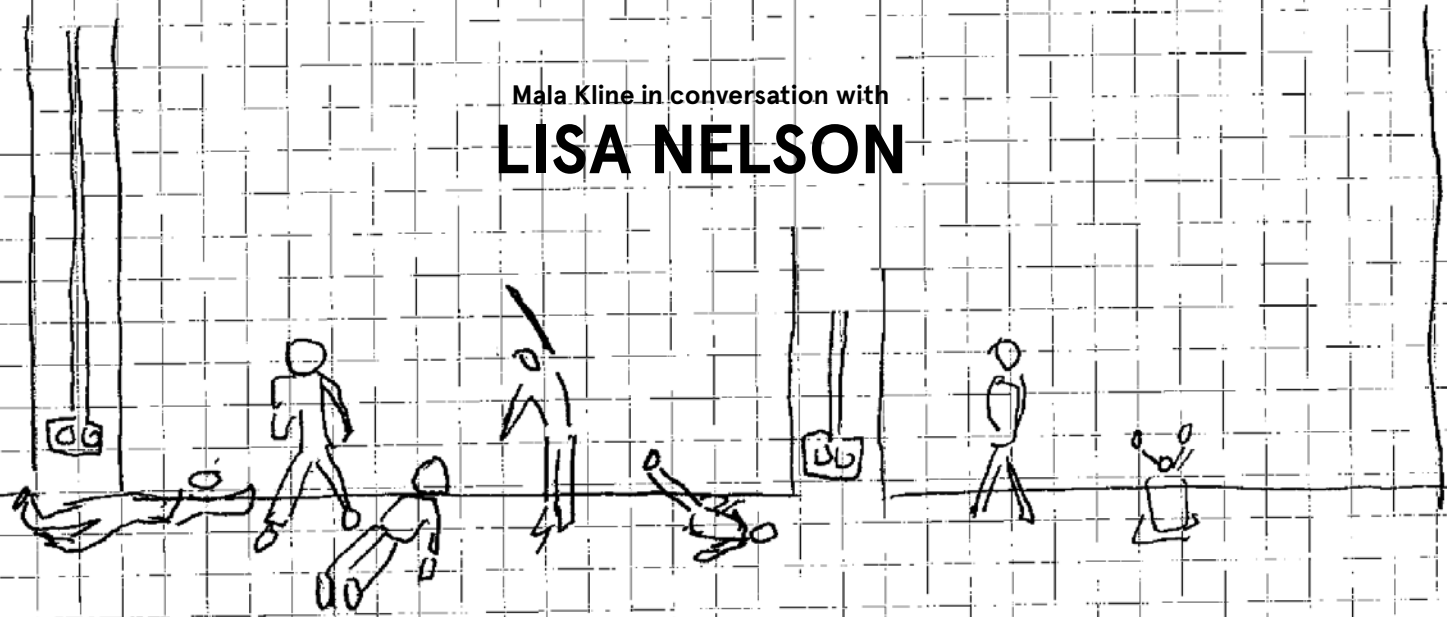
LM: There are four organizations that share a house in Schaerbeek and some individuals to start with, so there is a lot of in-between spaces. It's an opportunity where all these questions can be asked. Am I there as Bains Connective or as Lilia? It engages people who are in a residency at Bains Connective but there is still a question of how others

get involved? How we link to other people to be in relation and not an isolated or closed institution? The house is divided into several unit parts, not by rooms or property but by functions. There is a silent room, a construction room, an office and many other rooms. I don't go to my studio and then show something to others. We all practice in the same spaces and we'll cross where our practice meet. We all work together. It's a little like a community house. We want to see if it is possible to develop an alternative currency. This idea came up because of the loss of subsidies that have been reduced to a minimum. We are in a precarious situation but we have knowledge. We know how to do things. And perhaps these are not just artistic practices but they can be shared with a larger community. Perhaps they can be used to warm up life and enable us to see it in another way. It is an experiment for three years. I cherish individual paths and sometimes get scared of it getting lost in the storm of the common, or better said scared of the either/or situation. We have to work on both, the individual voice and the common, and on their relation. Perhaps it is a ques-

tion of cultivating the differences between our different unique voices, like permaculture.

→ once on the well continue or move up  
using the stability of the well

Mala Kline in conversation with  
**LISA NELSON**



→ following body's phreze and curiosity waking up sensation

**MK: You have committed your life to dance, to improvisation, to research. Throughout the years you have developed your own dance and performance practice, which you teach and occasionally perform. What has driven you the most over the years to insist on doing what you do? What drove you towards research more than performance?**

LN: To be in that personal desire, to be in the state of making, of channeling and then giving form to something. If artists can easily keep creating, whether it's writing, painting or whatever, they don't have to find a public forum. But showing things is one of the ways in our culture that we can access outside of ourselves. Though probably most showing that happens is constructed by commerce, for so many of us it is not what we value the most. We value the time that we spend creating, although, to perform, whether Shakespeare, written text, choreographed movement etc., you have that great opportunity to be present. And that is also the biggest task: how to be in the moment, whether doing movements you've learned before or being a

permeable entity that reads the signals of the environment. That is the gift when I go see a dance performance—when a performer is present, really present, not just in their head to meet their appointments in space, but living in their bodies. That has always been what has attracted me to watching a dance rather than what the movements are, although this is a bit contradictory. Because I feel like I can see so easily where movements are coming from. I can see if they are coming from a cellular place or from just sleep-walking. I think other people pick up on that also and they can recognize a different way of being or a way of being that is more alive than what we usually can see except with little babies.

**MK: Can you explain in a simple way the practice of Tuning Scores you have developed through the years? You talked about rawness, about a dancer being in a naked state, where there is just dance and humanity. How does the practice of Tuning Scores address this?**

LN: The Scores are really just questions. And the questions arise directly from doing and looking. My question to whom ever I am playing with is what are you

seeing? And how do you value it? What is its value? I'm helpless to understand in the dance field why people make choices they make about movement, presentations etc. So I wanted to have a way to dialogue in action about moving and seeing. There are many levels of feedback particular to dance and dance behaviors. Our underlying animal can easily and instantaneously be accessed with a simple trick of closing the eyes. Then our reflexes and our senses are much more highly intuiting what's going on in and around us. There's feedback from our own body-systems. Every action is visible. I might do this action (wave away with a hand) but you may notice what happened right at the beginning, before the action (of waving away) appears. I find that dancers and all kinds of people I've worked with are incredibly precise in what they notice. What they express or articulate about what they are seeing is usually not as sophisticated as what they are noticing underneath it all, which is what they value in order to feel good about themselves. Then there's reflection. Because watching dance is so much watching a reflection of yourself because of its abstractness.

The scores are all a feedback system, extrapolated from what I see when I'm looking at movement. There's fast, there's slow, there's stop, there's go, there's posture, composure of the body, there's side, there's back, and there's relationships. Our animal is very important. It's about what we need to know: Are you coming towards me or are you going away from me? These are very simple animal perceptions. Peek-a-boo is an elemental game you can play with any baby or animal. It's about looking at these very basic perceptions. What is a dancer doing in front of me? Are they thinking? Are they feeling? Are they present in this room? Are they present in their thoughts, thinking about the future...? What are they measuring? So all these things are visible.

Tuning Scores came from trying to find small units of play and feedback systems that you can practice, constantly cycling between observing and proposing. And then there are many possible questions you can explore within the practice: What is a single movement? What is an action? I can be just measuring, looking for its end, to be able to call it (End!).

When am I making a proposition? How long do I speak before I wait for you to respond in our communication? It's measuring also the normal daily life, perceptual measures. It's about how skillful you've become to survive, no matter how many layers of difficulties and troubles you perceived and reacted to through your life. This simple game of calling Ends, this constant feedback system, also starts to build history. So from the very beginning, whatever game we're playing (solo propositions/multiple playbacks or single image/single action score, e.g.), it isn't about describing your perception in words. It is simply about measuring it. (End!) You can more finely indicate when a movement has either arrived in awareness or when it's fully perceived as a singularity. And often you don't notice it ended until it's gone a little too far. These practices give a simple way to start recognizing one's own redundant strategies and patterns. By playing with other people you can see how differently they perceive these moments. And you can cultivate patience. It's a kind of meditative practice. It is very much about being-in-action. You can try on other people's strategies.

Not by asking what they are but just by observing them and playing back what you've perceived. And observe what happens to time. Time is a tool. It becomes evident that time is not linear, is not linear in the body, is not linear in experience, is not linear outside of us. The story that emerges out of the very first action, even if you didn't notice it but you've noticed that other people did, is a constant unfolding. It might re-build something nobody could have imagined. It might fold back into itself. The practice is also being attentive to the local environment, wherever you are. Often we re-enact things that happened in the room we're in that we would have no knowledge of but discover later—the cellular history of the space, of the walls, of what the room has observed and absorbed. So it is a feedback system out of linear time.

**MK: Before feedback as a system of communication between in and out, which also means applying their different strategies of translation and processing of their impulses, is there a focus on 'inner work'? Do you practice a particular kind of inner work within Tuning Scores?**



LN: Yes, what I just described is only an outer score. There is no outer score unless you work with inner scores. And the inner scores are about being physical. They are very simple practices of observation. I'm working from the way, as babies in early developmental stages, we moved to auto-stimulate ourselves. The constant movement of the baby is very meaningful to the baby. This movement provokes sensation. So auto-stimulation is the basis, the beginning of what I call getting physical. I propose very simple things like following maps of the skin, for example. This is putting oneself into direct relation with the environment. How do you organize your movement to provoke sensation on the surface of the body? You can do that lying down so that you are in touch with the simple interface of the floor. Within your own physical puzzle, you move to provoke sensations along unbroken pathways along the surface of your body. The layer of skin is an unbroken surface. Within the practice, it's your journey, your physical map, so you can stop along the way, you might shift into another sense or attention but you can keep coming back to the map of the skin. So, through auto-stimulation,

you are starting to identify your appetite: Do you want to move? How far do you want to move? Do you like that sensation? Do you hate that sensation? Do you move away very quickly from it? Does it remind you of something? Does it make you cry suddenly? Do you have a memory of being in a similar postural constellation? I just offer these practices and we do them very simply. Then come the bones, the muscles, and there is an opportunity to to not make anything, to just track your experience, your desire. Thus you are coming into a kind of auto-communication.

**MK: Is auto-stimulation through movement, which is always an interaction with the environment, the main focus of attention? And what is the role of the gaze in your practice?**

LN: In these starting points, yes. I can identify: is the floor touching me or am I touching the floor? It is extraordinary to me that I can make that discrimination. I can also move with that. Does touching my body with my attention feel different than touching my body with the table? That is a very mysterious question. Before getting into 'provoking sensation on

the body', I introduce the question about movement and stillness. Just warming up in the present. Noticing your appetite for moving and not moving, however you perceive that. How do you know you are not moving? How do you know you are moving? What is moving when the physical body is still? There are just questions. The practice moves you into these questions. But it's not about language. It's simply a knowing. The practice might provoke more questions for me that might either stop me to consider or motivate me to move in order to taste the difference.

Within these simple practices, I also add the eyes. The eyes are dominant. Not what we see with the eyes but the way they integrate our postural tone. For instance, focal depth—their measuring of the distance between us makes me think and feel differently. It changes the compression of my organs and the way I breathe. The small orchestration of muscles of the eyes is deeply integrated both with our organs and tone of our muscles. Beginning with simple actions of stopping and going, moving and stillness, working with eyes open and closed by your own decision, I then offer patterns of coordinating alternating eyes open or closed while moving or still.

With these, you can become aware of your own patterns and see what is your own desire, your appetite to move and to taste sensation. I start to notice if I like a sensation or not. Do I want to stay with it or not? I start to see that my body is often making choices for me and that the patterns of the body that are so essential to its survival are also flexible and can be redirected. I start to see in a physical way what triggers my patterns—do I want to move or not? Stillness becomes a sanctuary and movement becomes an adventure, and vice versa. It can shift.

While watching people working with this, you start to notice how extraordinarily sophisticated your own attention is, that you can read what might be going on internally, and finally you can notice how the room itself coalesces into a pattern with no one inside it being attentive to it. So you become familiar with what's moving, in you, in the room and watch your own strategies of surviving observing. So the observing and the doing is the same activity. Some people are playful and automatically create games in a simple inner score. Some love to be lost and just watch what happens and

there is a lot of in between and different ways. These simple physical warm-ups provide an opportunity to start to locate or get familiar with your inner scores and what they do for you, whether they function well, whether they stimulate you or hypnotize you. The next stage is to work with the same score patterns and see how they interface with other bodies, a less stable environment than, e.g., the floor. I used to do a lot of playing with the eyes' behaviors, but often I am working with just noticing. Then people start to play by themselves with what they discover along the way. The details of the physiology—the focus, the tracking, the mechanics of how I shift attention within the visual system and from it to all the other senses—become evident through simply pointing out the many behaviors and functions of the eyes.

**MK: I read in the publication 'Before Your Eyes' you write: 'The act of observation changes the observed and what I observe changes me.' I'm curious how that works in your practice?**

LN: If my body is like a reflective container of what I take in through my sens-

es and I move my attention to observe it, I am transformed by it. It reaches into my body. It appears in my conscious awareness wherever that is (sometimes it is not in my head but in my finger or...). What I observe changes me. You need to change your organization in order to receive an impression from the environment. I'm constantly changing my filters and my body itself is a filter, filtering to accommodate what I already know. That's the whole problem. You might not know your body knows but your body recognizes things way before your attention/awareness might meet it. Or in those moments when your body and your mental attention are synchronized, you can just be moved by something or it moves through you. How I observe changes what I see. And what I observe changes me. It's a small microscopic tuning. A new filter is tuning in to be able to perceive or organize something. The words: perception, organization, image, meaning are synonymous but some of them imply more movement than others. How I organize my body to think and talk is quite a dance. Just to look at you while I'm talking changes my ability to organize my thinking.

**MK: A lot of dance I see is very formal or very theatrical or very conceptual. Forms of spectacle. I'm curious if through the craft of meticulous work with the different bodies we are, which includes working with attention, listening, tuning, positioning of the body to receive, movement, adjustments, awareness of feedback systems that run while we take part in them, awareness of constellations of bodies in space, relation to the environment etc. something else, a presence, is evoked?**

LN: I think that provoking a feedback through movement is sort of the bottom line. What can we do with or through movement and from the urge to dance and from within a vacuum of culture? I was born in NY where there's so much culture but so little of what people are born into seemed experience-able. Simply moving for pleasure or because I felt I had to, was a starting place for me. I was looking for the experience of being transported, transparent, while unaware of the need to be creative. I can initiate things and I am aware of my initiations—patterned responses to environment. What does my body do? How does it shape that initiation or response? What am I looking at when I am looking at dance?

**MK: It is interesting that you call it a response. It is like you are suggesting we are always in an inter-space and that we are always moved.**

LN: Yes, and I wonder why it is difficult to just let be and be moved. Why is this difficult for us to access? I have to mention that contact improvisation is such an enormous opportunity because it is so clearly physical. It focuses on a very simple relation to weight, one's body falling in space. And often this reality has so much demand—someone's weight is pressing down on me—and I can learn to counterbalance them or they might rise or we both go down together. Working with these basic physical forces of momentum and weight, I can experience being moved in a very literal way. For me, being moved happens through other senses as well, so I try to take away the layers of the onion to look at the other things that shape my dance and have different ways of organizing a response than through surrender to gravity.

I had a period when I just 'read' the environment, letting it move through my senses, and observed myself being moved by it—like a sound behind me causing me

to turn or tilt my head. In performance, my only job was to make the resulting movement more visible, bigger, manifest in action, all the relationships of it, rather than just listening in stillness through all my senses. I can make choices what I want to focus on, what I want to follow these many different signals in the environment and my inner environment. With this practice of listening/reading, I never was at a loss for something to do. I found it much more interesting to be inside the adventure of moving when I could choose to be moved. The eyes are constantly being moved. It's the way they are designed. They track things. And the body will follow if there are no other constraints. We're designed to follow and explore the environment we find ourselves in.

**MK: As a spectator I enjoy to watch people simply in the undoing of themselves. Then I don't have to look at what you call sleepwalking but rather something being born in the moment. I rarely experience what you call humanity manifest through people when they dance.**

LN: Yes it's so rare. I made my laboratories just to be able to watch what I love to see. That was the only place where I had the freedom to work with a variety of people to create these scores and conditions in which I could see beautiful dances. The laboratory is just one solid performance. There are tricks I have found to produce a certain state in which these things can arise in front of me and which I rarely see in dance performance. And I hope that people in the workshop can see that it's possible and get an appetite for it. That there is a possibility that they can choose to explore however they like. That they can have an experience over time that they can remember. I'm quite baffled that it doesn't happen as often as I would hope. Teaching is always too short. But people might have awakened the appetite for the practice to continue it or their own creative desire to cultivate something like it, so they can live in it rather than just pass through an experience. For eight years, I practiced the scores with three other people with absolutely open time. That worked in a really different way.

**MK: You speak about a certain 'state' in which we begin to be moved? What happens in this 'state'? If I am moved what is the source of movement? Is it the inner space or the environment?**

LN: I can only be personal. In dancing I know I have certain appetites, sensorially but also of what I want to look at. The question that comes to me is: How does one recognize the opportunities to be moved, where I can be a passenger on the movement rather than the driver? So I make sensational analogies. How does that work with my eyes? When do I notice I am simply taking a ride or when I am initiating a change of direction? I can observe automatic behaviors within any of the senses or systems in my body, like breathing or skin. It's been convenient for me to talk about maps. But my experience when I touch the skin isn't in the skin. It goes deeper into other parts of myself, into my thought and my emotion. I can manipulate this focus easily. If for example we touch one another, I can listen, but I have to organize in order to listen, I may have to move or I allow myself to just be still and listen that way. I can

reorganize my tone—relax or add tension—to experience in a different way. And I am moved by my curiosity and can explore your touch or expose and offer you different parts of me. Or I can shift into my weight and mass of my body and not be in my skin anymore. These re-directions are an action that needs no more thought than noticing the tissues I am embodying. How can I as a dancer be organizing that kind of relationship to the environment? I'm open. I'm in the relationship. I'm following the relationship. So it does have to do with tuning into a certain time, patience, and the rhythm of listening.

**MK: In certain techniques, evocation has to do with craft or crafted way of exploring what is there in the now on a sensorial level and that resonance on other different levels of the body. So it's about how can one be in an interaction, being focused, attentive, listening, tuning?**

LN: Yes and really cultivating that awareness. And it is also about the mechanics of it. Why this organization and this tuning? Yes, it is observation and memory.

**MK: Is it by being in the minute micro-scopic work that moments happen as opportunities where you can take off? And the practice works through you but something else is there? When you're no longer moving from thing to thing but you are moved and something is appearing, emerging through. I'm curious how are movement practices vehicles of presence and how this presence is experienced by dancers themselves but also by the audience.**

LN: I don't see a lot of dance because I never liked very much to see it. So my opinion is based on not seeing that much. But I do differentiate very clearly when I am watching something whether the maker is interested in movement or not because I think it has never been the bottom line requirement for choreographing. In the Western concept, it could be about moving people in space, about design, about energy, but actually investigating, interrogating movement is very rare. So it narrows down the number of people I enjoy having a dialogue with. In my own case, when I decide to show something, my contract with the audience is very clearly about being seen and

making a proposition of something that might be interesting to look at. So that's been my constraint. And so over the last years because invitations have gotten so little for performance, I'm trying to loosen up what I know Tuning Scores make evident. To kind of frame them as a demonstration about looking, to make them into an observatory. I felt the need to know what kind of decisions dancers are making in the act of dancing. That's why the feedback system is so important for me. So doing these performative quasi-lecture-demonstrations without verbal explanation could be entertaining enough even for the people that are not interested in movement per se.

**MK: I interrupted you when you started to explain about the feedback. So could you explain the feedback?**

LN: In the inner work there's first the feedback from any movement or gesture, a quality. If you are observing your movement, every movement that follows is the antidote to what comes before. I create the illusion, ok let's say it's a fact, that every movement has consequences and each consequence is a next proposition. And I include stillness

as movement too since it needs a lot of movement to maintain it. Already I become aware because I am watching. I'm starting to separate out when my body is taking decisions for itself and when some other part of me is making decisions. And I can follow that more closely by noticing the tuning of my attention. The body can move, the attention can move at the same time. They can be in synch, they can be out of synch. This creates different appearances. We do have that ability to have a split attention, to be schizophrenic in many ways. That's in my inner space. And when it comes to relating to others I'm also watching desire arise and what is the feeling of it. I want to stretch. I want to pause. And while I am watching what's in front of me, the same desires are arising. Simple things, like: Stay there longer. Don't stop. I didn't even have a chance. Let me see it. Taste it. Stay there. Or Next. Or repeat repeat repeat. It has a rhythm.... You start to taste when these desires arise in watching, in trying to organize or give yourself a good ride as an observer. It brings out layers of desires one has for what one is tracking. So we share tools, verbal calls.

Calls make perceptions very explicit and one aims one's call into the space, like editing, wanting the space to receive it. With no hesitation. I am constructing a relationship with whomever is in the playing space and with whomever is there in the room because the calls are actions and they have consequences just by hearing them or uttering them, whether the external image itself changes or not. Applying that circulation of desire, I can see when I shift attention from sense to sense, and I am building a model in my own experience of being able to shift when I am looking at anything.

**MK: How do you provoke feedback? Either you propose something with a call or..?**

LN: Yes, or I create a physical activity.

**MK: And then you observe feedback that comes from that and what it stimulates?**

LN: Yes, making it an orderly and very simple activity. I am watching the phasing of my attention. Every time there is a shift in my attention, I might indicate it by raising my hand to become aware of my own pattern of attention. And every-

one else is doing the same. So you can see when sometimes everyone raises hands at once and it's interesting to know what provokes that kind of consensus. But also I start to realize what I am actually watching. Sometimes I am watching content, sometimes physicality, time or form. And it feels like it comes partly from the proposition in front of me, what each person provokes in my attention, and partly from my history and expectation.

**MK: You are explaining a decision for an action and then a feedback as an inner process?**

LN: And then making it explicit by calling it out. Once you call out loud it also becomes a feedback to the whole room. And it has consequences in the imagination and the action in the space. And the consequences initiate a new feedback so each is a feedback to the other. Calls and actions keep feeding back, have consequences and become feedback for the other.

**MK: When I watch the Scores being practiced or performed I feel desire for time so that what you call feedback is real and connected with what is really going on with the people in the space.**

LN: Yes you have to take time for something to happen, for your imagination to engage. Take your time because there is nowhere to go. How long does it take to see? Or just to measure how long the proposition is? In one score, the one who proposes calls 'Begin'. In a way, declaring that they want to show us something. Though my attention on them may have been there long before they call it, this just makes a clear frame for the person who is proposing what they feel is the beginning of a unit. Then everyone, including the proposer, is in a position to measure how long this proposition can be. And the first person who calls End! removes the possibility for anybody else who has a need, appetite or curiosity for a longer time frame to express their measure. We adapt to the new reality. Also the time between the end of one and the next beginning call is unknown, could be an instant or an hour later. The time is open for looking and tasting the space until the next proposition arises from someone in the group.

**MK: When I watch the Score I look at how people individually and collectively make decisions and from where they make them, whether decisions are forced or negotiated from the space in between, from listening to what is taking place in the process. Sometimes I desire to watch it long, not knowing how long it takes. Time changes its quality as well as our way of being there. What are the conditions for a different experience of time?**

LN: It's about tracking the conditions as they are actually materializing. You need to be able to be tasting the materialization of the context even though it has certain pre-made constraints. So you have to watch and observe and wait. Then it's about commitment and the opportunity to offer yourself different experiences of the practice.



Mala Kline in conversation with

# NIKOLAUS GANSTERER



**MK: Recently I got a hold of your publication 'Drawing a Hypothesis'. The publication focuses on diagrams as media of research. It's a "reader on the ontology of forms of visualization and on the development of the diagrammatic perspective and its use in contemporary art, science and theory". The publication itself is a kind of diagram, a "figure of thought" in which narratives and ideas contributed by other artists and scientistS besides your own trace the speculative potential of diagrams. Why this interest in diagrams?**

NG: Diagrams work on so many different levels. At the same time they can reduce complexities by creating another complexity. So in a way a diagram always has a reference to a larger group of meanings, problems or subjects. They are communicators and operators. They have a certain form of agency in themselves. As I am very interested in relational forms of working and thinking, the diagram is a helpful tool to work with. It's not only a tool that configures a problematic. At the same time it also helps to configure our or – at least – my ways of thinking. It works in both

directions. It can explain or abstract something or create on a small piece of paper a complex relational network of meaning. That's why I am so fascinated by diagrams.

**MK: In what way is relationality of key importance in your work?**

NG: From my perspective and experience I perceive the world as something highly relational. Nothing exists without other things. Or at least, when you take something away from an entity, there is an effect on entities connected with it, even if it is a small effect. Diagrams are sitting directly at the center of this problematic. They permanently act and reconfigure my or our way of thinking when we work with them or when we read them. But I am not a scientist. I work with them as an artist. So that's what I was researching when I worked on this publication project to see how one diagram could be understood in different ways, directions through different people, what kind of speculative potential is present within them.

**MK: What do you mean when you speak of a diagram as a figure of thought?**

NG: A figuration is a form of constellation. As we know, for example through the whole imagery research done by Aby Warburg, our perception is and works through relations. If you have three images on a blank piece of paper and you re-position them in relation to each other, you can permanently create new meanings, without any words spoken, just by having three images. In this sense it becomes clear that things don't exist by themselves and that we always create meaning through the relation of things to what surrounds them. We don't live in a visual or sensorial vacuum, rather under permanent influence of other things. This too became apparent in a molecular and quantum science. The mere presence of the spectator changes the experiment. On the micro-level everything is deeply interconnected. For me diagrams can bring this interconnectedness into a form of abstraction where we can start to understand things and communicate our understanding of them in a non-linear way. I guess you know the phenomenon, when you are in communication with someone and by putting a word in the space the other can answer.

In making something 'public', the other can react. Even you yourself can react to it. That's the secret behind any work being done. Everything that is put into or taken from the world changes it. At least that's my understanding of them as figures of thought. There is a whole discourse around the term of the figure and many different ways of understanding it in philosophy and linguistics. I am interested in the relation between form and figure. It's a fictitious line where you move your thought around a certain subject. There's a problem, you think and ponder around it and you can do so by creating movement so that you are inscribing something in the space of the thing. That's what I call the figure of thought. By communicating it, by writing it down, making a drawing or a performance around it, or a certain gesture, it allows other people and yourself to get in contact with it and communicate your position in relation to a certain problem or subject.

**MK: How do diagrams as figures of thought act? What is the form of their action? What DO they do to you or to the world when put out there?**

NG: Think of the world as a multitude of little agents, smaller and bigger. They cluster and separate again and again. It is a highly active process. They have a certain direction or intention. In that sense I am proposing a dynamic model, not a static one. Maybe that explains my tendency to think of abstract things as something dynamic, something having an intention and a direction, like a vector, something that is highly re-active. Especially when I refer to thinking or to the way we make sense in the world. This is perhaps why I tend to the performative. Having a background as a visual and installation artist I have a fascination with drawing. Drawing gives a possibility of watching oneself thinking. You leave traces on the surface, which creates a possibility for you to position yourself to it afterwards or while you do it. I am interested in the action, in the process, in the transformation, in watching one thing become another thing, become another thing, become another thing or entity.

**MK: Could you say more about transformation and what exactly it means for you? Recently you had a solo exhibition 'When Thought Becomes Matter and**

**Matter Turns Into Thought', which is said to be "a fundamental research in the field of creative working processes". The title seems to me to capture the core of your artistic endeavors.**

NG: When matter becomes thought and thought becomes matter. For me that is a working method. I start at a specific point with a specific question and develop from there the next question while making this process of thinking or reacting public. That's the reason why I often use mind maps and protocols in my work. In German there is a word *Aufzeichnung*, which means to record but also to draw. It is a process of writing, drawing or inscribing things into the space. If you have, for example, a movement, and many ways of writing it down, you have many ways of recoding and mapping it by means of writing and drawing. Then you lay everything in front of you. That for me is a very exciting moment. Many things can start from there. It is the first step of filtering things, the notation starts. This brings us to the research *Choreographic Figures* I am currently developing with Mariella Greil and Lilia Mestre.

**MK: When you speak about Aufzeichnung as a key word of your creative process, I feel it's all about observation and our role as observers in any kind of creative process like the process of thinking. You display the process and make visible how the inner cognitive processes happen.**

NG: Yes, it's about watching oneself operating, thinking, sensing how knowledge comes into the world, how we learn, how we forget. All these for me are central and key questions in my work and especially in my research. Any form of sense or decision-making wouldn't function without these. The gap between perceiving and naming, things we can see and things we can say. Speaking creates a form of limitation, which is great because it forces you to make distinctions and you need to filter it. I am fascinated with inner cognitive processes and sense-making before it comes to the more rational way of expressing things. In academic writing one tries to be as precise as possible and build on positioning oneself in relation to the world through questions and answers. But when it comes to other

more performative ways of operating you can say yes and no at once. You can be ambiguous. The same agency I find in diagrams. These in-between and undecided spaces I find very interesting. They offer different readings for me and for the audience. And this produces another kind of knowledge.

**MK: Your work is a close examination of knowledge processing. You trace our desire to understand, you demonstrate the physics of explaining, the possible diagrammatics of research.**

NG: When I talk about my artistic work, it's about the artist perceiving something and then communicating it through different means to a wider audience. I try on the meta-level to shift the attention to the various forms of inner processes in relation to outer processes. It's a bit about researching about researching or about talking about talking. It's like what Andreas Spiegel says about my work: It is creating a certain form of constellation where it's less about what than about the different ways of explaining and showing, which sometimes creates a bit a more scientific or laboratory set-up but all

these have to do with the key questions: How we learn things and how we communicate them. What brought us to that point of view and not another?

**MK: In the booklet for this exhibition I saw a beautiful photo-sequence of drawing a hypothesis. It made me feel the insistence throughout your work to return to the space of hypothesis as a space of annunciation of something that is possibly to come. Are you intentionally insisting on a mode of hesitation and openness in your work?**

NG: I often feel drawn to the space where things are not fixed. It's a form of freedom but at the same time you don't come to the point. You stay floating. The trick maybe is to find a balance so you can navigate like a bird or a captain in a boat following the currents not to crash against the shore. Sometimes I have difficulties when I produce the work. People want to name it. When I work in the art field with the galleries it drives them crazy and me too. They want to pin it down. They want to know the dimensions, materials, how it's put together, costs. They try to fix it.

In the last years I developed an open practice where I have materials and I make installations with them but things are rarely connected firmly. They are fragile and only loosely fixed. They don't last forever. The piece claims the space in a form of a diagram but is temporary. It is difficult for galleries. If I enter with this practice into a performative arena then people can cope with it because the main focus is on intensity and not so much on materiality and spatiality. This is why I wander between these two fields and these two concepts (visual and performing arts). It is interesting when I discuss the work with performers and dancers who train with their bodies. They have different questions than people from the visual arts.

**MK: In the workshop 'Notation Between Thought and Matter' you gave at a pass you spoke about a line of thought that becomes a line in space, a line verbalized, a line drawn with the body. You examined interstitial processes, practices and knowledges produced by scores, from page to performance, from word to mark, from line to action, from modes of flat image making**

**towards transformational embodied encounters. I'm curious in what way are these encounters, to which the process leads, transformational?**

NG: We only have the body. It's our house. And we're all very sensitive beings. So I always try to bring the work back into relation with the body so that it again becomes something where one body can meet the other body and where you also perceive your own body. We cannot be without the body in the world and it shapes our understanding of the world. My wish is to bring the work to the body level.

**MK: Is this an attempt to, in your own way of display or perhaps demonstration of cognitive processes, open and access through your practice an alternative space of knowledge (production), perhaps embodied knowledge produced through affective thought? Do you desire to go further into this direction in your upcoming research?**

NG: Yes. I am very excited to explore in the direction of embodied knowledge. From my background as a visual artist and through the development

of this practice I am now on the way to head more in the direction of embodied knowledge and gain the understanding of how this works. This is the core intention of 'Choreographic Figures', the three-year research project I will do with dancers. In dance there is a lot of knowledge about how this works. Often I experience that when you enter with your concepts from one field into another field to see how they work in it, you can actually learn a lot. That's how social anthropology works. As a foreigner you learn a lot by being a foreigner in an unknown context. So for me it is a way of pushing myself in a place where I don't have that much knowledge. I have to find the words, the language, and through that the process of understanding starts to unfold.

**MK: You say that the hypothesis 'marks the threshold between the known and the unknown'. It seems to me that you are building your practices on these thresholds.**

NG: Yes. Threshold is the gray area where suddenly you have no more means and you are no longer secure and then it becomes intense for yourself and interesting.

Suddenly you have to be very active to understand things. It's simple but it's what we had to do in the workshop. You have your habits and a way you walk the city. But when you step out of that space where everything runs automatically and there is an obstacle so you have to make a detour, suddenly there is something unexpected and you are in an unknown territory. From here it gets interesting. Sometimes it's good to provoke or push ourselves in a new and so uncomfortable situation so you can feel happy to discover something else.

**MK: So you intentionally set up contexts of work that are resistant to habits or the comfort zone and which can offer the obstacles for you to push against? Do you apply this to life also?**

GN: Maybe on a daily life basis it is different than in the artistic research process, where you create a frame and then step back and look at it. If at the same time you are also changing parameters of your life it can be quite exhausting.

**MK: We spoke about the role of transformation in your work. Do your practices trigger transformational processes not**

**only in the context of your artistic research but also in you as a person?**

NG: Absolutely. I think I'm one of the old school artists that think that you can grow through your work also on a personal level. We're cultural workers. We do work to survive so on one hand it is business. But on the other hand it is so beautiful if the work can bring you forward in your personal development. I am interested in that. I am not Jeff Koons who thinks: it has to be the most expensive and I want to have a good life. Maybe because I come from a Catholic background and somewhere I think that art has nearly a pseudo-religious role in my life.

**MK: Yes, but maybe your idea of a good life differs from Koons'. Can you give an example how your practice has a transformational effect on you?**

NG: Well I gain an understanding of how humans function. That's on a basic research level. Yesterday I had an interesting conversation with a friend and she said what would happen if you would go into an exhibition and find the work you have done fifteen years ago. Then we talked about how much we transform. When I

was 20 I wasn't making good art but it was important for me to make it and through that articulate myself and proceed. So I hope that I don't stop at a certain moment with the process and get lazy saying: ok, this is my vocabulary, I'm in it. It's legitimate to do that but it's not so interesting.

**MK: Yes, but why not laziness. Why always work and self-improve through work? Why not accept what is? Can what is, be enough?**

GN: Yes. Lately I have been thinking more about the whole concept of work because in the last 10 years I have been constantly working on one project after the other, defining myself through this articulation. Art creates my identity but at the same time it is crazy, exhausting and can turn self-destructive. But it still gives me the feeling that I live intensely and that I am somehow closer to the world by creating another mode of being in the world. Maybe I don't go on a vacation but rather do a project in a foreign country and meet new people that I like a lot, to get in touch with people. But this whole work ethos is in fact very questionable, that we define ourselves so much through work.

**MK: It seems transiency and flow characterize not only your work but also your life. Everything is in a kind of state of becoming, a movement, of discovery perhaps, through spaces, through diagrams, between different perspectives and interpretations.**

NG: I think in the new research project Choreo-graphic Figures many things of earlier work will melt into it on a new level. It will go into the direction of embodiment, towards a more holistic understanding of the body and the body thinking. We'll work with what we call states of thinking-feeling-knowing through the body that are permanently intertwined. At the moment I still lack the right vocabulary to explain what it actually is. It is more like dancing around an empty circle. It will be filled with experience, dialogues, colors and feelings. We will develop a glossary of figures of expanded choreo-graphies. Then I will know what it actually is and will be able to talk about it further. Now we're at a point of moving into the unknown in the research.



# LINE 17

**Act 1 – A play**

**Part 2 – An experimental list**

**Chapter 3 – A short story**

For an experimental writing score, I decided to take the 17th line (counting from the bottom) of each page in the chronological score. I ended up (of course) with a large quantity of partial sentences that I tried to make sense of. Each exercise consists of three sessions of the "Writing Score".

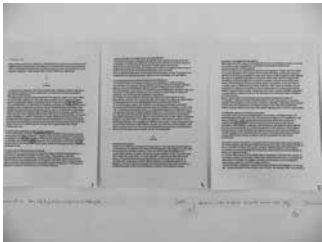
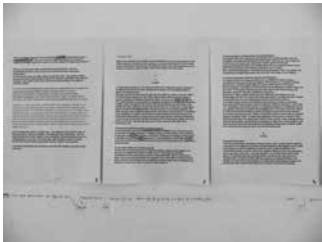
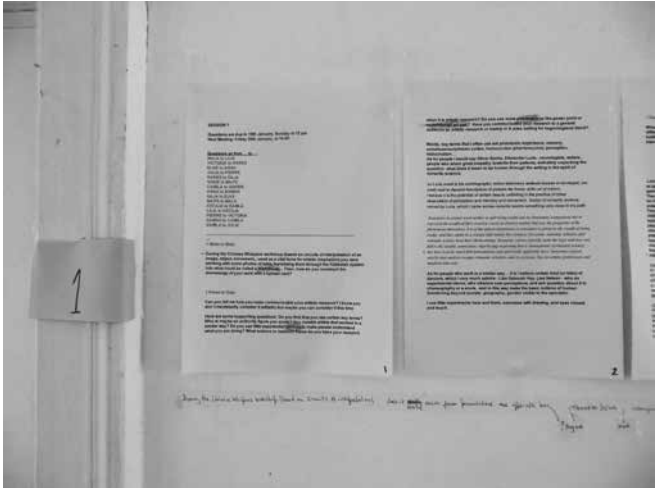
I used three different strategies to bring the material together. The first is a play between A and B, the second an experimental list, and the third a short story.



# Act 1 of a Play

## Session 1, 2 and 3

In this part you can read what I deleted from the original text (indicated by strike-through) and the words I added (indicated in bold). I linked sentences with each other in order to create a possible dialogue between two colleagues in a post-graduate research program on performance and scenography studies. They are sitting in a working studio in Brussels.



A: During the Chinese Whispers workshop (based on circuits of interpretation) ~~of an~~  
~~Nor does it did~~ we easily reached firm formulations and universally applicable laws. ?

B: That's sometimes logical, and intriguing to me, Here is where ~~stops~~ the picturing ~~and~~-opens up into something else, and functions in order to deliver the wanted outcome of the play.

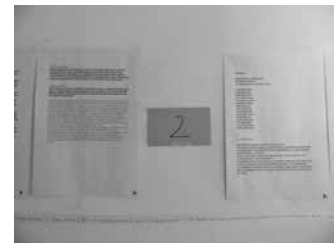
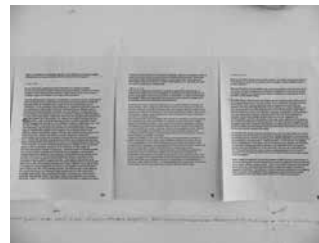
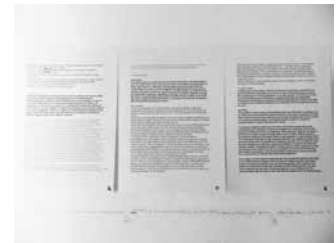
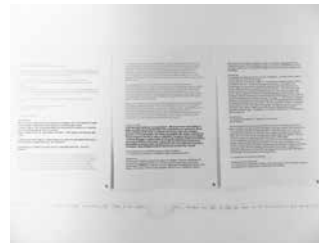
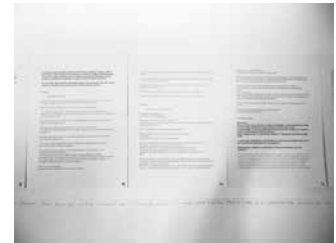
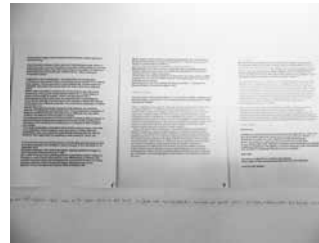
A: Disharmony and visitors take over ~~of~~ the system. While ~~to~~-dealing with more complex and mostly latent emotional and mental rubbish. It's totally understandable that they also desire us.

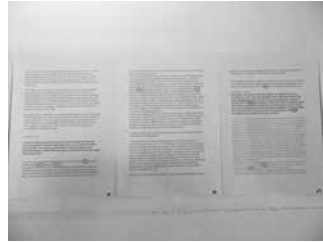
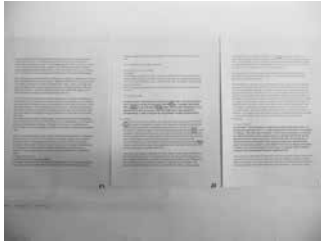
B: Resonance ... Does it stage a kind of re-enactment rebellion?

A: (This has maybe to be discussed ~~with~~-around an object or surface ~~by~~-to enhance its characteristics and associations, you spoke to me about some place else.

B: Yes. Someone has left an apple last week on the trash and the flies remain there, like perpetrators ~~and~~ which deprives them of their names and faces - in some way they kill...

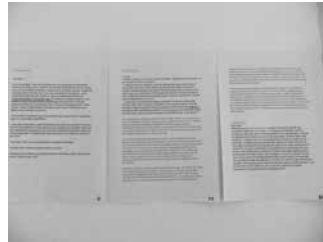
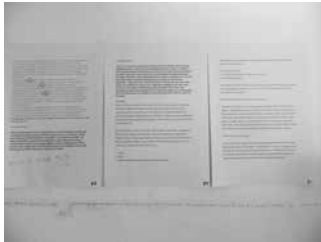
A: (Thinking) Interesting. I wait and while waiting, I see him doubting, trying and thinking about Persona ~~is~~ as different from the co-authorship. The bureaucrat "persona" is rather a ~~Your~~ 'normal' life practices, ~~and~~-proposing another way of dealing with time. ~~and~~





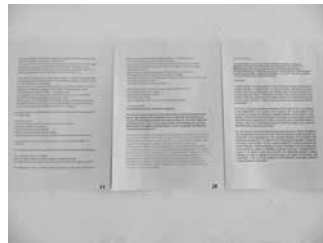
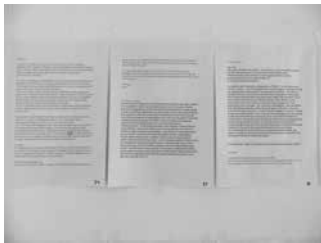
B: Relations there are not linear, they are from different natures and belong also to death. For example relations are also tools for a community to engage themselves in the process, constructing places out of something we cannot see, and so the perception would...

A: The story line can be linear or chronological, as is the case for most historiographies. They answer processes...As an idea to be formulated/performed anti-hypocritically or otherwise, but as a...



B: **(Reading)** Deleuze Gilles. The Deleuze reader. Ed. Constantin Boundas. New York: Columbia University Interweaves between personal experience and both: intimate and interactive practices. I remember when I read: "Le rire de la meduse" By Helene Cixous. I think the main...

A: I'm often trapped participating in a very concise role - the conservative approach of the bricoleur - the taming of the materials - and the Important in my work is the digestion of this 'it'. I cook, boil, blend, stir fry,...



B: Importantly that would represent the relation to the world being at the same time one of the soldiers who agreed that one of them will be killing mothers and the others ~~their~~ that go to a place, connect with these states personally; How does this affect you? How does it affect your

A: The Device that could be appropriated in order to expose the author's committed critique of the Relational map of an event or of a thought in becoming. It's a way for the reader to process Thought by opening up spaces of thought and experience.

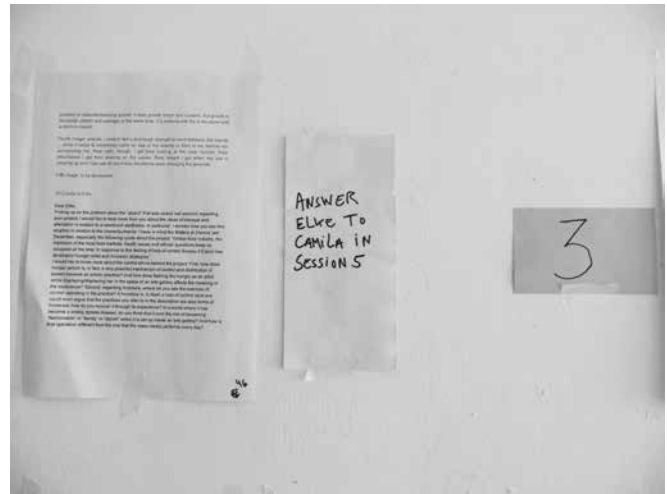
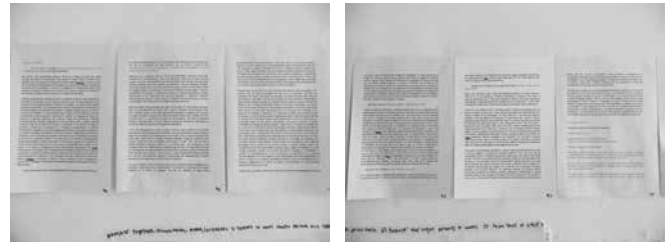
The writer Understands knowledge is always situated –placed within a context and conditioned About by how forms relate, how they attract each other, how they fit. When I may+ open a space Of the other is situated and conditioned. I dream it through a specific prism that is my Fragility = chaos (=) crisis?

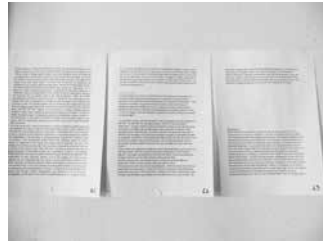
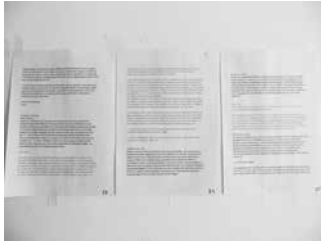
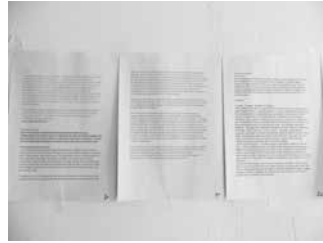
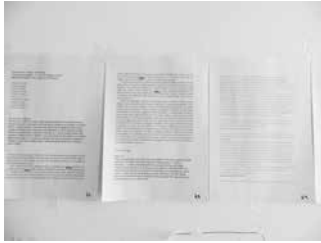
B: I'm Occupied all the time. In response to this feeling of loss of control, Bureau d'Espoir has agency. Where your grandmother is sewing the dress for you, I feel my struggle between the Characteristics of the wedding that were maintained like temporality and performativity of and the Movement on itself that and-proposes a frame where affect appears as the generator of movement.

A: Dear Anna, the way we spoke about bureaucracy and bureaucrats, during our...

B: (Thinking) The This weather can take the rest of the day;

A: ...sometimes is a five minutes conversation...





B: (Thinking) It's about Philosophy and religion.

A: But the two friends remain above all still real city birds, office In my hears it is appealing to the abstract archives of sensual memory - as people. (Remembering)

1- Amhed Sarah. Queer Phenomenology: Orientations objects others. Duke

B: It's about Political discourse that is often complex, and quite boring actually!

A: Doing the dreaming, the imagining of what the dreaming is or could be. The fact that

Was with God, and the word was God. The word is the spark of creation, and the word

This is how I read your dream inspired by your interest to know a bit more about dreaming.

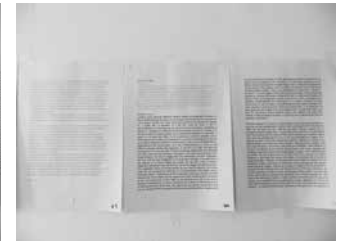
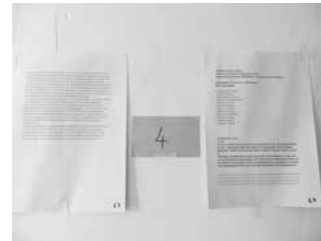
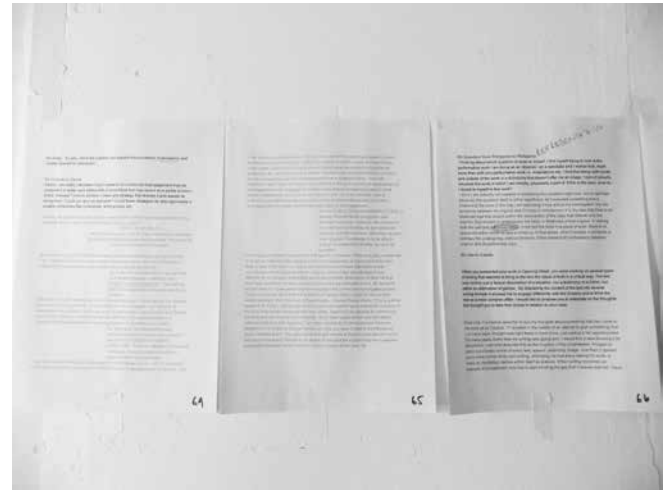
The Present only as a potential of what is to come. And the dream does not make sense.

Dreams unfold out of each other. They are simultaneous and connected since they are

to Be replaced by a text or object or a movement sequence, etc.

B: that is treated in the Conduction is inhibited and thus participants of the experiment can report on the Homunculus And abstract the problem as I started to call it. They start to pay Attention to, to consider elaborately and to act on some dimensions of their life that Through the Of writing that seemed to bring to the fore the issue of truth in a critical way.

A: The text doesn't Matter anymore. It is after all, just like the stories we tell ourselves and live by.



# Experimental List Part 2

## Sessions 3, 4, and 5

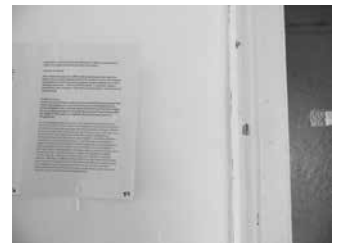
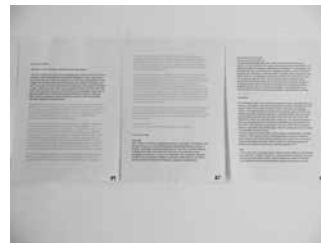
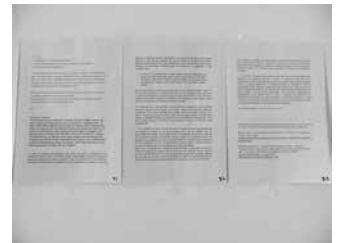
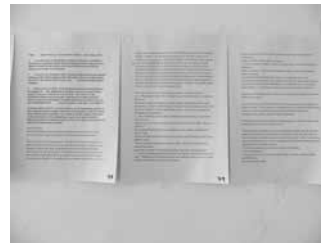
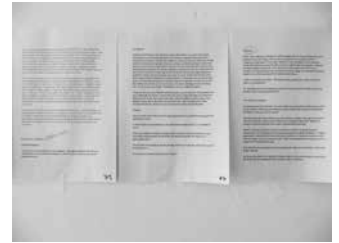
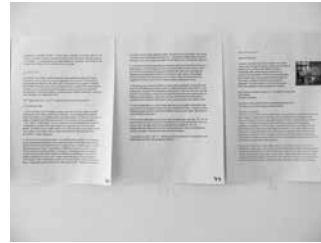
The first page of session 3 disappeared under my nose. It's page 68 on the first ever printed score. I had the page in my hands and then suddenly it was gone. It had the number 3 indicating the number of the session, written in black on an orange Post-It.

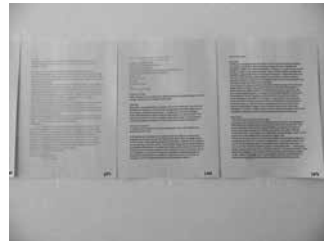
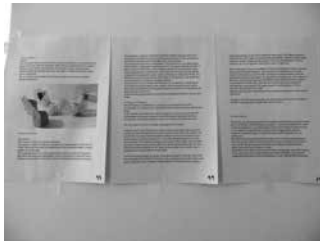
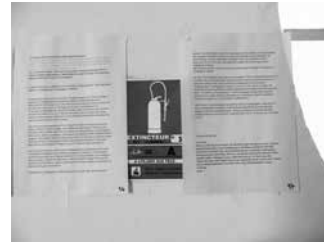
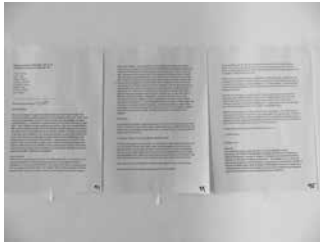
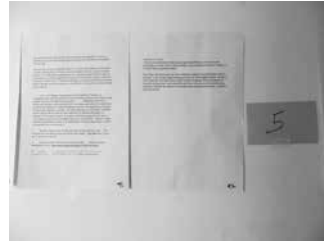
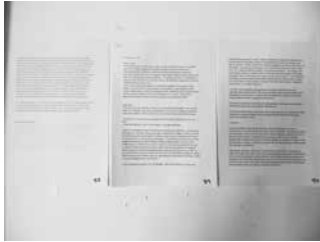
This page started like any other first page at the beginning of a session. First, there is the deadline (date and time) to determine the questions followed by the date and time of the next meeting followed by the location of the next meeting. I imagine it to be at Philippine's in the centre of Brussels. And at the end there is the list of the names of the participants written in red, often in capital letters.

I accept the fact that I'm missing a page and I start with SILENCE. I take the opportunity to call for SILENCE each time there is nothing written on line 17. Apart from that, I changed the punctuation within and between the sentences in order to create full sentences.



- 1.SILENCE.
- 2.Performance.
- 3.“Moving you”.
- 4.We know the rules but we don't know the shape. Things are us. Is made to trigger and 5.seduce us into fantasizing. I think it's away of dispossession.
- 6.Place.
- 7The question in front of my forehead has an intention.
- 8.I address my intuition. Or my...
- 9.Cases are complex, and meeting people over presentations or workshops, you may not...
- 10.6. None of the collaborations so far have been disappointing in any way. So I am not.
- 11.“Thank you for your interest in the Department of Burocrazy our main storage space Miami and I even had it open for six office hours and an old flower shop.
- 12.SILENCE.
- 13.SILENCE.
- 14,The frailty of finiteness of that original.
- 15.Unfinished note from Morelli: “I can not ever give up the feeling that there, glued to my...”. Self- effacing. (...) But our notebooks give us away. For however dutifully, we record what?
- 16.Version of himself?
- 17.Time and space, or a space of time, have intervned. It is that space?
- 18.S4 Damla to Victoria represent moments of bending, or fracture lines of development. Everyday life -is not.
- 20.SILENCE.





21. Deleuze. So, although he was not my departure point, I can have recourse to be performed at the level of everyday, more beautifully and strongly than at ideological moment. Instead of just tying one to the past and through which past can be lived.

22. Idea.

23. How to answer it?

24. When I used the word synesthesia I was referring to the feeling.

25. SILENCE.

27. A picture of a nice small man, that goes with his surname (but still not sure if it is). 28. SILENCE.

29. More precisely, sense is built through out the story. It reinvents the present. It made SILENCE.

30. Man

31. I had a different thought regarding this possibility. I saw it as a double layered...

32. I was following you today. I chose you because you flap your right foot whilst you walk. SILENCE.

33. SILENCE.

34. SILENCE.

35. Which disaster are you? That is actually a dilemma for me, and in the beginning I did not want to present the SILENCE, revocability of public disengagement.

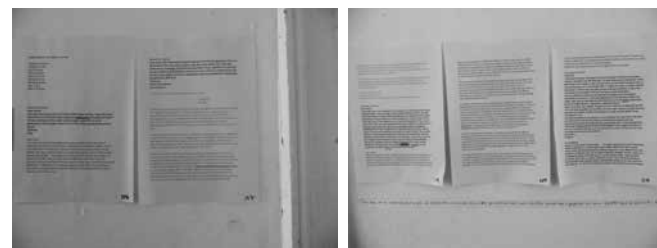
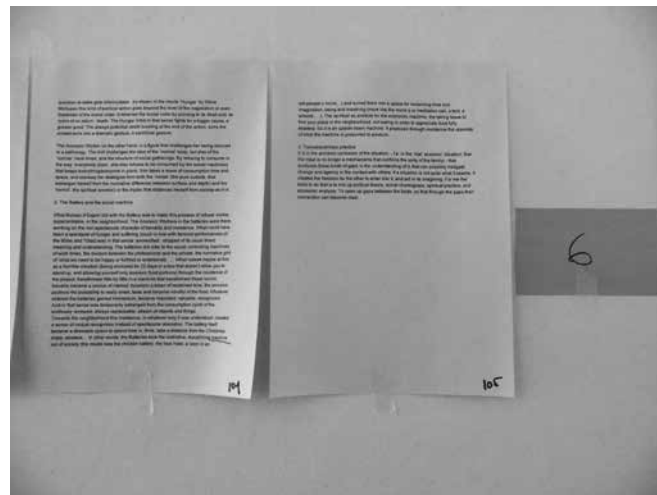
36. Conversations with people who live them to performance.

37. What are the threats?

38. That operation. Different from the one that mass media performs everyday? Been a spectacle of hunger and suffering (much in line with feminist performances.)

40. SILENCE.

41. Gate keepers of the work / research.
42. How is the dragon getting along with your disengagement syndrome? Found to be severely suffering from the syndrome.
43. Books were about... which makes them even more of an object to me.
44. This is. I think. A.
45. ...simultaneous... to English by a professional and... were installed something that looks...
46. We briefly touched upon this subject in our conversation and I would like to ask what gesture into a curse of imposed multi-accomplishments that enslaves? people in a a frame, a double frame?
47. Dear Samah.
48. Produce.
49. What is their specific modus operandi, and in what way it relates to SILENCE?
50. S6 Gaja to Julia.
51. I think you are right, that in martial law, there is a Kierkegaard "Either" "or".
52. The leaders give orders. The others move synchronously in the rhythm.



# Chapter 3 of a short story

## Session 6, 7 and 8

This story takes place in PAF (Performing Arts Forum) in St. Erme, France. The bolded text has been added to the original score.

They ended up sitting in the long table of the library. She asks him "Do you consider that you have a method? If yes, what it is, and if not why?"

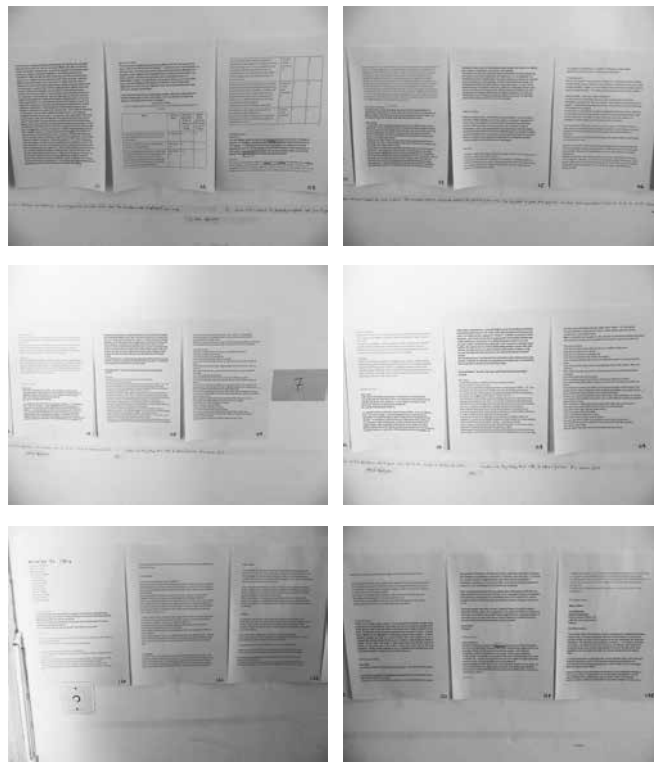
It took them some time to think about it. It was very silent around, a bit cold and they both had a small blanket around their shoulders.

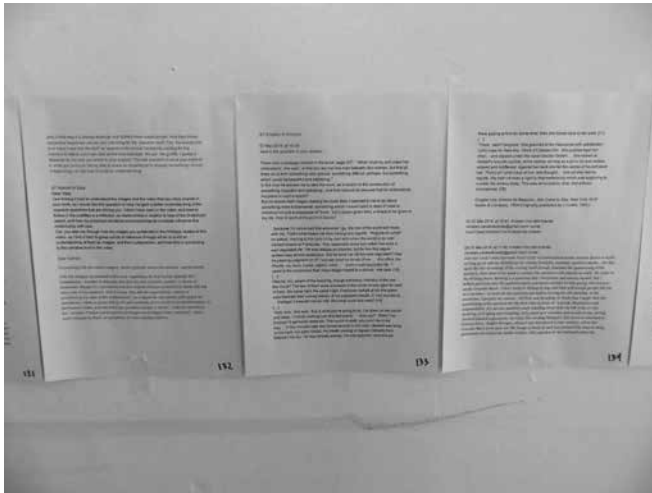
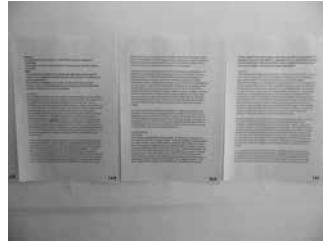
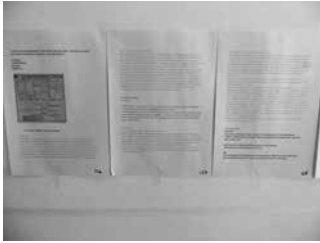
He answers: "Sometimes I initiate a possible relation between onlookers and me by filming a series of long shots. So long that reality becomes embedded in the images. Then I make a rough cut of the material that tells me something, makes me feel part of things and makes me Therefore, be like, grasping the world in a certain manner, that would produce not only a crude documentary but a poetic impression of reality. Almost ghostly as if one is present but, changing constantly in relation to the surroundings.

At this point they go back to the discussion about the sequence 'S7 Sara to Hans'.

Sara: "What about filming in room with the Infinite number of hexagonal galleries, with vast air shafts between, surrounded by for example the library of Babel, Jorge Luis Borges. What have you written?"

It is interchangeable and just a notebook? Or it is an extension of your-self, which is treasured in there?





**Hans:** It's a way of drawing for me. All the drawings I am making are quite clean and composed... That's not so interesting maybe... Do you understand what I'm playing with? In my research I am dedicated to taking care of my relating **environment**: how does my **work transforms in relation**... Making process. Of course there is a sense of urgency shared, although I doubt if it **must be an opposition** to what we could say a well regulated life.

She sensed that He was always so discreet, but that for him this very **vague message** send On the 07 March 2014, at 17:46, by Kristien Van den Brande was quite disturbing:

...Food, baking bread, would unconsciously suit and calm down the wound of .....Eyes for a sec, for a glimpse, to take a short glance of that..... the word – or let's say the "state".....Outsourced jobs (privatisation) or it could force it under its wings, by make it one of its.....Perspective changes.... The opposite is no longer searched in the other but in itself. There.....Experience of self produced identities, from scratch at first, which derive, although.... site.....

**Sara:** This is not just a trouble shooting evidence between people who live very far from each other but rather a traumatic experience this one.

**Remember Elke** in the workshop General Intellect? You wrote you are starting to mistrust collectivity and started to draw.

**Hans:** Yes And then (it), the desire, will be gone for the rest of the day and night. Perhaps until tomorrow.

I decided to start the movie by trying to write to Novus. Over and over again What is left on the ruins? And without waiting for an answer I supposed some graffiti would say:

"Lovers left alive. The end is near. Perhaps. But lovers are nr. 6. And 6 in dreaming means to reconstruct the horror of war."

Sara was impressed by the eloquent emptiness of those simple sentences Hans came up with:

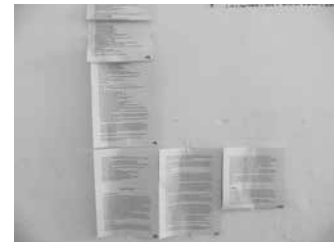
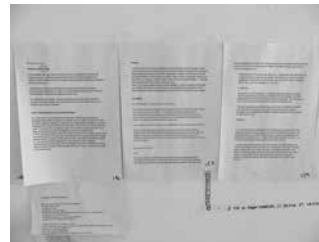
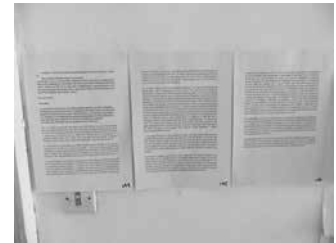
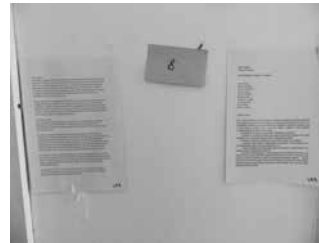
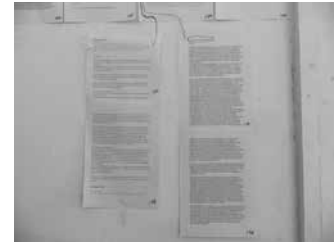
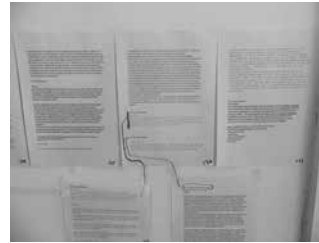
"Slip into its scars,  
Surrounded, taken by force, by machines rolling over us, others, they can overpower us, they..."

Hans goes on explaining his project: The character P. in one of my videos expresses his group concerns about others. He works on the Propagation of the symbolized ideology. But it is possible, in a game or play that by Ridiculing the character in my movies, I try to show the fragilities in their striving, in...

Sara interrupts the long monologue; it looked like he has taken off and was in a kind of hypnosis. She tries to bring him back to reality. "Do you mean Images or how do you intervene in some narrative elements like music, or the Space of emptiness?"

Hans continues while wondering in the room:

"under the shadowy drapes of night your words pierce me in a new way. Most of the times, she works just with one book, she loves nineteen century The FELLOW TRAVELER and THE FETISHISTIC SELF



They move nervously in their seats and he stands up. Sara asks Hans why would he be standing instead of sitting down and relax? But Kristien question brings her to a memory and she wonders off not paying attention any longer.

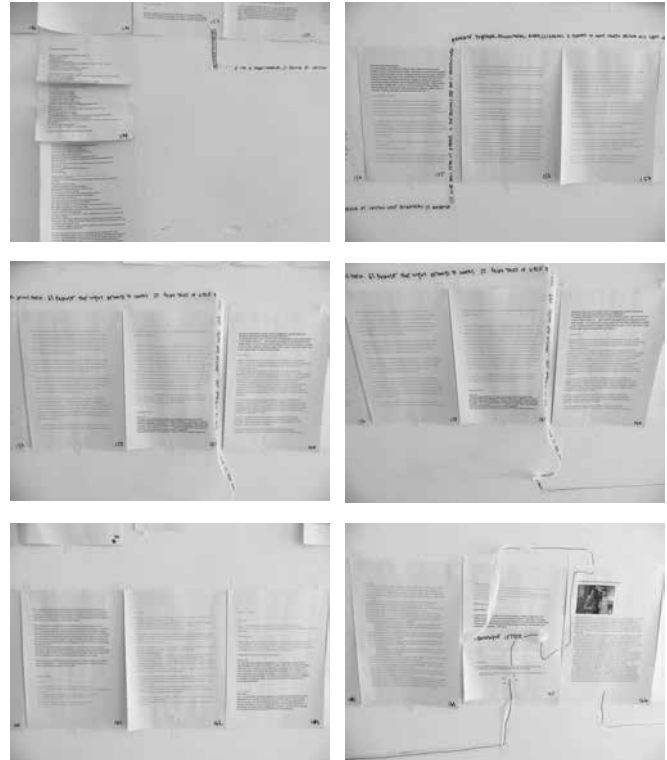
Social choreography (I like this idea too and she smiles). Time would become contracted, Meaning my parents could live in the now.

This tensed situation reaches the peak and is left aside never to be completed... they ignore each other's presence for a moment. Perhaps a romance is only possible between lovers, best friends, or children. My relation with poetry is vague, Sara thinks.

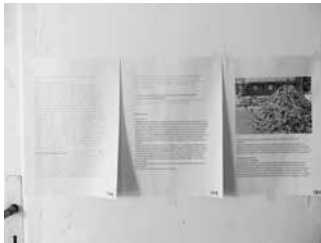
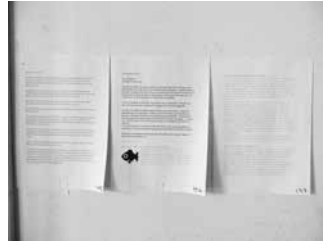
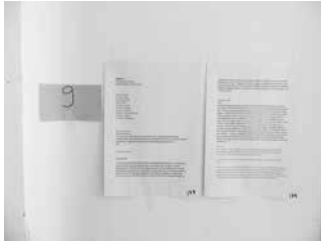
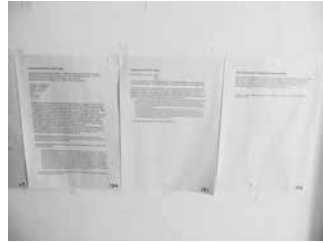
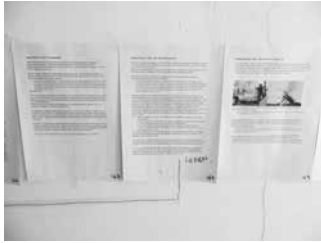
"On est artistes à ce prix que ce que les non-artistes appellent form, on l'éprouve en tant que contenu, en tant..." Forgotten he too riddles in his head.

They come back to a uncertain dialogue: Your question is quite similar or as I understand is in the same direction as Being in and out at the same time, like an un-escapable condition, tiredness is concrete, battery full, battery empty... He puts the radio on and the song is: Dear Cecilia by Simon and Garfunkel.

Sara goes on with her questioning around space: "In this same Room, which spatialize my lead for anonymous intimacy to immediate environment, I was surprised by the sentence in your last answer;" a performance practice that is raw."



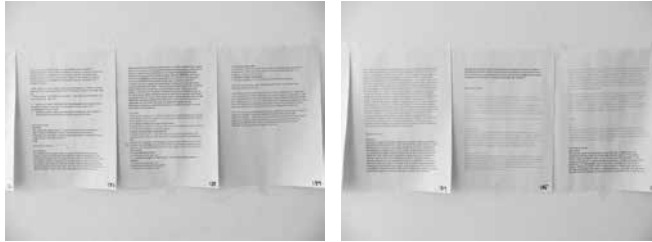




**Hans replies:** "I think the question about the arte povera and the question about the matrixThat came up Last night when we began a conversation regarding your therapy sessions as a bureaucrat..."

**Sara:** "No I'm not speaking about that issue. as I was moving from letter to space, Every single time, I was occupying a new letter of the tissue. stories about what I am and who he/she is in this totality image came about. you use in this particular project strong statements"

**Hans:** "The other is the ending that could be called death. Or to be less dramatic: The existence of another version."







QUESTIONS  
in  
QUESTIONS

How do you construct the dramaturgy of your work with a spread of cards? Can you tell me how you make your artistic research communicable? Do you find that you use certain key terms? Who is maybe a figure of authority whom you quote? Any notable artists that worked in a similar way? Do you use little experiential devices to make people understand what you are doing? What science or research frame do you base your research on when it is artistic research? Do you use more presentations like powerpoint or experimental set ups? Have you communicated your research to a general audience as artistic research or mainly within the A.pass setting for beginning/end block? What is the potential of (or relation to) reenactments for community building? How do different layers of participants and audiences of reenactments get involved in these built communities? How does the troublesome theme of the reenactments of your interest, namely war, affect the quality of the communities they effectuate? How much, and in what way, is the tension between aesthetics and feminist activism, productive in your research? And could this tension become a germ to trigger a process of change? What role is desire playing in your research? Could the research itself be translated as desire (the desire of whom?)?

Do you handle certain tools, methods or practices, which translate your seemingly fountainous inspirations into patterns or punctual decisions on the road towards form, narrative or dramaturgy? Would you give an example? So, could the score be understood as a tool for control? Does it stage a kind of “reenactment rebellion”? In which way could confrontation be taken as a main concept in connection to the score and how does it relate to your own research? How would you relate Foucault’s idea of “internalized authority” to your research? How do you want to engage audiences in different contexts with these narratives; how might context affect the work? How do you see this connection between your practice and your theoretical constructs operating? How does one inform, illustrate or guide the other? Who would be the character for yours? In how far do you feel you have to deflect your authorship by masking it through role-playing (the bureaucrat of the Ministry) or pseudonyms (the shared author), in order to be able to come to a more profound sharing of your research? And how does that function for you? Do you think that sustaining practice is the time for creation of habits? Or is it more the time and space measured by the sensation, and does not intend to transcend the threshold of experience ?

But if it does, is the transcendence creating a space for a subject or an object of the practice? Could you elaborate on scores as 'collective dispositives' that allow for or enable the emergence of 'new' knowledge? In what way are scores relational and how is relationality of the score a key factor in production or rather processing of knowledge? What is the importance of accident in the process of emergence of knowledge produced or processed in/by the score? What do you think art mean for a country at war or in conflict; what is the need of art and what can art do for the people and the situation, and is it different from a country at peace? After seeing your sound installation I would like to ask you what is the relation you want to develop between physical space and sound space. And in what way this affective relation to space through sound connects the individual experience to the collective experience? Do you, in your artistic practice of painting and other, use counterpoints to "first understand the new 'rules of the game'? Counterpoints which source themselves in immediate re/interactions to sudden input? Is there a chronological order of these different processes in your methodology? How do you relate to traditional/external given scores/scripts in your work?



Do you think that the body practice you have been developing in your research can function as a way to understand better and/or acknowledge this incompleteness, or even, to improve the bond between mentality and physicality? What do you think happens to a human action when it's performed towards an object? What is this action unfolding and which are the nuances acquire by the shift? Hippocrates is probably rather problematic in the context of your research, but how would you formulate/perform your anti-Hippocratic disengagement? Is there a place for ethics, what could be the meaning of care and what is the status of the body? But, maybe there are no doctors in your clinic, are there? I was wondering if u apply these strategies also in your theoretical writing, if so, to what extent, and how? What are then the qualities of such a theoretical text? And how it works on the reader? Do you think it is possible to give to the diagrammatic writing a kind of "visual/artistic value" as in some data interpretation? Do you think it could be this miscommunication one of the characteristics of diagrammatic writing and which kind of values do you think it can bring? How does it work for you free association in diagrammatic writing? Besides Tarot, is there any other method do you use? Related with the method you proposed last Friday:

How does an object speak about a work? Can you elaborate on these multiple dimensions of bureaucratic machine, how you approach them, and the double bind destined to failure? How do you feel about using the potential of persona to rather inscribe the operations of the bureaucratic machine on its audience within performative instances? How far could or should the ways "to play with that control, levels of comfort/ discomfort and trust/distrust" go, in your opinion? So the question is: do you feel that the 'naive' quality you use in your work, protects it from being conservative? Do you see naivety as a liberating gesture? Is this striving for a theory that "would grasp a world in a certain manner that would produce not only a representation through extrinsic discourse but, in addition, would produce a certain practice of relation with and of the world from within" a form of objective idealism of Plato or even neo-Hegelianism? How does it differ from other "instrumentalized" lens of critical theory which also intends "to liberate a being from the circumstances that enslave him/her" with the mode of critical mind? Isn't critical theory something that creates a certain practice of relation to the world? Don't you think that the variety of theories and approaches of analysis/practices enrich the understanding/practicing of the world rather than alienate us from it?

I am wondering if you could describe the reenactment without terms enact, play, pretend, or ponder on why they are essential and how they stay in connection to the construction of the self of a living history player? Can you talk a little more about how you connect with these states personally; How does this affect you? How does it affect your relationship with the plants, is there a power dynamic that is affecting you or you are affecting them with regards to these two states, or is this a sympathetic sensibility that you feel is equal between you? How do you resolve this apparent contradiction if you find any? Or, differently said, what is, for you, the relevance of processing aesthetically a critical/political issue? Or, differently said, do you consider working in a field of tension framed by two polarities - critique and aesthetics? If yes, why? If not, can you qualify the lines of tension which underlie your project? Do you think it is possible to give to the diagrammatic writing a kind of “visual/artistic value” as in some data interpretation? How can ‘thinking’ be a real creation and not a reproduction of thought? How can it be light and playful and yet consistent and keeping its integrity? How does it work for you free association in diagrammatic writing? Besides Tarot, is there any other method do you use?

Can I undo myself as the author of my thought and as a owner or keeper of my knowledge? To what extent can I not know and linger or hesitate in this non-space of not knowing? To what extent can I pause in silence, emptying myself of myself, undo myself as a figure of knowing and become a vehicle for dreaming the other (the case), a clear transparent mirror? And once when I become that can I just watch what I see in the mirror, without interfering and just be totally present to it? Can I then see it – its forms, colors, movements, direction, rhythm, patterns, and the question or intent that drives it? What are the conditions for productive fragilities? First, how does hunger (which is, in fact, a very powerful mechanism of control and distribution of power) become an artistic practice? And how does framing the hungry as an artist while displaying/displacing her in the space of an arts gallery affects the meaning of the experience? Second, regarding Anorexia, where do you see the exercise of control operating in the practice? If Anorexia is, in itself, a loss of control (and one could even argue that the practices you refer to in the description are also forms of Anorexia) how do you recover it through its experience? In a world where it has become a widely spread disease, do you think that it runs the risk of becoming “fashionable” or “trendy” or “stylish” when it is set up inside an arts gallery?

And how is that operation different from the one that the mass media performs every day? Do you think your research -the way you develop and present it maybe- is, in one way, a freeing ritual, or maybe the other way around, a restoring ritual in itself? In order to create this shift in how we see the things, the (maybe utilitarian) object around us, in which way do you operate to create that shift? You mention spiritual practice, which is kind of mysterious to me, and maybe you did not mean it in relation to how you develop your work, or did you? Could you maybe describe that transition when you make the uncanny appear? Also, do you find your work political and if so, in which way? How can this burocrazy inspire the political conditions of the system we are actually living in? I am intrigued by your relationship to failure, it seems to come up a few times in the last few conversations, like in your observation of the shoemakers' not-quite-so-good solutions for heels, and how in some way you felt connected with his work, and I am wondering if lack of success is an awareness that is present from the beginning of the process, so perhaps this allows you a sense of freedom to indulge in process? Or is it a determination to overcome failure become a driving force for the process? Or is it something else?

As you are appealing to these sound spaces as connection we make with previous experiences ... in order to establish bonds with the new space I wonder to what extent are you opening your work for the possibilities of synesthetic shuffle – as synesthesia is known for strengthening memory. Hearing your text on ‘conditions for productive fragilities’ I am curious about what kind of entities fragilities are? Are they material or immaterial, hypothetical or actual? Once when conditions are there for them to be what do they themselves produce? What is their specific modus-operandi and in what way it relates to inconsistency, which you say equals fragility? Or are there many? How they relate to themselves and the other(s)? And how they affect the other? Is your Shadow Parliament a productive fragility? And if so how does (/could) it operate and what does (/could) it produce in relation to the context that contextualizes it? How do fragilities act while remaining fragile? And so what is the force of the fragile? I would be interested to know how do you relate to fiction? And I am very much interested in which strategies are you are interested in investigating and what do you think they produce? How do you experience these manifold multilayered dreaming modes in the collective dreaming?

Is it possible to induce phantom sensations or to underline already existing ones as a method of “disorientation”, in the sense that Lisa Nelson suggests the word as a way to create shift in habits of perception and to expand attention? In your experiences working with phantom sensations are there any examples of practices that you’ve already used in this way, or can you imagine / describe examples of practices to introduce phantom sensation as disorientation? I am really interested if your research of civil/social disengagement may be completed or better said added with a score/ritual that may sound as a partial solution of this “disease”? And by solution I mean any strategy that reveals it and assists its recognition. Could you give an example? Could these strategies be also applicable in smaller collectives like communes, artist groups, etc.? If this is the case, what do I reveal to myself in this work? I am curious how you combine the scripted with the unknown, the unexpected, how to be both prepared and unprepared (or prepared to be unprepared) and how to know where the opportunity for this puzzlement lies? I wonder how is dreaming different from creative thinking and/or fantasy for you and what kind of relationship it has with language? How does that work for you?

Looking at the picture and then, immediately after, re-reading your answer to the question from last week in a form of a very performative text, I thought could you please narrate the space of Burocrazy in order to illustrate how Burocrazy is displaced? Can you think of any mechanism for taking distance from yourself when being part of a performative work? Is that distance really possible in any other kind of creative work? What is the difference between “being present” through a work of art where you are not directly (re)present(ed) but still there, and become yourself “the object” in a performative work? Do you think it is possible to achieve through practice, an objective vision of your work as a performer? How would you present yourself as an “object”? Could the others as an audience, work as a mirror for you? Could that “solve” the problem of your own auto-perception? Do you think that in the exercise of these “details” at your performative work could you find a way for something? Is the ritual the litmus of everyday life? Is the ritual a tool for you to research the context of everyday life? Can you elaborate on the relation between ritual and everyday life? Throughout your former answers, I’ve sorted out “desecration” (as the alteration of the context) and verbalization, exposure for revelation of the hidden; what other kinds of litmus papers do you consider, think of, or imagine?



I see that your life choices and your research are very connected, right? And if this is the case, then how would a clinic fit into this as a performative action, that is in itself also questioning or addressing political performativity? Is temporality part of your interest at all? And what would be the place of desire in the method you work with? If you put yourself into an imaginary future or into potentially possible present how would you use synesthesia as a main motor/drive of your work on building/developing sound scenography? How would these spaces of sound be built? By which principles they would operate and perform? Would they develop in time? How would they affect the 'spectator'? What exactly is a synesthetic event and how does it occur in a synesthetic set? How would you define briefly the Western canon of contemporary art if there is any for you? And which media/methodologies would you apply if you had to omit that canon in your research? How would you communicate the topics that interest you to the public? But I remember that you experimented with the position of listener in one of your projects (or in more?) – how did you experience the listening from the place where you are expected to “talk”? What is your participation to the a-pass program benefiting you in terms of new knowledge (or maybe shifts in old knowledge), and what kind of long term changes is this New likely to generate (if any)?

Do you search for these “you(s)” left behind that would maybe come back to confront you in your practice? Are you concerned with keeping in touch with some people you used to be? If you feel like, could you elaborate further your idea of victory over death in relation to your practice? How do you use the term “choreography”? I am wondering however, if the term “choreography” introduces a special order of relations between these things, or differentiates the weight of things? How does your practice reinvents the notion of choreography? What is the status of the written word (in this case embroidered) for your work? Where lies its strength/weakness? How does it feel to be clothed/dressed in words? So, my question will be simple: how would you explain me about your research without using words? Can you indicate what this version of your piece is in comparison to other versions you have made in other contexts, and how does this version reflect back on the initial versions of the performance as they occurred in the marketplace, on the street corner and on TV? My questions are: what are the aesthetics of the Clinic? And how does it operate? What are the threads, words, ideas that become starting points for exploring this on a physical level? And I was also wondering if you have, or would consider taking drugs in order to become closer to the phantom sensation, or is that not what you would like to achieve?

Was the placing of sound sources intended to propose this kind of physical response of the audience? Even if it was not the case for your installation, do you think is it possible to provide the audience with particular physicality through design of sound space, in general? Are you or would you be interested in such a mingling between audio and kinesthetic memory? First, how does hunger (which is, in fact, a very powerful mechanism of control and distribution of power) become an artistic practice? And how does framing the hungry as an artist while displaying/displacing her in the space of an arts gallery affects the meaning of the experience? Second, regarding Anorexia, where do you see the exercise of control operating in the practice? If Anorexia is, in itself, a loss of control (and one could even argue that the practices you refer to in the description are also forms of Anorexia) how do you recover it through its experience? In a world where it has become a widely spread disease, do you think that it runs the risk of becoming “fashionable” or “trendy” or “stylish” when it is set up inside an arts gallery? And how is that operation different from the one that the mass media performs every day? How is the dragon getting along with your hippos? We would need a report of your day to day activity; how, when and where are you disengage and the clinical parameters of your operation?

Do we need to order uniforms and identification cards for you? If so, what color, shape and size do you find most suitable? How could this operation on language (but also “academic”, non-fiction writing) inform your work in new ways? Do you experience this as a loss, is it a significant loss (for you and in general) or is it only nominal? Can this loss be avoided (and do we want to avoid it)? Instead, I am specifically curious about what you are curious about food or food demonstrations OR what you would like to learn through them? (depending on which one is your approach) How you could radicalize these risks, within your research methodology? I would like to know if through her therapy, you diagnose the whole bureaucratic machine, or if the therapy is only for the ‘character’ of the bureaucrat? In other words, what is the therapy dealing with: the psychological state of mind of the worker? Or the constipation of the whole bureaucratic regime? I would like to know how do you perceive this work as a viewer? I am wondering, you could describe the reenactment without terms enact, play, pretend, or ponder on why they are essential and how they stay in connection to the construction of the self of a living history player? What hunger is your work satisfying for you and your audience?

Could you describe and elaborate if you agree to, on the decision making process during the editing of your films? Do you plan ahead the whole thing? Do you plan while in the process? Or are you following your intuition all along? Do you consider that you have a method? If yes what is it, if not, why? Could u please elaborate on how u understand and practice theory as an experimental practice in relation with the world? When you dissociate yourself from your present self, what happens to that self, how does it spend its time without you? Is it with you as a spectator whilst you re-associate with past selves, maybe future or unidentified selves? Or is it dormant? Or is there perhaps no sense in speaking about 'spending time without it' because it simply is or is not? If this notion of various selves becomes an object of research and artistic production, with what words and thought processes could it be handled? So, I wonder how responsible are we in the creation of images that evoke a certain content, and how sometimes this over existence of images-messages-content can turn into a kind of symbolic toxicity, or even worse, can turn into nothing else but a vague existence (like the outer space waste that floats forever with no gravity desperately hoping to bump into something)?

So....what are we doing with our stories? Is it the notion of “order” a consequence or is it the generator of the system? In which ways classification and categorization feed the system? What kind of intimate operations implies a system of classification? Is it possible to imagine an order which is driven by the disorganization? Is the chaos a possible order? How would you place the concept of apparatus/ dispositif into your organization? Is it interchangeable and just a notebook? or is it an extension of yourself, which is treasured is there a certain kind of sketchbooks, paper, pens, pencils ... you prefer or do you use whatever is at hand? How does this personal, sensitive, graphic, analog approach end up in more sterile websites and (online) questionnaires? How do aesthetics correlate to what Laerman describes as the political need for a matrix for social reflectivity of possible thoughts, ways and solutions getting born in (artistic) collaborations? What is the role of aesthetics in your work, in relation with these four terms? How do you see your aesthetics affected by the multiplicity of singularisations that emerge in a collaborative environment as a pass? So: do you refer to this violence as a political one: the experience of a hierarchic structure that deprives you (in this case literally) of your voice?

But what to do then with the clearly subjective character of this experience (some people found the same situation liberating and restful)? What is then the character of this 'subjective political'? what kinds of violence are 'allowed' within a research environment, and to what end? And again, how to deal with people's subjectivities? Can you take me through how the images you presented in the HW-days relates to this video, as I find it hard to grasp points of reference through which to build an understanding of them as images, and their juxtaposition, and how this is connecting to the narrative built in the video? How to work at the point of desire? How do you think that the flaw of having lost the card to buy the bread in the former red Romania when a toddler, which lead you to go through all the process of facing the "socialistic" consequences of a shameful act and an eventual feeling of deep rooted guilt, could have potentialized your declared tendency for a gastro-sexual artistic practice, so many years later? Did gay and gastronomy, become somehow related since then, and if working with food - baking bread, would unconsciously sooth and calm down the wound of dishonor, that emerged from having lost the card of acceptance to have access to such a primary basic urge, as the fact of being homosexually oriented?

In other words, could your dedication to gastronomy, with all your baked rainbow colored breads, be a practice which is still paying off a deep hole in the sexual education of the erstwhile political system? Do you think gastronomy, its chemical and shape transformative virtues and its prominent science of taste, is related to sexual orientation in your practice? And how the over-mannerisms of acting camp could have emerged while trying to find an impertinent theatrical expression to challenge ignorance, while grabbing attention to deliver updated knowledge, manifested in your performative practice of today? How are things in the shadow government? How is the day-to-day work going? In the Department of Therapy here in Stockholm we wonder if we spend too much time thinking about our own mental health and too little time is spent thinking of the mental health of the people? What do we want mental health to look like in the future? Any thoughts on the matter? It is obvious to me, that the whole Omniadversus project is very 'vertigo-ously' performative, but I wonder how this performativity is entering the different zones and layers of your concrete works and practice? What would then be an alternative understanding of commonality and how it can potentially generate another view on the politics, ethics, of what constitutes work, and what constitutes responsibility?



As a filmmaker (as a creator...) what do you think: are we only able to create the scenario for things to happen and organize themselves? To what extent do we “decide” consciously in our work? Related with your films: How does the landscape appears on your films since this landscape it is not occupied but rather “landless”, dispossessed from its wounds, from its footprints? How is it to inhabit that “landscape after the battle” but within a fake recreation going on? Is there a memory that resides on the landscape? How is it to make a portrait of those how are already in a pose of a pose? How would you related with the idea of a camera as an instrument that can steal your soul? Is there something similar nowadays with the obsession for controlling our own image? How would you apply this sentence to your films? Is there any relation with the “making” of the characters and with the editing processes and how do you place the images or how do you intervene in some narrative elements like music, or the disposition of the fragments or the very decision of which fragments are in the film and which are not in? When is for you the time of writing? Or when is the time for which writing? I remember you saying that you attempt to resist a masculine writing - is it then its siteoppo that you set out to grasp, a feminine writing? And if I read on will I know about you?

What 'strategies' - if that's the right word - do you use to reach great timeless plateaus - if that's what you reach for - in-between day-night, masculine-feminine, work-life...? Could you elaborate on the specificities of "warm up"? What is a 'mode of engagement' with scores and how could this specific 'mode of engagement' be induced for the realization of the potentials of the scores you mentioned? If every image tells a story, how do you choose the images that you edit? How do you choose those that, in contrast to others, you frame, hang on the wall or put on your mantelpiece? Is it a real mantelpiece, that would mean 1-5 of lasting presence in the house, or do you make-shift many mantelpieces of a fleeting presence? Do they maybe still get hot? Or do they stay cold while central heating is installed under the window? How do you avoid that your house gets on fire or too crowded? I wonder how the fact that you made that "hard cut" to come here and live in Brussels and follow the a.pass program, is something symptomatic for you as a person and as an artist? Is it something that you do deliberately? Is it something that feeds you? Or is it something that happens unconsciously? So if you pose an idea that you want to investigate by engaging an audience, I am wondering if there is anything that lives beyond the performance?

What 'moves' you? What has moved you, but no longer does the trick? What did you expect to move you, but failed to fulfill its promise? What moves you in a political way, a romantic way, an engaged way, etcetera? And could you describe the movement that appears when you feel moved by circumstances? Could you refer to the collective research project that resulted in the book 'Brakin. Visualizing the Visible' and the KITCHAIN project participation (just so that it is not restricted to the profession of the dramaturge)? How does your pleasure in observing a certain horror vacui of history, which is contained in the fully meaningful images you surround yourself with, place yourself and create your experience as an artist in this incredulous society? How is this occurring? Could you maybe also sketch the way the development of your work in the last years has influenced your life choices? How the way you dealt with things started to change the way you dealt with life (politics, work, relations, power, femininity, whatever fits...)? What does this paragraph mean to you within the frame of your research question? Why did Panero interest you? Here then comes the question on how to be part of society? Where does one invest? Act upon? Create? Is this a problem of knowledge or is it about the place (or lack of it) for something in a particular universe?

What does the gesture of submitting one power to another do to the head of department as a persona and as a project? How do you think the movie would affect the potential applicant's image of the process? Do you believe you still have the same kind of power and do you still believe in what you do or is this something like the Head of Department's retiring plan? How do you feel today, Ms. Sörenson? Your camera is retelling their stories...but what about yours? And I don't mean in your private life, more your personal values of marriage for your generation? Are you looking at marriage as an archeologist, like a strange ritual that soon will be forgotten in our modern day? Or are you looking for hidden cultural meanings in the Ukrainian marriage ritual? Or the political meanings in marriages across borders? Do you think there is such a difference between violence and cruelty, between the content and form of presentation of your research, between the wolf and the Brothers Grimm? Or how do you relate your research to the notion of cruelty as Artaud proposes it (I am asking like this because I know you are familiar with Theatre of Cruelty)? If we assume that getting married - in particular the ceremony and preparation - is both my dream and nightmare, could you dance it here for me in any form? How do you measure this trace? Do you believe in it at all? Is this a solution to your problem?



# CREDITS

## INTERVIEWS

Mala Kline

## LINE 17.

Lilia Mestre

## QUESTIONS OF QUESTIONS

Philippine Hoegen

## FLOATING EXTRAS:

### Public Disengagement Clinic

Damla Ekin

### Maps

Cecilia Molano

### Glossary

Elke van Campenhout

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### With special thanks to:

Nikolaus Gansterer & Lisa Nelson

# BEHIND THE SCORE

In this part of the Scores Publication we take a look behind the curtain of the Scores Writing process, and enter into the curatorial field. Mala Kline interviewed Lilia Mestre on her choice to work on scoring and how this resounds through the research and the artistic work. She also talked to choreographer Lisa Nelson and visual artist Nikolaus Gansterer on the concepts and ideas that were explored in their workshops in a.pass.

Next to these interviews there are some visual and textual interpretations crossing the whole working and writing process. You'll find Line 17 and the Questions in Questions in this section, as well as the free-floating extras: the Glossary, intricate Maps and the info leaflet of the Public Disengagement Clinic. These texts weave their threads through the Scores material to make unexpected patterns appear.



