Conditions for the Emergence of Poetics

Contents

Note of Intention

PBScore — Conditions for the Emergence of Poetics

Lilia Mestre

The proposal for the Block I / 2015 was to plunge into a study about the conditions for the emergence of poetics. Poetics used here as 'acts' that transform our ways of perceiving, as situations that invite another understanding of 'things'. The block unfolded through the PBScore practice and the workshops around scores and performativity.

If we think performance as the coming-forth of poetics, as a framed re-actualization of what is there (a part of the world), then we can give focus to the relations and tensions between what is offered and what can be perceived in a reciprocal act of exchange, between performance and audience. Following this thought, performance becomes the enhancement zone for a shared inquiry, an area through which attention is created, a place of inter-subjective research.

In the context of apass, a study of the conditions for the emergence of poetics through the pluri-disciplinary approach of the participants, enabled the possibility to question the methods and strategies each of us used and to observe the impact they produce as forms of share-ability.

By crossing the other's practice we get re-informed about our own ways of doing, one's own methodology, one's own critical approach, one's own aesthetics and simultaneously we contaminate each other blurring the lines between the individual, the collective and the context.

PBScore is a tool to understand and analyze the conditions for the emergence of poetics in a collective environment and to bring to the fore the core of each singular proposal. It's a score that focuses on the performativity of any act of 'framed communication' and wants to get closer through experience and reflection to the ontology of performance. It's a sweet confrontational working zone made of exposures and critical implication.

The Block I/ 2015 investigated formats coming from different practices (music, choreography, theater, drawing, philosophy) through workshops with Eric Thielemans, Elke Van Campenhout and Pierre Rubio, Ana Hoffner, Antonia Baehr, Daniel Blanga-Gubbay, Nikolaus Gansterer, Emma Cocker and Mariella Grail.

Instructions

Taking as a principle that the artwork raises questions and doesn't give answers the proposal for PBScore is a sort of Q&A in 9 sessions through performative situations limited in time and space. The series of responses will function as new performative situations that raise (an)other(s) question(s) or problematic (s) and so forth.

The performances can adopt any kind of mediums and strategies.

To play the score the participants have to be present in person. We work with the people present and the score is not interrupted by the absence of participants. It's possible to join for the first time or to continue the score any time.

The first performances that start the score are a gift to the group.

This score will also be a documentation practice that questions performance as a document.

The performances will be recorded on video and can be accessed by the group anytime.

The invitation is to meet once a week for 3 hours between January and March 2015.

Set up

First session

→ Every participant will present a performance of maximum 5 minutes.

→ The performances will be shown one after the other without interruption.

→ After assisting to the series, each participant will chose to which performance they want to respond.

→ To end the session there will be a discussion about the problematics that emerged based on keywords every participant singled out. A report will be made each time

→ Together we'll choose for a space and time for the next session.

Sessions 2 till 9

→ Every participant will display her /his response in a 5 minutes performance.

→ After all presentations we'll assign together the next repliers.

→ Discussion about the problematics that emerged.

→ Together we'll choose for a space and time for the next session.

Thread/Session	A	B	C	D	E	F	G	H	I	J	K	L	M	N	O	P	Q	R
1	Ruth	Samah	Audrey	Kleoni	Lilia	Hektor	Vanja	Philippine	Mavi	Mala	Danny							Yaari
2	Kleoni	Yaari	Philippine	Hektor	Vanja	Lilia	Audrey	Mavi	Samah			Tinna						
3	Tinna	Kleoni	Hektor	Samah	David (Philippine)	Mavi	Lilia	Yaari		Danny	Mala		Elke	Goosie				
4				Hektor	Samah		Philippine					Audrey	Kleoni	Mavie	Nicolas			
5	Mala	Goosie	Yaari	Philippine		Danny	Audrey	Elke	Vanja	Tinna	Lilia		Hektor	Mavi	Jeremiah			
6		Audrey	Hektor				Mavi	Lilia	Jeremiah			Kleoni				Mala	Sara	
7	Yaari	Hektor	Jeremiah	Gosie			Mala	Sara		Philippine		Lilia		Tinna			Mavi	
8	Lilia		Hektor	Mala			Mavi	Philippine	Audrey				Samah			Kleoni		Julia
9			Kleoni	Samah						Jeremiah	Danny	Gosie	Mavi	Yaari		Julia	Tinna	Vitoria

Streaming from Outer Space

Sara Morgado Santos

Bergen, June 2015

Dear Lilia,

I've been trying to systematise and analyse the experience of the Performance Back Score. All in all, it's nice to have some distance from it.

To start with, I have only the unreliable memory of my scattered experience and some written materials (reports) of the after-discussions on every session… I've decided to work with these conditions. Which amounts to say that I positioned myself as a participant as well as an outsider before I took the written material as starting point for analysis.

To participate - even if briefly - has proven fundamental to deepen the traces left through the reports and to understand the complexity of the whole event. This ambivalent position of a participant/outsider implies also some knowledge of the other participants' artistic researches, not to mention intimate relations, proximities or previous experiences with the group. All of these factors contribute to a more or less intuitive approach on the material.

Dear Lilia,

I started by organising the material methodologically, in order to make some sense of it in a consequent way. Because the material is, by nature, confusing. I thought that even if this approach - not based on any scientific method – would bleach out the subtleties of the event, it would be a nice way to start, as a first interaction with the material that, yes, can go totally wrong.

My very first exercise was to sort out the most popular key words in the reports, and their corresponding description. This led me to a kind of a cut-up dictionary (fig.1), very limited, that would rather suggest a vocabulary problem (deficiency) than to inform the complexity of what was being discussed[1]. So I went back to the material..

After a couple of careful re-readings, I became aware of how hard it is to deal with language in this situation. Besides all the usual constraints, it became obvious how dysfunctional (inadequate) it is to try to apply 'rigid' methodologies on material that necessarily evades definitions, or to take it further, material that flirts with ideas antipodal to language.

Later, I started to search for other categories in the reports, this time more related to recurring issues, that would accompany the whole performance back score. I organised these categories in another cut-up dictionary (fig.2) that revealed a set of tendencies, concerns, resources, operations… It is curious to see that the overall of the keywords were somewhat independent from the main discussions, or, they're more functional in the sense that they seem peripheral to the main discussions, and yet are used to trigger the main discussions (sometimes in a twisted fashion). So, I decided to work more towards an economy of the perform back scores. Again, from the written reports as well as my experience/knowledge of it. I think it's more fair to the complexity of the situation.

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1) We need to consider a certain degree of lost in translation that narrows down the vocabulary and limits the diversity of the discussion. This is also due to the fact that everybody is using a non-native language.

1st experience - organisation of the written material. Track down repetitions in the key words throughout the reports (not necessarily the repetition of the exact same word, but also, words that are close, or similar in meaning)

Fig 1. (2 pages of 5)

PBS → Dictionary   Key Words Analyses   ①

1- APPARATUS / DEVICE
        1   6

The keyword **noble savage** came from the impression of the performer being in the urge of detaching from her/his civilized body, as form of resistance to the **apparatus**, or a 'weapon' that enables the body to act upon the given situation.   1

The performances shared the use of **devices** (mediums) to enter a complexity not apparent on the surface of things.   6

The score workshop leak through, it brought up notions as: the invitation to the audience to read the performance; the visibility of the apparatus; or what the visibility of what the apparatus proposes or enhances.   8

          1   8
2 - AN OTHER / APPEARANCE OF

              OTHERNESS

This idiotic body appeared in several forms as a strategy for subversion, as a way of escaping from one's own body to **an-other** own body, accepting the poverty, rawness of the bare situation. Idiocy seemed to allow the fluidity of the exposure through humor in contrast to the prudeness of academics.   1

③

5 - BODY RESTRICTION/ 2
    BODY ARTICULATION/ 8
    MEMBRANE BODY   7

Perceptive sense of **composition** through surfaces of different natures: scores (paper), paper tubes where breath passes through, words coming through while listening to voice, through bodies dancing (score) and through painting the body through an image projection or through eating ice-cream while evoking a Freud misunderstanding through a painting...   8

As for the key word - **a membrane body** -
a body which articulating (or tries to articulate) time and space. a body that puts itself in the tremors of those, and performing that almost as a skin or a rind between the alive and its conditions. When doing so, this body clearly carrying its past but simultaneously generates new pasts, presents and futures (or possibilities of) - due to its changing.
For example on 2 works: when Mala performed her response, a membrane body appeared. a body which gathered and fused its pasts ('Mavi' & Mala'....) - in that case in a poetic cannibalistic way - into an emergence of operating skin, an elastic force of this timespace which constitute a rift! This rift I saw also in Sara's work, between and from the voices we produced. I felt as if the situation there forced us all to become membrane bodies in order to hold on to this situation.   7

Poetry and gender appeared as qualities of performance, as forms of radicalization that searched for liminal zones of in-between/ness. The body as a playground but also the body as a restriction that has to be looked at, overcome, accepted, etc; a sort of trans-**obstruction becoming**.   2

2nd experience - organisation of the written material. Track down symptoms, definitions
- regardless of the key words - that appear and/or relate systematically throughout the reports

Fig.2 (2 pages of 8)

PBS — (DICTIONARY) ①

HAUNTED VOCABULARY

1— ON LANGUAGE (and EXPERIENCE)

A certain perversity of language was present and the keyword **silence** came to note the dictatorial, patronizing, violent, obstructed use of language that was used in several performances and was accentuated by the disembodied voice, through playback or the sound of touch captured by a microphone. It was discussed that there was a clear antagonism toward academic language linked to the negation of the space proposed by its frame. **1**

The use of spoken or written language was very different than the last time, it moved in a general sense from a refusal of language (at least from academic language) to the poetic potential of language, or also its instructive potential. The assignment, the explanation, the reflective aspect of language embedded in the poetics of it as acts of transformation. **2**

The language seemed in a general sense to have adopted a **confession** tone, with out aiming to be confessional as content but to display personal material in order to address the other and push forward the construction of identity through the other. (The examples given were: Anna 's video, where the voice of old lady expressed sincerity while 'showing' us the paraphernalia of a family collection. Or Hektor's personal dialogue with him self.) **3**

4 The return of language that happened in the second session perseveres into the fourth. In one case (Kleoni) the tongue was key, but as a tongue, not a language.
We wondered about the colour of tongues: the uniformity of the used language (English) is coloured by the different accents.
Additive and subtractive colours.

Textures as materiality and sensuality were connected to the **almost tangible**. (It would be good to add some thing here, I didn't note much down)

5 **Evanescence** coming from a sentence in Vanja presentation coming from a presentation of Samah... "She said she was there and then she was gone". A poetic sense of presence in searching around for ways of grasping (the internet search, the virtual dialogue between Philippine and David, trying to talk with a stone in the mouth, meditation practice, seduction dance, figuring out the stage...)

(Language and Experience) ②

6 The appearance of the foreign that we cannot say what it is. What is the political force of such acts? The claim for a space that is not yet identifiable. Almost a language – re-invention of the organization of language, another way of reading /organizing disperse phenomena, an attempt to create another order through a combination of scattered materials. The political might reside also in the re-invention of language as a pluri-language, on the constant negotiation between existences, on the constant redefinition of what one is perceiving.

Lilia takes it as a necessary practice that doesn't necessarily lead to a product. Practicing without production aim. Re-activator of experience and thought.. **7**

Dear Lilia,

As an economy of the PBS seems to make more and more sense, I've been struggling on how to represent it. I didn't want to depend on writing (so much) to disclose it, so I made myself a code - some kind of a graphic code – from the categories displayed in the previous documents, and other elements that interact in this economy. I decided to create this code (which is very simple) because I understood that a graphic system of representation would allow for further organic interpretations, and to draft a scheme based on the economy of PBS we need to consider a great deal of floating resources and operations.

After a few attempts to make something understandable or readable (the previous experiences had turned out rather chaotic) I came to this graphic solution (fig.4), for which I made a list of symbols (fig.4 page 16).

3rd experience - interpretation of the written material. Scheme for an economy of the PBS event – drafted after the previous experiences
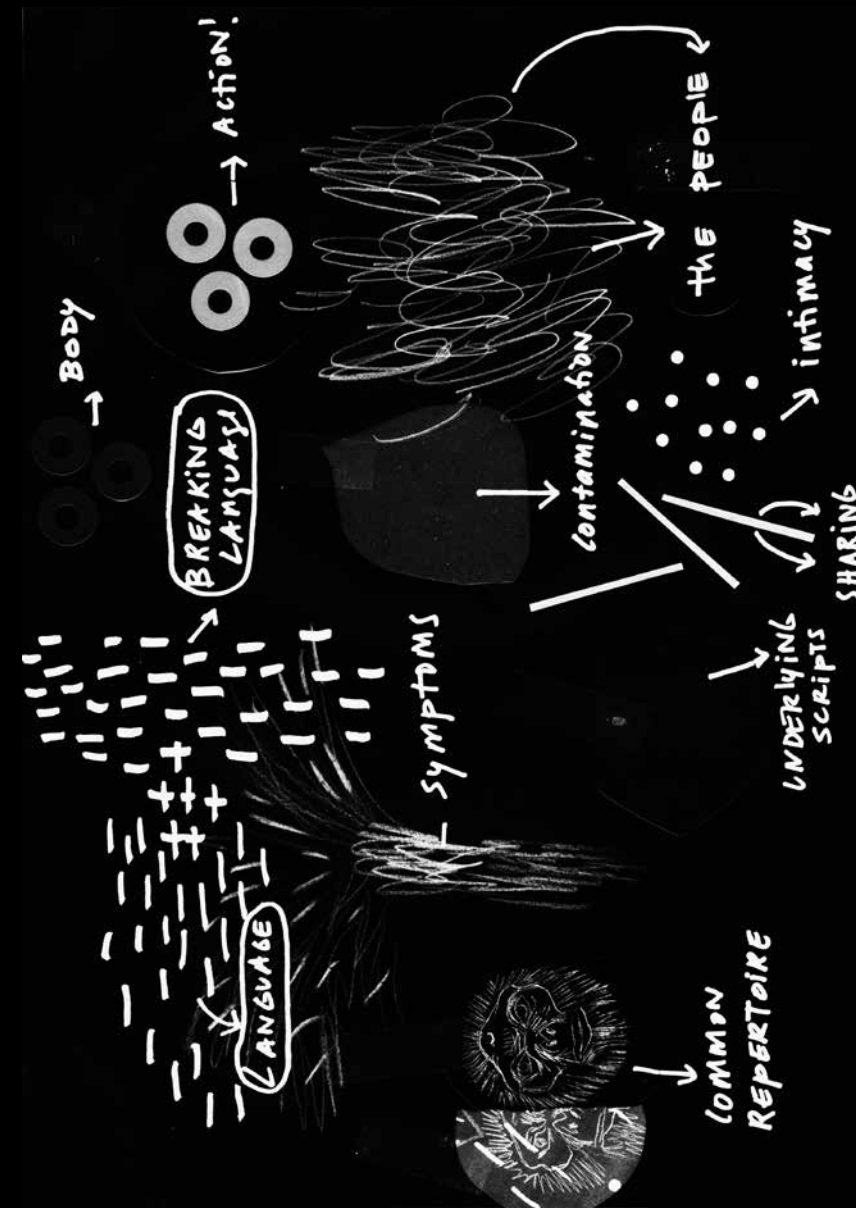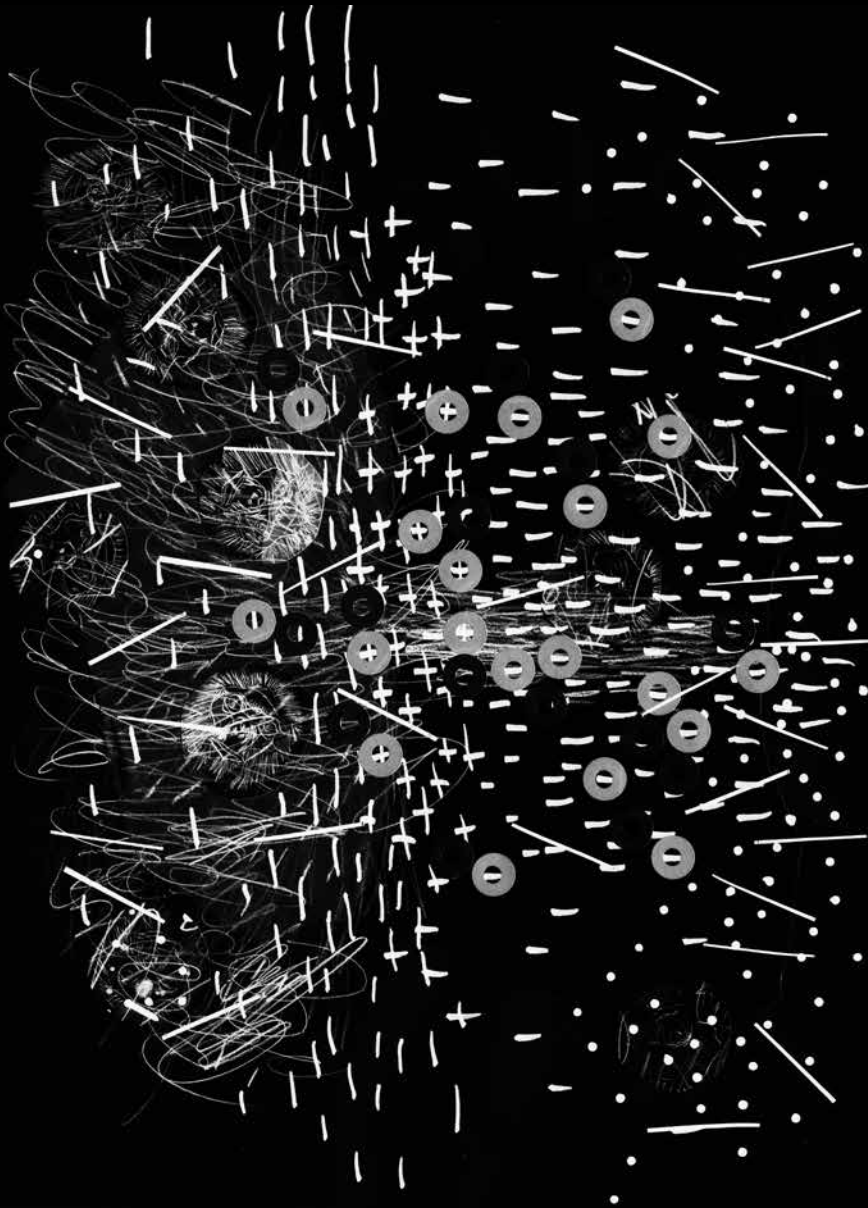
GRAPHIC VOCABULARY
fig. 3

fig.4

Few notes on some categories

Structurally, the information in the maps was distributed according to the intersection *'language-breaking language'*. The reports often insist on language as an issue, moreover, as a tension. It is in fact central to the discussions in diverse qualities; it appears as a device, a technique, a tool, a means for expression, a poetic medium, etc… But mostly it appears as a problem (sometimes addressed as 'academic language') insofar as it seems to represent an obstruction towards 'other' knowledge. This 'other' knowledge is related here to a certain counter-field of language, a certain *unthinkable*, which has a different nature than language (in its classical sense) and can be acknowledged through alternative strategies (maybe more physical?).

I started by defining this counter-field as *experience*, but I was forced to abandon this relation since I do not wish to locate language and experience on opposite sides. They appear to me as complementary – better yet to say inter-dependent - and not necessarily as symmetrical or balanced or even equivalent. They both belong to the same attempt to capture content that appears obscured or undefined or opaque, but to which we are still sensible somehow.

Nonetheless I would consider some quality of experience to belong to this counter-field ('counter-voices'?) inasmuch as intuition, strayed action, movement, encounter, preliminary communication, …

This seems to be a main preoccupation: to acknowledge content that belongs to a deeper level of experience, many times referred to as *unknown*, and ground it on a language/experience basis. It's almost like if, during the 9 sessions, we were struggling with this impossibility. There is 'something' else, and it might be unspeakable/unthinkable.

This *unknown*, continuously casting a shadow throughout the discussions, is not feeble at all. On the contrary - it's very powerful. And because it seems to be ungraspable, it feeds the machine, putting pressure to the action (also because 'language' as a means for deconstruction or analysis seems to be insufficient).

In this economy I categorised it as *'underlying scripts'*, this 'unknown', this 'something', that lays 'beyond the surface', which instigates a scratching movement: the (also often commented on) 'act of piercing through'; 'penetrate'; 'unfold' - which keeps coming back in the reports.

It makes sense to add, that this 'unknown' is full of activity and information. I see it as a promise. Some raw material that relates directly to the present - one could even say that it relates to contemporary events (full of images, references, problems, anxieties….) - at the same time that it anticipates the immediate future, something very similar to the gerund (Do-ing)[2]. From here, all type of **symptoms** arise, as if steaming up from stirred waters; the wishful thinking of creating a conscious-effective common (even if only temporary); or other channels for communication; or just the urgency for **action** (which implicate a physical body in a social body?), or simply to believe in another kind of **intelligence**, coming from somewhere else, maybe different parts of our bodies.

I would also fancy making a brief remark on the group dynamics (which I called **'the people'** on the map). I found it very interesting how **intimacy** plays an unexpected role. It appears as a form of power within the group. Creating a space of inner support, like constructive criticality as well as shared knowledge, that goes beyond the affinities of common references (or **common repertoire**). From what I can observe, such intimacy leads to a deep understanding of the other participant's concerns and strategies, at the same time that it recognises situations of appropriation (or contamination, or just mimetics) as natural (even desirable) to the process of constructing something together.

This, I guess, functioned like a shared toolbox of practices, techniques, displays and strategies that were exercised during the gatherings and become, potentially, everybody's tools.

Bergen, still July

Dear Lilia,

I noticed - while reviewing these letters - that I missed something in this economy draft, which was the afterlife of the event. How these small actions will trigger, in their document form, yet another level of experience and understanding (whatever that will be?). I'm pretty sure to be the 'brief participant' was quite decisive. It seems rather impractical to think critically about this event without the subtleties experienced in loco.

In the end, the attempts to detour language; the willingness to create new codes for communication; new tools for thinking; to be sensitive to what was being created individually and simultaneously collectively, all of this, in my perspective, relied on a great deal of unprocessed (somewhat volatile) materials, going beyond the main trajectories of the individual researches (the 'unknown', the 'otherness', the 'something' etc). I would risk saying that these unprocessed materials (I guess I've tossed them into the 'underlying scripts' department!) circulated so freely because there was an intuitive manner within the group, necessarily permeable to formless content, so to speak. It is also interesting to observe how these materials clashed into the atomic evidence of physical bodies, while shaping (more or less crippled) into actions and dialogues.

I look forward to see how it will become yet another 'something else' throughout this process of documentation. What tensions can be traced afterwards (?), whatever will happen to these 'pirate radio frequencies (from outer space!)'?

As for the rest,

Hope to see you very soon!

Sincerely yours

Sara

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2) "(in certain languages, as Latin) a form regularly derived from a verb and functioning as a noun, having in Latin all case forms but the nominative, as Latin dicend gen., dicend , dat., abl., etc., "saying.";
Late Latin gerundium, Latin gerundum; which is to be carried on, equivalent to ger(ere) to bear, carry on

SESSION 1:

~ Apparatus ~
~ Presence ~Posturizing
(striking a pose) ~ Noble
Savage ~ Erasing Retracing
~ Trying ~ An-Other ~
~ Affective Narration ~
~ Idiosyncrasy ~ Silence ~
~ Freedom ~

MY DEAR LOVE OF MY LIFE
(THIS 2 TEXT (NOO ERA AMOR.../ I'am in love)

— *Noble Savage* —

The keyword noble savage came from the impression of the performer having the urge to detach from her/his civilized body, as a form of resistance to the apparatus, or a 'weapon' that enables the body to act upon the given situation.

This idiotic body appeared in several forms as a strategy for subversion, as a way of escaping from one's own body to an-other own body, accepting the poverty, rawness of the bare situation. Idiocy seemed to allow for the fluidity of exposure through humour in contrast to the prudish attitude of academics. Here a connection between the idiotic body and the idiosyncratic body could appear.

A certain perversity of language was present and the keyword silence came to note the dictatorial, patronising, violent, obstructed use of language that was used in several performances and was accentuated by the disembodied voice, through playback or the sound of touch captured by a microphone. It was discussed that there was a clear antagonism toward academic language linked to the negation of the space proposed by its frame.

This negation of space was pronounced in another way by the use of the physical given space (white box) as a performance in itself which appeared as a potential for action or for vandalism.

Posturizing seemed to be the quest for this first session in the sense of creating entry points for resonance but this keyword was not extensively discussed due to time issues.

Some questions were raised concerning the use of the camera, documentation and archive, questions that we'll take with us throughout the score.

And to end: what is a 'gift' in this context? Is performance a gift per se?

To answer the question from my point of view (Lilia writing), the gift is part of the intention of the first meeting. It has to do with thinking of an act of generosity that involves in one way or another something that you attach value too, something one finds appropriate to an invitation. One makes a first appearance with something that will be shared, used, interpreted, misinterpreted.

The concept of gift can also be carried throughout the score. I would like to share this book with you and I'll bring it next session:

"Hovering potentially between generosity and insult, seduction and trap, homage and defiance, the gift is a gesture with which relations are established and desires intertwined. In a world in which personal interactions are more and more sternly regulated, in which the symbolic value of things has been eroded, to reflect upon the work of art as a gift means to emphasize its ability to establish new types of relationships and encounters. Fifty artists have fashioned gifts of object and self, gifts of one's own body and of symbols, discreet and intrusive gifts, free handouts and exaggerated donations. In the spirit of giving, a bountiful range of philosophers, anthropologists, art critics and essayists offer their own musings on the idea of the gift."

Il Dono: The Gift,
Gianfranco Maraniello, Sergio Risaliti, Antonio Somaini, Jean Baudrillard and Dan Cameron

Replies for next session

Mala > Danny
Audrey > Vanja
Danny > Mala
Mavi > Philippine / David
Yaari > Samah
Ruth > Yaari
Kleoni > Ruth
Philippine > Audrey
Vanja > Lilia
Samah > Mavi
Hektor > Kleoni
Lilia > Hektor

Adjustments

We discussed very briefly to augment the time frame to 10 minutes. After further consideration I propose we keep the 5 minutes maximum frame but can open it to exceptions due to a specific practice or reply. The question at this point came from Mala who would like to apply her practice to her replies and needs 10 minute to do so.

Next session
Wednesday January 28 at 16:00

SESSION 2:

~ *Chewing Unfolding* ~
~ *Instructions (for change)* ~
~ *Obstruction Becoming* ~
~ *Piecing together* ~ *Being*
~ *Half* ~ *Correspondence* ~
~ *Elaborative Coloring* ~
~ *Resemblance method* ~
~ *Restrictive object* ~
~ *Body restriction* ~
~ *Awkward solution* ~
~ *Constructive critique* ~

Audrey, Vanja, Yaari, Kleoni, Philippine,
Samah, Lilia, Mavi, Hektor and Tinna
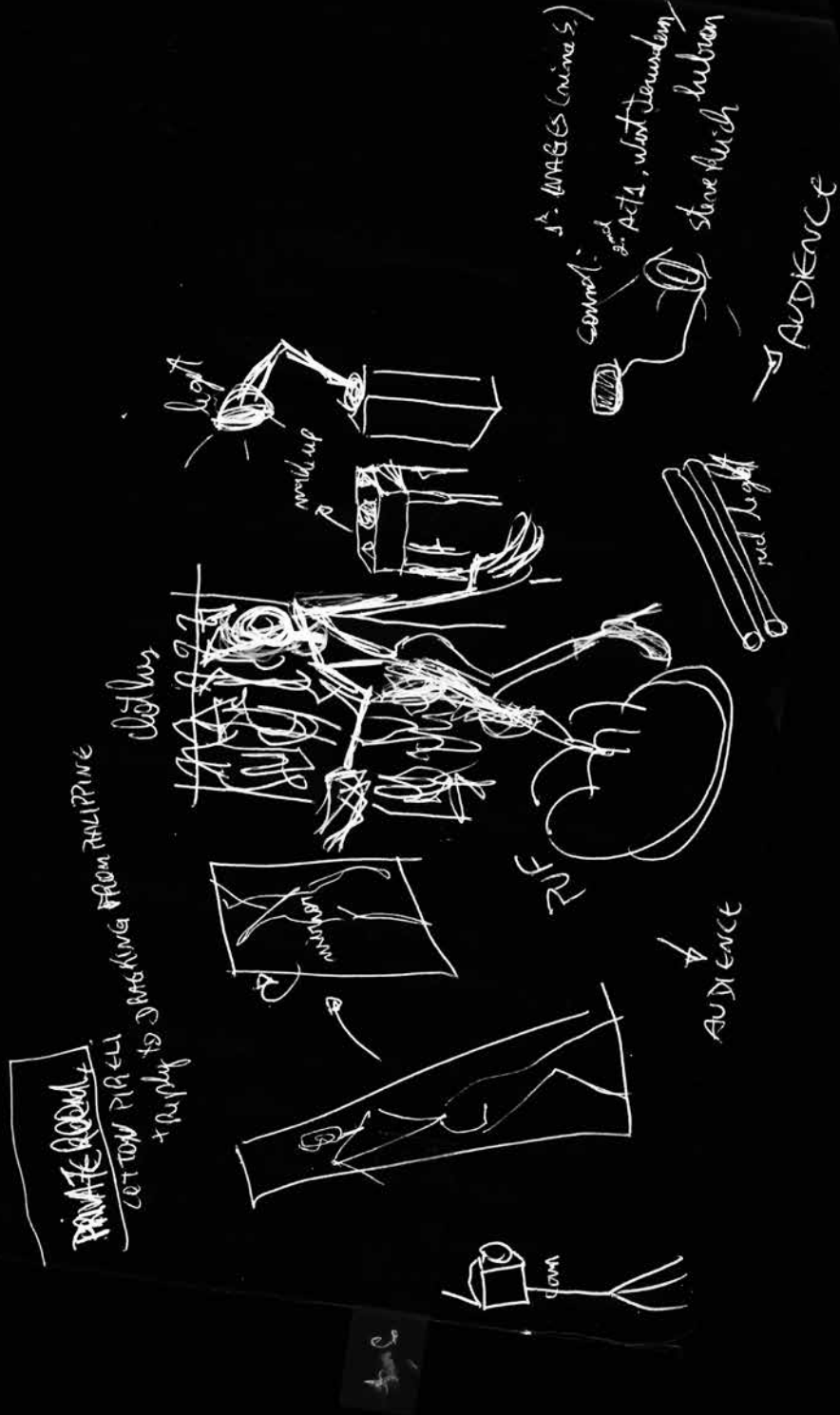
Chewing
Unfolding

We started by speaking of critique as a point of departure to build up a response. Or critique as a point of entry into the work of the other, a way to relate, the beginning of a conversation. Critique as a gift, as a form of radicalisation, a form of offering solutions to a given problematic manifested in a performance.

Other strategies of response were the resemblance method or also the appropriation method. Meaning that the response is the same or very close to the proposition it is relating to, or the response is an appropriation: the work of the other functions as a trigger to show one's own work.

And maybe the strategies that became apparent we could call elaborative colorings that allow for the finding of new tools through the work of the other.

Responding as being-half, a sort of ambiguity between the work of the other and one's own work.

Poetry and gender appeared as qualities of performance, as forms of radicalisation that searched for liminal zones of in-between/ness. The body as a playground but also the body as a restriction that has to be looked at, overcome, accepted, etc…; a sort of trans-obstruction becoming.

The use of spoken or written language was very different from the last time, it moved in a general sense from a refusal of language (at least from academic language) to the poetic potential of language, or also its instructive potential. The assignment, the explanation, the reflective aspect of language embedded in the poetics of it as acts of transformation.

The last topic was about the different performative qualities in the visual arts and in the performing arts. This conversation could be extended; we didn't get to a clear description of the differences and maybe that's not really important. One clear difference according to me (Lilia) was the relation between the subject and the object.

How one objectifies what one is addressing, inviting for a more objective relation to space, objects and presence (this would be the visual arts) and the subject oriented approach where the performer is the center of the action, and maybe there is a tendency to

'subjectivise' everything. As I write this, it seems too simplistic and not accurate, since there has been a movement from the performing art performance toward the visual arts performance and vice-versa. It was anyway very interesting to remark.

<u>Replies for next session</u>

Audrey > Tinna
Mavi > Lilia
Yaari > Mavi
Kleoni > Yaari
Philippine > Vanja
Vanja > Samah
Samah > Hektor
Hektor > Philippine
Lilia > Audrey
Tinna > Kleoni

<u>Adjustments</u>

we would like to have a microphone and speakers.

And to put a sign on the door so people don't come in if they are not part of the score.

Add texts, if there are, on the comments on vimeo under your videos.

<u>Next session</u>
Wednesday February 4 at 18:00

SESSION 3:

~ Suspicious confessions ~
~ Thingliness ~ Fragility ~
~ Loss / Technique ~
~ Memes ~ Fidgeting ~
~ Non-participatory ~
~ Layers ~ Afterthought ~
Stroking ~ Measuring ~
~ Abandon ~

Kleoni, Philippine (David), Samah, Lilia, Mavi, Hektor,
Tinna, Ana, Elke, Gosie, Yaari (Thiago), Mala and Danny

TAPE (WHITE)
PLANT (
PAPERS
BLACK BODY/DRESS SKW
LIPSTICK (END)!

— *Thingliness* —

The practice is creating more tools to operate on one's own materials. It's making the responses more refined and allows us to recognise each other's techniques and their development.

The language seems in a general sense to have adopted a confessional tone, without aiming to be confessional in its content, but displaying personal material in order to address the other and push forward the construction of identity through the other. (The examples given were: Ana 's video, in which the voice of an old lady expressed sincerity while 'showing' us the paraphernalia of a family collection. Or Hektor's dialogue with himself.)

This confessional tone was associated with the inherent loss proposed by the score itself, since the 'what' the response is addressed too, is not visible. The invisible correspondent has its place in each contribution, and resounds the hope that the confession becomes a tool to communicate over time and distance. This stance is associated with the confessional tone of the solo artist.

The resonance of the responses in the chain reaction operates as an afterthought. The construction of sense is developed in the chain of responses as a continuous unfolding of a question.

And here appears again the solitude of the 'writer', processing and waiting for the response in order to sustain thought, affect and communication.

The relation to objects was enforcing the animist existence of things. Thingliness was present through the care dedicated to the use of objects and their significance, in the relation established with the other (foreigner) reflecting life beyond a sheer scientific display, but through an affective performance of hope. Things were stroked gently by the quality of the performer's gesture in a not confrontational or combative attitude. This stroking proposed relations to emerge and also in a certain way to gently get rid of what was claiming overwhelming attention. (If I understood well).

There was fragility hanging into the unknown. What is this quality? How to sustain it? A less violent tone was hovering above the performances whilst the propositions were more intense, playing with a heightened sense of presence and unfolding attentively to what will come next.

This brought us back to the word care, which was not a keyword but seems to take hold of a common gesture. Is this care going to turn into politeness? Hopefully not!

The score proposes detachment and this detachment is fruitful in relation to full engagement. And here we recalled the discussion about criticality as a trigger to respond, criticality as a desire to sustain communication, a practice to develop rational and affective understanding. I come again (Lilia) with the thought of performance being staged philosophy. What if?

Common memes were observed: written papers as a way to talk, cross-dressing. (maybe this has to be looked at throughout the sessions).

What exactly is one responding to? A quality, a gesture, the gesture, an object, the content, the form, a disagreement, … What kinds of strategies are being developed? How does appropriation takes place in a communal process, in the becoming of languages?

And finally there was less self-awareness, the apparatus of documentation is not taking over and the camera became another eye. David wrote a short text about fidgeting that he read to us during the session and it would be great to add it to this resume. Here it is:

From David on Fidgeting

The woman is fidgeting with her eyelashes and she's fidgeting with her arrow. The arrow doesn't fly. Another woman is playing with her hands, they fidget and then they make a shape. The girl is trying to stick notes to herself, it's messy, she keeps losing the end of the tape. She's clumsy, just like the man with the hoop. The woman with the pictures moves around the pieces of paper, fidgeting, lingering over them, like the woman in the film, who lingers over her fathers belongings.

Adjustments

IMPORTANT!! As Ana Hoffner was a one session guest we decided that we would not bring her gift into the score. This will be applied to one session guests if there will be other cases.
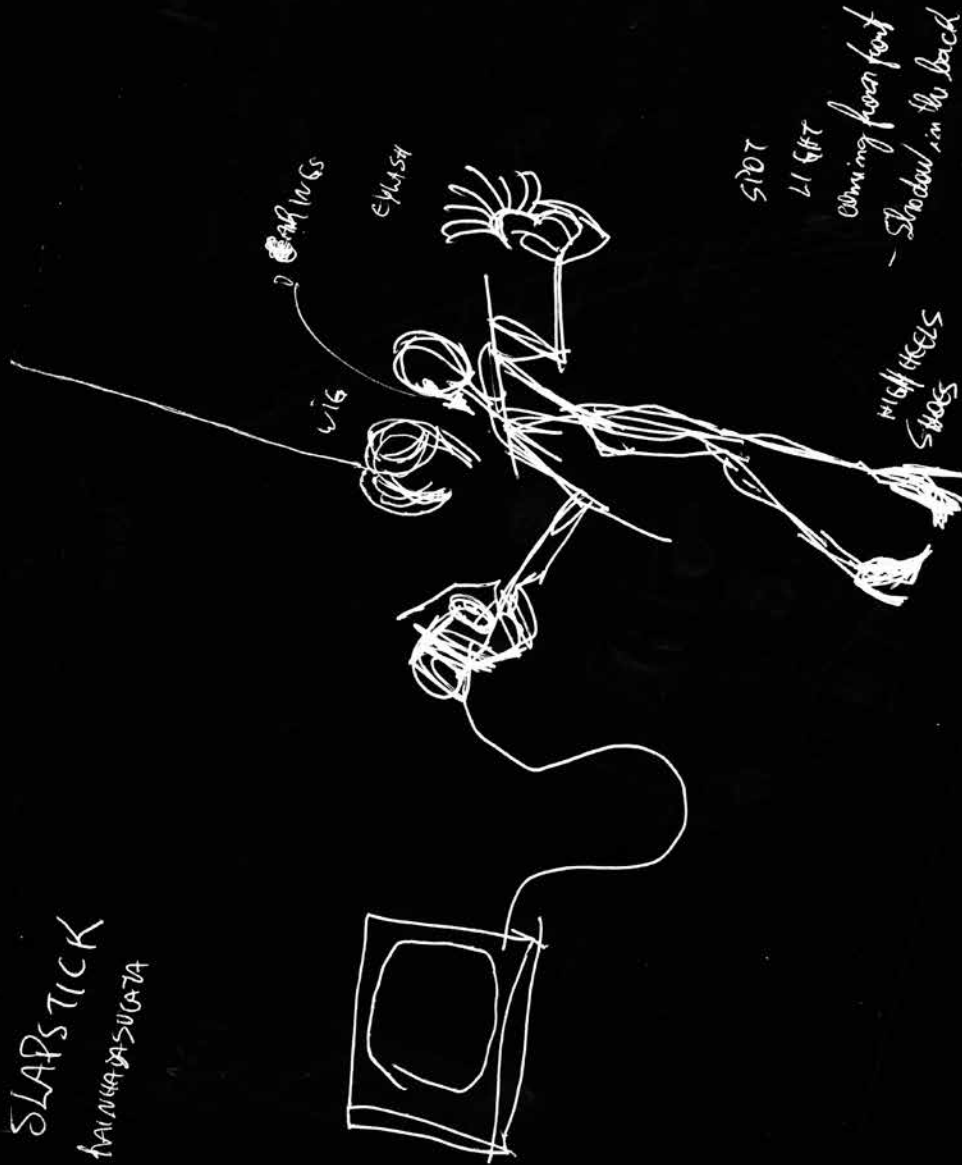
SESSION 4:

~ Image-within-an-image ~ ~ Language ~ Inside-out ~ ~ the Tongue ~ Zone of Comfort ~ Mirroring ~ ~ Filter ~

Kleoni, Philippine, Samah, Mavi, Hektor, Audrey and Nicolas

Image-within __ *-an-image*

There was an atmosphere and a pre-dominance of reflection, both literally - reflecting (mirroring) the performances they were responding to or reflecting an image through language - and technically: reflecting parts of the performance or the audience into the frame, (re)introducing an image into the image.

But also reflective, in the sense of reflecting on what is spoken, shown, reflecting on an image through language, through a medium etc..

Closely relating to this we saw different forms of filtering. Actual (colour) filters were introduced in front of the camera (Audrey), and the technical devices and constructions (improvised style, "gambiarra") were also perceived as a forms of filtering (Hektor, Nicolas, Mavi). Something is put between the eye and the world. Certainly language functions as a filter, particularly a filter for (an) image(s) (Samah, Philippine, Hektor). Filtering is also framing (Philippine).

The return of language that happened in the second session perseveres into the fourth. In one case (Kleoni) the tongue was key, but as a tongue, not a language.

We wondered about the colour of tongues: the uniformity of the used language (English) is coloured by the different accents.
Additive and subtractive colours.

We noticed motions both inwards and outwards, movements of folding in and folding out, inside-out. Turning the act of cleaning inside-out; leaving traces (Kleoni).

Telling a story is always an act of unfolding. The narrative was very present.

What is a response, how and to what do we respond? Sometimes an aspect is picked up and elaborated on, or zoomed in on, taken into one's own practice and reworked. Sometimes there is a form of mirroring. This can lean towards gentle parody (Mavi to Gosie). Are we able to actually take up an issue, a question that is within a performance and continue to work on it, in the response?

The session had an aspect of tranquility, a zone of comfort.

Replies for next session

Mavi > Nicolas
Kleoni > Audrey
Philippine > Hektor
Samah > Kleoni
Hektor > Mavi
Nicolas > Samah
Audrey> Philippine

Adjustments

To make some more space for the stations etc. (half-way-days) we will only use one half of the normal set-up (so one corner-wall), the camera will be directed to the corner.

Next session

Wednesday 18th of Feb., 16.00hrs, set up at 15.00hrs.

SESSION 5:

~ Masks – Layers ~

~ Evavescence ~

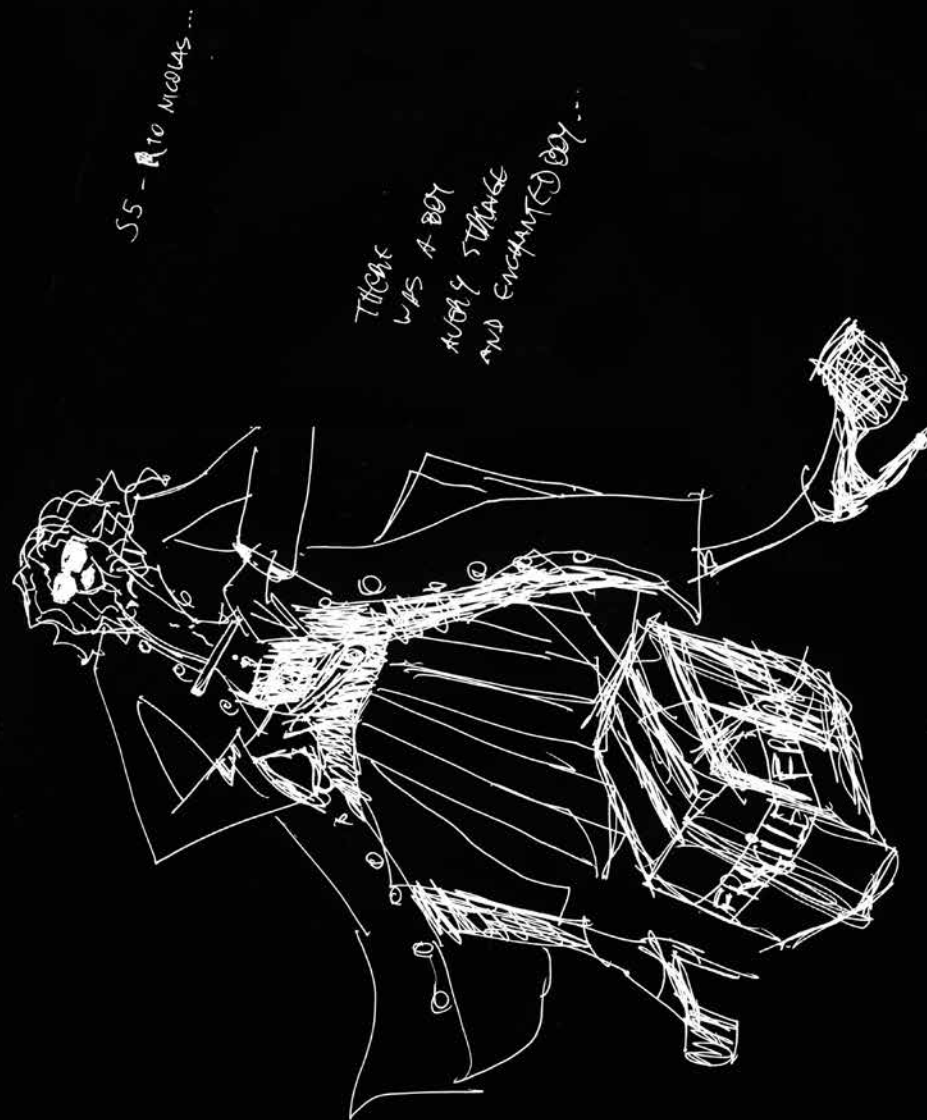*~ Computation ~ Textures ~*

~ Almost Tangible ~

~ Partnership ~ Borderline ~

~ Insemination ~ Ignorance ~

~ Less didactic ~

~ Routine ~

Kleoni, Philippine, Mavi, Hektor, Audrey, Elke, Peter,
Jeremiah, Danny, Vanja, Gosie, Lilia, Yaari and Tinna

— *Computation* —

Computation came about because of the presence of quantitative data in the performances. Calculation and measurement are also valid to express some of the parameters regulating the performances (dices, 4 more or less heavy objects, the projector's frame and the pre-recorded performer on video, the internet search engine, putting things in relation to an economy, for example the gift as an economic transaction in Peter's story).

Textures as materiality and sensuality were connected to the almost tangible.

Evanescence, coming from a sentence in Vanja's presentation relating to a presentation of Samah... "She said she was there and then she was gone". A poetic sense of presence in searching for ways of grasping (the internet search, the virtual dialogue between Philippine and David, trying to talk with a stone in the mouth, meditation practice, seduction dance, figuring out the stage…).

Partnership - in the act of mirroring and projecting on each other's proposals, as a forced collaboration between the past performance and the response. Like in artificial insemination the 'new' is happening outside of each individual proposal, in the absorption of other people's practices in your own.

Borderline is referring to the act of searching for physical limits. The limits of the decor, the danger of the gas in the bottle, the edges of the front and the back, multitasking,...

A less didactic approach: the performances are gaining autonomy using the responses as springboards for experimentation.

Ignorance: alienation from the environment. The focus is obscuring the details because the 'stage' is placing the audience in focus. The 'show' proposes a closed view of the world around us, creating a gap between the performance and the audience. Spectatorship can become routine and stop challenging our ways of perceiving.

Dramaturgical development in certain performances stands in contrast with performances that stage one single proposal and observe its development. Observation of the difference between stage performance and participatory performance. Where is the audience and what is its place within the propositions?

Why we don't clap after the performances?

A question appeared in relation to the use of the conditions of the previous performance, for example the use of the lights or the position of the set. So unless this is part of the proposal one has to be aware of the contribution of such conditions. Everything says something.

To consider the after-talk as an opportunity to speak, each participant can at this point name what s/he wants to make relevant. When the group is too big we can divide it up in smaller groups to allow for more meaningful conversations in relation to the keywords.

Replies for next session
Mavi > Audrey
Philippine > Tinna
Hektor > Yaari
Audrey > Gosie
Jeremiah > Vanja
Tinna > Hektor
Yaari > Mala
Danny > Lilia
Mala > Jeremiah
Gosie > Philippine
Lilia > Elke
Elke > Mavi
Vanja > Danny
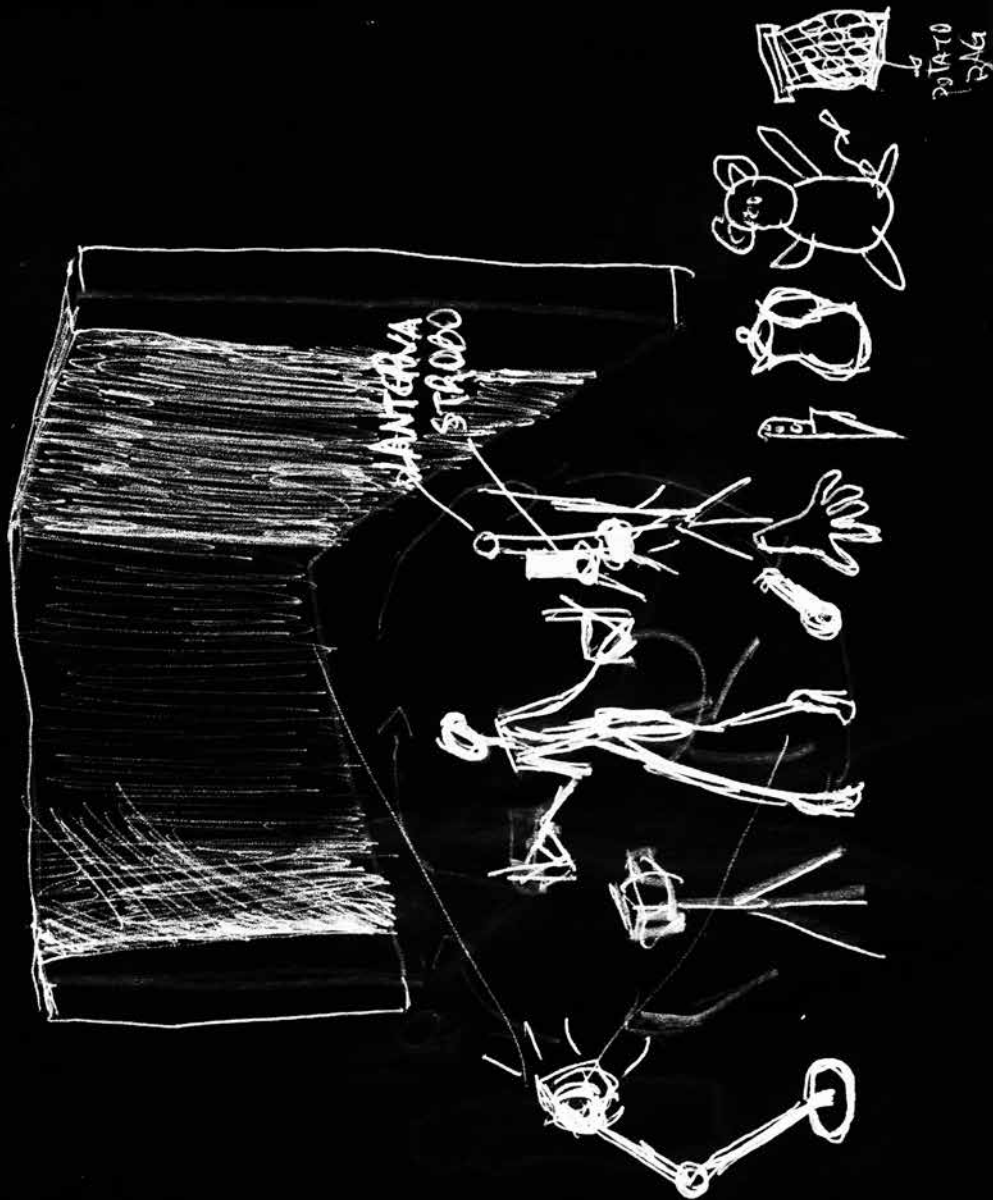
SESSION 6:

~ Automatic Auto-Focus ~
~ Documentation of
Life versus Art Piece ~
~ Penetration ~
~ Personification ~ Balance ~
~ Amplification ~ Fracking ~
~ Darkness as an
opening to the world ~
~ Device ~

Kleoni, Mavi, Hektor, Audrey, Jeremiah, Lilia, Mala and Sara

Fracking

The performances shared the use of devices (mediums) to enter into a complexity not apparent on the surface of things. The amplification of one element in order to reach a larger understanding, like if we were trying to penetrate the life of affect.

The I/ eye trying to catch something beyond the frame because of the necessity to penetrate the surface; the perseverance to make something crack open, were shared thoughts about the strategies we used.

What are we trying to grasp while sinking into matter? (Fracking)

The appearance of the foreign that we cannot name. What is the political force of such acts? The claim for a space that is not yet identifiable. Almost a language – re-invention of the organisation of language, another way of reading /organising/dispersing phenomena, an attempt to create another order through a combination of scattered materials. The political might reside also in the re-invention of language as a pluri-language, in the constant negotiation between existences, in the constant redefinition of what one is perceiving.

Dramaturgies seem to be contingent to the desire of the collective: the reason to do something in a certain way establishes itself. Was this a reaction to the critique of representation from the previous session?

Balance: about the pushing of edges and the tension between forces. In the performances there were often two sides of the same coin apparent, the inside and the outside, which provoked the unfolding of the inside of things The uncanny that was very much related to the use of sound, voice, breath. The penetrating qualities of sound that enhance the performative ('Ears have no eyelids')

Personification came about in relation to the original performance (the one we are responding to), which is already an altered object. But in the choice of going further in the same direction, a kind of augmented response appears. (The porn fusion of the group in Jeremiah's performance, or the sounding through objects in Lilia's). Giving things a push, bringing forward forms of interaction that cause friction.

Replies for next session

Mavi > Sara
Hektor > Audrey
Audrey > Jeremiah
Jeremiah > Hektor
Mala > Mavi
Lilia > Kleoni
Sara > Lilia
Kleoni > Mala

Next session

Thursday March 5, 18.00,
set up at 17.00.

SESSION 7:

~ Trance ~ I hear voices ~
~ Membrane Body ~ Dark
Passage Way (corridor) ~
~ Evocation of pace in-between
~ Barrier ~ Writing the
Experiential ~ Landscaping ~
Misunderstood Construct ~
~ Choir ~ (Counter) Voice(s) ~
~ History ~ Memory and the
Letter ~ Animalistic (sound) ~
~ Speaking in Images ~
~ Chiastic structure ~

Mavi, Hektor, Jeremiah, Lilia, Mala,
Sara, Gosie, Philippine, Tinna, and Yaari

Writing — —
the experiential —

This time we discussed mainly about response strategies: how does one pick up (or not) on the performance one has to respond to.

It was noticed that there is a difference between working with the material of the performance as information, transforming it and bringing it further, in contrast to picking up one fragment or element of the performance, subverting it and playing with it.

The notion of performance as a gift came back in the sense that the response proposes change through transformation. It's a new composition, a carrier of new meanings, at the same time autonomous and related.

Mavi picks up on structural elements. Approaches the responses in terms of appropriation and blending, an architectural approach. Creates structures that are articulated by her movement instead of playing with them. Never knows what's going to happen during the responses.

Sara has first of all to overcome the performance situation, which is not a comfortable one since she works within another medium and conditions.

She sees the material in its totality, picks up a strong element, creates associations and completes them, trying to make sense.

Yaari replies to the legacy of the proposals.

Jeremiah wants to erase the legacy.

To what extent do we want to play with awareness? To what extent are we exploring the possibilities to construct a world that was never there yet? How does this relate to composition?

Getting insights through practice – learning through doing – learning through embodiment. What kind of knowledge is created by this practice?

Jeremiah keeps an eye out for stuff that is at a distance from poiesis. Not interested in transformation and the alienating side of it. He is rather interested in the technical side of the work and in the posture of someone making a suggestion. Getting away from likes and dislikes.

Mala asks: Isn't it hell to just stay in the potential? She speaks about setting up frameworks that can mutate continuously.

Cached questions: Can there be forms in which everything is contingent? Or is that a pure form of nihilism? What is knowledge without experience? Is there anything else than forms of relationality?

Tinna works through intuition. Has never been on the receiving side of performances before. Grasps a ground to play with and lets it 'trickle'. Works with opposites and constructs with structures that allow something to happen; uses structures as partners. Uses materials as respondents to her own propositions; has been working with the same materials throughout the whole PBS.

Mala take PBS as a study for a piece she'll do. As an intermediary state in which she links both the performances and her creation.

Lilia takes it as a necessary practice that doesn't necessarily lead to a product. Practicing without production aim. Re-activating experience and thought..

Philippine's Keywords: In Sara's there were voices and counter-voices: the dogs. We were a choir, or maybe better to say a chorus (in the sense of Greek tragedy).

This chorus also appeared in Gosie's. In Tinna's the chorus was a huddle, a living sculpture and in Hektors, the chorus jumped the dot.

The voice was extremely present though-out: in Sara and Gosie, in Lilia, Philippine and Yaari the voice was also 'speaking (in) images', and Jeremiah maybe as a counter-voice, on a quest for an anti-performance.

Memory and history were threading through many performances (Lilia, Philippine, Yaari) and connected to that, the letter (Philpine, Gosie, Yaari?).

Only Mavi and Mala posited the body without any words: in deep contrast the one was ultra dramatic: blinded, decorated, in darkness and flash-lights, the other ultra-sober, without any trimmings at all. But there was something that connected them, maybe a sort of persistence or decisiveness, which was actually perhaps characteristic of all. Can I introduce that as a new keyword? Persistent?

Yaari correction:

*a correction: I am NOT responding
to the legacy of the work. What I've
said, is that I think the legacy is already
inherent in the work of the 'now' ,
therefore, when I approach to respond
to it, it is not an active thing that I do - to
put it in my mind - but it is maybe there,
somehow, like almost-or-very much-
dormant-cells.

So, I thought it is worth to try and shed
light on that as well.

(By the way... there is no erasing without
recognising/ accepting it first)

As for the key word - a membrane body
- a body which articulates (or tries to
articulate) time and space. A body that
puts itself in the tremors of those, and
performs almost like a skin or a rind
between the alive and its conditions.
When doing so, this body clearly carries
its past but simultaneously generates
new pasts, presents and futures (or
possibilities of) - due to its changing.

For example 2 works: when Mala
performed her response, a mem-
brane body appeared. A body which
gathered and fused its pasts ('Mavi'
& Mala'....) - in a poetic cannibalistic
way - into an emergence of operating
skin, an elastic force of this timespace
which constitutes a rift! This rift I saw
also in Sara's work, between and from
the voices we produced. I felt as if
the situation forced us all to become
membrane bodies in order to hold on
to this situation.

Replies for next session

Mavi > Mala
Hektor > Jeremiah
Jeremiah > Philippine
Mala > Gosie
Yaari > Tinna
Lilia > Yaari
Sara > Hektor
Gosie > Lilia
Philippine > Sara
Tinna > Mavi

Next session

Wednesday March 11,
18.00, set up at 17.00.

SESSION 8:

~ Prostheses ~ Composition ~
~ Constellation ~ Game ~
~ Ice Cream ~ Paintings ~
~ Appearance of Otherness
~ ~ Breath ~ Unfolding ~
~ Body ~Articulations ~
~ Friction ~

Ice
Cream

—   —

I didn't write so much this time. We spoke about the different tone (game) that was present this time and about a thread we can observe throughout the past 3 sessions: a persistence or desire for letting things pierce through.

Perceptive sense of composition through surfaces of different natures: scores (paper), paper tubes where breath passes through, words coming through while listening to voice, through bodies dancing (score) and through painting the body. Through an image projection or through eating ice-cream while evoking a Freudian misunderstanding through a painting...

Things were coming through, aided by the friction between the material and the performers, multitasking several attentions at the same time. The use of attention deviation or the use of another action that distracts the first, letting a third thing emerge. This multi-tasking as a strategy to divert from the idea of absolute understanding.

The score workshop leaks through, it brought up notions like: the invitation to the audience to read the performance; the visibility of the apparatus.

We spoke for a while about the performance strategies of the 1990's that were very much based on the desire to hide the construction of the performances and the alienation of the audience and the work with scores which brings to the fore the construction itself of a material to be seen or at least acknowledged.

Replies for next session

Mavi > Samah
Hektor > Julia
Mala > Lilia
Lilia > Mavi
Samah > Mala
Philippine > Audrey
Audrey > Philippine
Kleoni > Hektor
Julia > Kleoni

Next session

Wednesday March 19, 16.00,
 set up at 15.00.

SESSION 9:

~ Project Back ~ Clarity in Dis-allocation ~ ~ Transmission ~ Parallels~ ~ Becoming Energy ~ ~ Ignition ~ Copy ~ ~ Geophysical trip ~

Mavi, Lilia, Samah, Kleoni, Julia,
Jeremiah, Tinna, Yaari, Danny and Victoria

Clarity __
__ *in Dis-allocation*

The last performances of Perform Back Score had a taste of being the last ones. The past was very present in different ways as if the performances were trying to catch what had been there before.

Using the video of the previous performance as a start-up, getting instructions from backstage, using photos form the 1950's, a video clip from the 1970's, working with the gods of fertility, writing a letter, showing pictures from a personal photo archive, showing the backstage and the preparation one does to perform. Bringing the back to the front.

By putting in parallel the past and the present as collaborators for the transmission of the situation, the performances revealed the apparatus that contextualised them. Clarity in dis-location was an observation from our guest that could see the reply as an autonomous proposal that simultaneously claimed something else to manifest itself.

A becoming energy for the appearance of images, a willingness to bring forward something, like a geophysical trip going through layers, histories, imaginations and landscapes. The movement of tectonic plates was a metaphor entering often into the discussion to designate the formation of becoming. Another metaphor related to the rhythm of the performances was the ignition of a motor before it runs smoothly, releasing and constraining energy, storing and freeing in order to transform.

The process of copying was noticed in the clarity or literality of the replies, though these replies were neither fixed images that unfolded nor narratives, but instead proposals for being in the doing. The sense of everyday life appeared through the usage of daily tools like the telephone, photo folders on the computer or mail. A sneaking in of forms of governance, that tell us a lot about our ways of giving and receiving.

Dear Audrey,

I looked at all your performances in the PBS. I had heard you speak about one particular session that meant a huge transformation for you in your approach towards the score. A break-through. I was curious to see if as a non-participant I could find that session. I didn't look at the performances of other people. In other words, my viewing is totally unaware of what you are answering to or how you used other peoples strategies, material, etc. I build my small analysis on the consistencies and differences in your performances when isolated from their chain of answer and reply.

I immediately observed that you each time asked your audience to take a place within the performance space and that that space is defined by the camera frame. My strategy for analysis was then the following. I transcribed the parts of your interventions that lead directly to your request from the audience. In each session I stopped transcribing when you announced what your role would be.

I think that initially you intended to use a personal score throughout your interventions, which starts with the word 'ok' and is followed by a double request for participation: first, to take 1-2-3-… objects in the hands, and second, to take a place in the performance space.

I concentrated on how the word 'ok' and the timing and formulation of your request changed throughout the sessions. How do you come to ask a question from your audience? How do you motivate them to participate? How directly or playful are you in formulating your request? Are you using sidetracks (objects, narratives) to distract your audience from the anxieties of participation? What social and geometrical constellations are you creating? When and how do you come to define your own role in the collective.

I think the decisive moment was session 6, where your opening 'ok' is replaced by 'er', you introduce more complex geometrical figures to represent collectivity and individuality, and most importantly imagination, narrative and other sidetracks (eg an apology). I was wondering though why you stopped inviting people to hold things in their hands.

And perhaps you can also fill me in on your strategies for distillating a question out of other performances.

Yours,

Kristien

Transcription

SESSION 1.
Ok, I'm going to request your presence. You have to take something in your hand, something heavy (…). The idea is to experience something. So you are going to find a place. You have to stay in this position with your object in the hand. I will turn of the light.

SESSION 2.
Ok, please can you take 2 objects in your hands and then you just have to… We are going to…

SESSION 4.
Ok, please take 3 objects in your hand and I invite you to be on the other side. Please if I can have the feedback TV. You are the audience you can install yourself where you want. I am at the colour.

SESSION 5.
Ok, I'm going to invite everyone to lift 4 objects. And I will invite you to take a place in the space within the cameraframe. If we can make a kind of circle. Come closer so we can rotate. Thank you.

SESSION 6.
Er right. I'm going to talk and I invite you in the frame of the camera. … (5'37") I wanted to invite you to celebrate the placate, and do the choreography that they do. Imagine that… Ok

SESSION 8.
Er. I'm sorry I'm late… I would like to invite you in a circle. I would like to talk to you about solidarity.