

The Relation Between
Writing And Performance

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INTRODUCTION

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SUB-(E)JECT

The Relation Between Writing And Performance

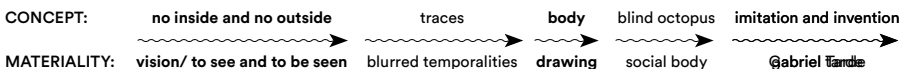
As a programme curator of a.pass (advanced performance and scenography studies) in Brussels, I have, since 2014, been developing ScoreScapes, a research project based on scores as pedagogical tools. My theoretical interest focuses on performativity as a discursive practice and led to a method based on dialogical and intersubjective formats, that function as enablers of exchange for artistic research.

For the past three years participants of a.pass and I engaged in durational practices directed by three scores, called Writing Score, Perform Back Score and Bubble Score. Each one aimed to create a platform for various kinds of research and simultaneously engage a dialogue about the participants' methods and strategies.

Working with this method led to various ways of reflecting about the participants' work, such as the interaction of writing and performing, the question of authorship within a scored situation and the bearing of individual creativity within a collective.

The main questions were: "How do we compose materials and thoughts? What is the performativity at stake in the sharing of them? What is the relationship between subjectivity and collectivity in a collaborative environment? What is the impact both on our individual practices and on the collective?"

The first score, in 2014, was named Writing Scores and concentrated on the development of writing practices within artistic research. Perform Back Score in 2015 focused on performance as discourse. Bubble Score in 2016 was a combination of both approaches. By bringing together Writing Scores and Perform Back Score we focused on writing and performing, both as gestures of inscription and explored modes of doing and re-telling, framing and un-framing content.



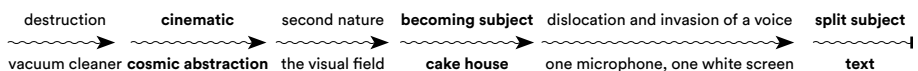
The Bubble Score took place once a week from January until March 2016, alternating weekly between the tasks of writing and performing. Each participant worked on individual proposals that were presented weekly in our group sessions. The particularity of Bubble Score resided in the fact that the embodiment of each individual proposal was done through a deviation strategy. There was always an intermediary question asked between the proposals and the replies, deviating from the linearity we are used to in Q&A formats. **A** makes a performance or writes a text. **B** asks a question. **C** answers the question addressed to **A** through her/his work. The assignment of who asks questions and who answers them was determined by chance procedure. Bubble Score ran over a twelve week period, following the same protocol as a permanent practice of the transitional.

The material was literally bubbling up between and around us, creating a pool of heterogeneous practices that also manifested specific singularities. We learned and un-learned by practicing and examining our concerns and perceptions together in a process-based system. In Bubble Score, as in all of the ScoreScapes practices, the aim was to be deeply in touch with one's own work in relation to the collective and to investigate the process of generating knowledge in this context. We lived together, in and through each other's imaginations and listened to each other's contributions in both a caring and highly critical way.

I imagine the "becoming" of the subject happens through the interiorising and exteriorisation of the world. The subject operates then as an agent of change who, through its own transformation in the collective terrain, participates actively in the collective. I see art as a manifestation of this transformation and this transformation as a form of political engagement. ScoresScapes is a method whereby practicing the doing becomes the learning process itself.

The five workshops given during the block by Elke Van Campenhout, Bruno De Wachter, Myriam Vam Imschoot, Anne Juren, Jack Hauser and Sabina Holzer supported the individual researchers by contributing tools and strategies related to scoring, writing and performance taken from their different artistic approaches. More information about the workshops can be found on the a.pass website www.apass.be

This publication has two parts. The first contains the Bubble Score instructions, a conversation with Elke van Campenhout and myself reflecting upon the 3 months' practice, a text by Mala Kline analysing the affect of the Score as a process tool, a text by Pierre Rubio, an expansion of one question he received during the Bubble Score and a lexicon with one entry 'Bubble Score', developed through scored, post-practice conversations. The second part is a collection of Scores for the reader.



GENERAL RULES:



- A practice taking place every week over a minimum of three months. The day and the hour of the practice are agreed upon with the group. Each time the session lasts four hours. Bring food and drinks to share.
 - The practices of the score alternate between performance and writing as modes of the performative. Performance and writing are not considered as concrete disciplines but as materialities that are developed through the practice. Participants can choose to start with writing or performing, after which each participant will alternate between the two practices during the following sessions.
 - The score is meant to work with the people that are present. Each session's presentations are the beginning of a new set of questions and answers.
 - There is no audience. Everyone attending the score meetings has to share work.
 - The group discusses issues of documentation of the process. In this case we decided to produce a publication.
-

SCORE RULES:



To begin with

- Present max 5 minutes performance or write a text of maximum two pages.
This first presentation is a gift to the group and the beginning of the process.
- After watching all presentations, each participant gets to ask a question relating to one of the presentations. Also, each participant gets to be the respondent of one of the questions posed. Both assignments will be determined by chance procedure.
- After this there is a general discussion.
- There is a period of 2 days maximum to ask the questions.
- The answers are presented during the next session, the week after.

To continue weekly

- Present max 5 minutes of a performance or write a text of maximum two pages as a response to the question that has been assigned to you.
- After watching all presentations, each participant gets to ask a question relating to one of the presentations. Also, each participant gets to be the respondent of one of the questions posed. Both assignments will be determined by chance procedure.
- After this there is a general discussion.

and so forth...

Elke Van Campenhout in
conversation with Lilia Mestre

BUBBLE

SCORE

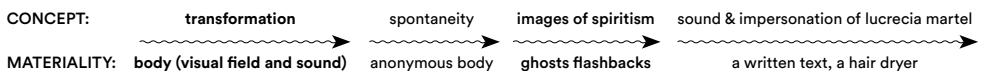
The Artist's Sub(E)ject And The Collectivity

EVC: We are going to try to talk about the Bubble Score as a tool that possibly speaks about a contemporary understanding of the subject. By which I mean, the understanding of the subject as a social individual. And the scores as a means to weave individual inputs, different strands of thoughts, of objects, of symbols, of signs, into the common fabric.

This score was very particular because it actually was not simply about combining different individual inputs, or putting them into a reactive context, but the score actually asked you to radically 'give away' your work to an unpredictable thread of responses. So how does the Bubble Score differ from the Perform Back Score and the Writing Score in the sense of your understanding of the subject?

LM: I think the Perform Back Score which introduced the concept of 'just do it' was already very different from

the Writing Score which was more analytical. In the Writing Score people's departure point was their own text, which grew out of their research and the score practice moved towards the epicentre of this research, adding a new question every session. The Perform Back Score was more about creating performances or situations. Performing them without having total control over what they would produce. It was very much an experimental set-up. Here content and concerns started to spill. Because performance spills over that which is foreseeable and the score becomes a kind of atelier for performance research. The Perform Back Score was still a linear format because people knew that they'd reply to a performance, that itself already replied to a performance, that will reply to a performance in a chain effect manner. The line of each participant could be followed up throughout the three months practice in a cause and effect way.



In Bubble Score, the questions emerge from somewhere else, they are not addressed to you but to another performance or writing, and you'll have to figure out in which way you can respond or contribute to that question. The participation in the Bubble Score is more directed towards an external object than towards the individual practice, although the process still has to pass through the individual.

So to reply to your question about my understanding of the subject: the three scores propose different kinds of sociability/collectivity. In WS the collective was in service of the individual, helping and demanding the individual to be precise and clear about their own proposals. And by doing that obviously enriching the collective. In PBS the collective was involved in a chain reaction. Perpetuating and transforming contents and/or forms of the performative. The implication of the collective towards the individual was not just to pinpoint a crack where a question can arise, but to do this in a performative way, raising a question through the making of a performance. The implication was that everyone was exposed, fragile to the other, which created a horizontal platform of dialogue. Here the individual empowered the collective and vice-versa in a constant echo. In BS the same relation arises but the objects of research gain more autonomy.

They interlink between them and we see them individually and collectively operating in relation to each other. And this happens because each individual is not addressing another individual directly but only through deviation. I think BS is my favourite because it creates a lot of confusion and a lot of precision at the same time.

EVC: What was that confusion about? That the questions that come in have no direct relation anymore to your work? That you have to figure out what is at stake?

LM: You have to figure out how a question that is addressed to someone else's work relates to your work. How do you actually relate to the work in question as well as to the question itself. There were a lot of strategies emerging from this confusion, like appropriation, mimicry, copy, subversion, empathy, etc...

In there I see several attitudes towards the social. Do I engage in the work of the other, do I engage in the question, do I engage just with my own work or I don't care about neither the question nor the work of the other? There is a display of the different ways we relate to each other and to the proposed content.

Which makes clear how these common concerns come about.

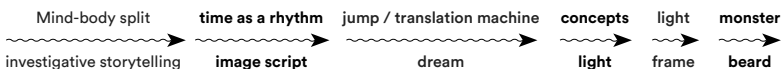
EVC: Actually you are asked to swim in this pre-individual soup of signs and of knowledge and of attitudes and methods. Why do you think this is important for an individual artist or researcher? To have to deal with this huge field of references?

LM: That's interesting. I think today we are confronted all the time with a kind of dismissal of the symbol or the cultural in the embrace of the new. A kind of belief in the emancipation of the self from culture or from the context we come from. The idea of the neutral as the most objective and trustful ground. These are of course very important values but to which extent should the individual and the referential have to be stripped off? And can they be? The idea of 'bare freedom!' is a capitalist idea. I think it's very important to understand where we come from and what is there already because that is indeed the stuff we are playing with or dealing with. There is no such thing as a total emancipation from the contexts we carry with us. The process of emancipation is of course interesting and very important! Don't misunderstand me. It is obviously the hummus for the permanent revolution. But the emergence of symbols and signs, although not always that appealing anymore as aesthetic artefacts, are material traces of a knowledge that everyone carries within themselves, in your art or cultural history. I think it was an

interesting process to figure out how to pick up on those aesthetic values that seemingly are not valuable anymore. To understand what practices are at stake in art making and what they produce as content. For example the question of representation? Where did representation as a technique go? And why is it bad? Or why is it good? I think this touches fundamental questions that have to be addressed. What is heritage? Which references are appearing in the collectivity and why?

EVC: Did you see some strong lines that would talk about the particularity of this common environment of artists? Is there a symbolic language appearing that is clearly marking this group? Ideas that are shared?

LM: I think a strong line was the genealogy from painting to the visual arts and performance. Also the revisiting of big names in the visual arts that made us make big leaps in the transformation of one code of art into another. Another very present idea was that of art as an apparatus for the collective, the involvement of all present in the realisation of the art piece, dismissing spectatorship. Work focussed on experience. I think this is the strongest line of all: the performances or writings were very much scored and therefore invitations for collective doing. Scoring became a regular approach. In every session there were collective practices



proposed. And then also the use of video as a combined form, the medium of editing par excellence bringing together several media and revealing the process of the process.

EVC: What do you think Bubble Score does to the responsibility of the author? The responsibility of the individual to react or not react, or take the material somewhere else? Did you feel it was possible to take a position in this score, that there was a politicality at work?

LM: I think there was a lot of politics involved in all the practices of the ScoreScapes. And I think that in the end this is the most difficult thing to grasp. In the way you reply to someone you engage in political terms. Because there is definitely a selection, a process of producing content and form that implies a creation of relations and values. The usage of different art forms as mediums of transfer or translation of the same subject matter changes very much its politics, its ability to be shared and therefore the conditions of encounter which are political per se. I think this is the key interest of these scores. That you understand what your own departure point is and how you (re)act on something and choose the parameters you want to reset through your action. You are constantly recreating the parameters of relation towards the same object.

EVC: So your responsibility is on the selection of what you choose to take further and what you choose to ignore. So it is an editing process as well?

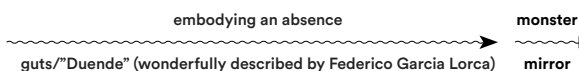
LM: Yes. An editing process as well as a conversation. It's not about affirmations, conclusions, but about setting up parameters to continue to discuss critically about a singular subject that has become collective. This doesn't mean that the responses are nor assertive. Rather the other way around I would say. Which maybe lies in the responsibility to respond, to be critical. There is no such thing as ignoring. Or if there is, the ignoring becomes something visible, it produces a clear position.

EVC: Yes it is doing something. Acknowledging something.

LM: Yes. And what motivates this is the knowledge or acknowledgment of one's own tools, sensitivity and opinion. So what I can do with what I have and what I know to bring something to the common pot.

EVC: Do you feel you can situate the 'common pot'? Do you have the feeling that over the weeks there is a common territory constructed?

LM: Well maybe that is the difference with the PBS. I think PBS was proposing more of a linear commonality because of its direct and trackable transformation capacity.



BS was relating to what everyone produced as common things, things that can be taken up by anyone at any time. It's more like a potlach. This happened this way because of the indirect questioning and answering, but also because there was no selection of whom to ask a question or to whom to answer. Both tasks were determined by chance procedure. I think that's why this is my favourite score in a way.

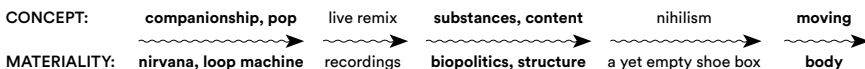
EVC: Why is that? Is not there the risk that any action disappears in this non-acknowledgement of its full potential? What does it make possible in the end?

LM: I think it makes possible, and this is maybe my utopia, to exist as difference. And that this is a constructive way of being together. I don't have to empathise totally with another. I don't have to agree with another. I don't have to do the same thing as another to be able to talk to them. This goes beyond understanding as such. I don't have to melt into another, we don't need to have the same habits, the same culture to be able to be together in the same place. This for me was very hopeful somehow. How can you be close to yourself, with your parameters, your ways of living, what you think of things, without fear and without having to become something that you are not in order to be able to be part of, to be in communication with the collective.

I'm going to make a analogy between the ScoreScapes and what I read the other day about the 'tribe', and the relation between 'tribe' and 'identity'. Members of the tribe want to be the same, because if we are the same we are strong. My question would be how this strength can exist in another way. By being together without being the same. ScoreScapes stresses being together with our differences and help each other through our differences. Instead of melting into a common pot. It comes back to something we said some time ago. The only common thing we really have is that we are different.

EVC: Yes because somehow it does challenges each of the individuals taking part to get out of their isolation. So you are challenged to deal with the common but not to adapt to the common.

LM: I think in the Scores one adapts to the fact that we are not the same. One accepts that we are not the same. One accepts that one can deal with other issues, with other aesthetics, with otherness without being at war. That of course can be very confrontational but in a positive way, transforming the confrontation into a positive force. On the other hand one also lets go of the desire to be conformed, recognised all the time. One gets away from the competition format. And maybe that makes us realise that we need all of these ways



of doing to be going on at the same time, as different lines of flight. That if it would be all the same, it will be very boring! And sterile somehow.

EVC: We talked in the workshop on subjectivity a lot about this difference between the subject as ‘being subjected to’ and the subject that is able, that embraces its agency to work on and in the social. To be more specific, how do you see these two aspects of the subject working through the score? So what are you subjected to in this system, or does it reveal the mechanisms that are subjecting even these alternative artists. Or how does their agency appear in the process?

LM: I think it’s a paradox because the score is of course very strict. You have a limited time to react and you have to commit to a certain ‘law’ that is above anything that you would say in your own work. So there is a general structure, the so called generative effect that allows for all this bubbling. From this point of view the participants are very much subjected to the score. I don’t know if it could exist without a system. That’s exactly the power of a system: that it creates limits. Limits to be broken.

EVC: So the system allows the subject to take action. And that way the subject has agency to act in the social.

LM: I think it is there that the empowerment of the subject appears, right.

EVC: By being subjected to a system the subjects’ power appears?

LM: I think so. But maybe being subjected is a too strong way to put it. There is an agreement once you accept to participate. You are ‘subjected’ to the system but the system is asking you to overcome the system. Because the system is not asking you to behave in a certain way in terms of content and artistic form. It doesn’t determine forms of speech. But it determines commitment and determines responsibility, more in the sense of response-ability. I can respond to something, if I don’t agree or if I agree with it. If I love it or not. The spectrum is huge and the system is encouraging to question the agency of the proposals. We are speaking about an artistic set up, we are not speaking about society.

EVC: No but can you imagine this working on a bigger scale. What would be a score for a larger community? Can you imagine that there can be such a thing? A societal score that makes things possible through discipline and emancipation at the same time? It’s quite difficult to imagine somebody would feel inclined to respond if not already part of a certain community.

LM: I think it's a tool to engage people. I would rather say it like that. It was interesting to see how some people became so activated through the score in the development of their research, whereas this participation in other set-ups was often difficult. Why is that? Why has it become so problematic to engage, to see oneself as part of a community and participate in it? Maybe this has to do with the self-understanding of the artist as an isolated practitioner that has to produce work that fits into the spectrum of the arts market today, but that has no possibility to confront her/his work collectively or very rarely, because of the market paradigms. How does this person grow? Where does that knowledge go? How to give space for voicing more than just the products of our work? Voicing without having to be conclusive, without having to produce a final product or position, but voicing as a collective process? To voice in that sense doesn't mean to manipulate or control but to contribute. We have to learn how to voice. Of course some people have a more clear position, on the state of the world, of the arts. And others take less of a position or are less assertive, but you also see what and how this 'lessness' actually contributes.

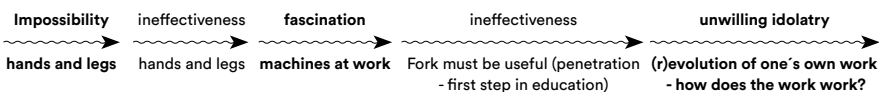
EVC: It's interesting that people apparently are helped to be able to speak when they are alienated from their individual concerns about the art world. How do you think we created such

neurotic artists these days? That are so afraid of their own voice, or saying the wrong thing, are afraid of their own work? Do you think that is a sign of the times? Or do you think it was always the case?

LM: No I think it's a sign of the times. Because the art market aims towards production and the recognition of a work of art is accomplished through its diffusion and distribution. It's a commerce paradigm. I don't think the most relevant works or voices are represented in that market. And in the long run, one needs to be recognised and have a job. So I think there is a lot of fear of being wrong, of not being able to voice what it takes to be represented.

I think art works are thinking partners. Are devices for thinking. But there is so much demand for the art work to be visible. We are looking for visibility, maybe not just the visibility of the art work itself but visibility as an economic condition for living. So there is a lot of compromise going on in art production. Which makes an art piece become very blurry and art an instrument of the art market itself.

I like to think art as a device for thinking that points out cracks and spots that need attention. Attention points that confront our perceptions, ways of living, society, etc. And if this power that art has because of its abstraction, because



something it can not control, is taken away, art becomes an instrumental device. It becomes something that the system needs in order to perpetuate itself. We get into a snowball effect which is not so interesting. So we need to find mechanisms to reverse that. To make apparent what is relevant.

EVC: It's funny that the score tries to trigger that by confronting people with what doesn't interest them. I'm quite interested in that actually. The fact that specialised education, specialised research is maybe not what artists need. Maybe they have to be forced a bit out of their specialisation. Maybe it is being confronted with things that have nothing to do with their specialisation, that makes appear the cracks you are talking about.

LM: Yes, maybe so. In the case of the ScoresScapes the proposition was to relate to art that sometimes has nothing to do with the art you do. Neither in terms of content nor in terms of form. So one is asked to look beyond one's own specialisation but still to interact through one's own tools. The idea is not to fight specialisation but to use it as a expanding tool not a restrictive one.

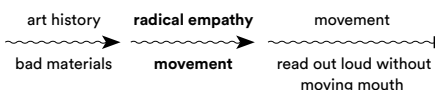
Time is also a big issue in terms of confrontation. To give time to process or how to organise processes in time. In the case of the ScoresScapes, time has been a destabiliser. The weekly

meetings compressed the time one had to react upon something and to contextualise it. This time constriction is like being in an emergency situation and this is a destabiliser. And you need that destabilising factor because in the long run it brings you closer or more acquainted with what it is that you are actually proposing. It's not about doing whatever.

EVC: I would like to go back to how can we understand an old fashion notion like the authenticity of the art work itself. Or the it-ness of the art work if we see it connected to the general intellect of the art world. So where is the appearance of the 'it' of the art work in connection to the social.

LM: I think the it-ness can just appear if there is enough specificity and if there is no fear of rejection. You might be hated by anyone out there. No one might see it. No one might be interested in it. But art can only operate through the singularity of one's own system of relations. The way one combines things. And again I think that any small contribution in that sense is a positive contribution. You don't have to change the whole world but if that precision in the work is there, I think there is a clear contribution.

EVC: And do you think it is possible for an art work that has this this-ness, even if it appears in a contemporary context that is alien to it, to still be relevant art?



LM: Yes I think so. I think the worst art works are the ones that are compromised. That are totally regulated by the market or their 'contemporaneity'. They are just playing with it. Even though, saying this I can imagine some people are really skilled in operating there.

EVC: Skills don't produce the this-ness. Skills produce possible work. We are on very shaky grounds here trying to pinpoint what there is to this 'this-ness'. But I like the 'no fear' as a possible parameter.

LM: I think no fear and again this response-ability. The ability to respond to something. And I think that's why I got so interested in artistic research. About that 'why'. Why that? What is it? What is it that the work is pinpointing? And why do I/we want to pinpoint it?

EVC: Do you know now, after so many years of artistic research?

LM: For myself?

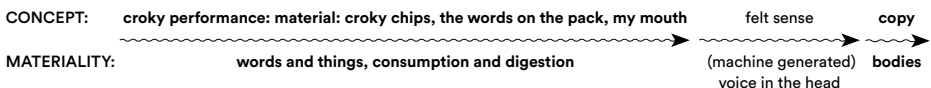
EVC: Yes.

LM: I think it's the question of the voice. Voicing as a condition for the ultimate democratic environment. To be able to voice one's position in the world. What you think. And of course you can not say that in one go. It's always framed in a certain context. And in this sense the art that interests me is political art.

Not in content but in form. So I think I'm a bit of a formalist. I think the way you shape your art work and that you make a relation between what you are saying and the spectator, is where something happens. But I would not say that there is just one kind of art work that is possible and necessary. On the contrary I think we need plural formats. Right now we are in the participatory era but I think the participatory is often instrumentalised by market politics, encouraging the arts to fulfil the social gap. Obviously in the society we are living in we need to increase our social engagement, that's a given. We have to do something for the people because the people forgot what to do. I don't think this is going to be solved by the arts but by social infrastructure. Anyway there is a crisis in the understanding of what art means and how it can be relevant for the times we are living in. And there is a bit of manipulation in thinking that art can fulfil societal gaps. I see many performances where I resist to be engaged because I don't want to be alienated from my critical self and enrol in participation per se.

E: The BS in that sense seems very anarchist actually. There is no goal, you do or you don't do, you take or you don't take.

LM: I think there is a goal and the goal is to practice in order to understand what we do and its implications for the world



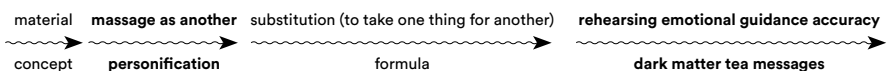
we live in. To be at work , to not take things for granted, to challenge oneself. Physical presence was an important request from all scores in the ScoreScapes and not something to be dismissed. To participate you had to be present and had to contribute to the score. So no virtual participation and no audience in this practice. One could not just look, one could not just come to check out what others are doing. If one came one had to propose something. But again very importantly the score in here is not an art piece but an art practice set-up. I don't know if it could work in other spheres. Everyone knows something, everyone can share something in whatever way. Some people are very skilled, others not, some are more accurate, etc, but this is not the issue. The issue is to be able to put something out there. And to listen, and that's maybe the hardest thing to do. Because I don't think we listen so much anymore. Maybe because there is too much noise. So it's hard to listen. It's hard to pay attention. For me these scores are also systems to enhance attention to others. And to pay attention to one self.

EVC: But also to make clear that messages are very complex and multi-layered and that you can only pick up on one or two of the several layers proposed. These are the ones you work with and the rest is unheard. The misunderstanding is huge.

LM: It's huge and that's very powerful in the understanding of what constitutes sociability. It's not about grabbing but about contributing and listening. Something will come, something will happen. It's not going to deprive you from anything. Through the misunderstanding one produces other possibilities of understanding, enter into a deep encounter with what has been proposed.

EVC: And how does the score protect from the 'whatever' of interpretation? How do you see that happening?

LM: All the scores are about processing perception and interpretation. These are the basic common tools we all have. Maybe there is a perverse aspect to the score, it is a ruling system, as much as it opens space for plurality and voicing it asks for collective commitment to a time and space frame work. You are asking a question to someone that is going to listen to it carefully because the question is a critical voice and then there is someone else that is going to answer that question and that answer is going to be heard also carefully by the whole group. So you are not talking to the void, you are talking to someone, to an issue within the collective and there are very precise entry points for those questions and answers. So I think in there you can not do or not be whatever. Unless you are the fool and that's what you want to contribute with. Or else you disengage.



EVC: Does it have effects if that happens? Does it mess up the score?

LM: It didn't happen. Or maybe it happened when someone just did something unrelated to the question and then it becomes a bit whatever because even if the material is good, it moves out of the scope of the set-up. So in terms of the collective there is a certain demand of accuracy towards the dialogue that is going on. Individualistic behaviour becomes very visible. People resist the whatever. The score is not a showing platform but a place to converse through performance and writing. And that sharpens the tools and the semantics and the content of the participants works. This is demanding.

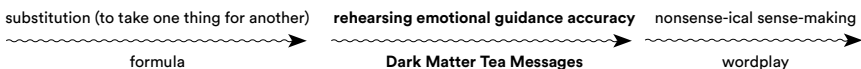
EVC: What did you learn through the scores in that sense? For your view on the arts, your practice.

LM: For my personal art practice it was very interesting because I was mostly writing, which is a medium I'm not so acquainted with. The writing became very performative and it was rather confronting me with the issue of love. Love between two people. Love and collectivity. Love and care. Love for the practice. The scores are a practice of attention and care because one has to engage on different levels: the theoretical, the affective and the personal. I think after this third experience, I can say that the scores are a commoning practice. They create reflectivity through the doing and

in the doing one has to engage with the different layers.

EVC: How were you helped by the questions others asked you?

LM: The questions deepen one's arguments. But the questions I got were not answered by me in the Bubble Score case. Of course the questions you receive, even though someone else will answer them, are already working on you. Because it's a direct feedback on what you did. But then you have to answer a question addressed to the work of someone else as well. And all these travelling questions and answers hover around, transform and contaminate each other's works. Love in this case became a lens many people had to look through in relation to their work. So it is a complexification machine. How do I carry something that I care for through the question that is asked to someone else. This proposes distance towards the objects in question and extreme proximity at the same time. Not answering to justify something I'm doing but enlarging the issue I'm contributing to in relation to what is offered to me. All the three scores were helpful in different ways. For example the Writing Score was very much helpful in the discursive re-articulation of what each individual case was proposing. The Bubble Score was more playful, it was as responsive as it was crazy. A lot of spontaneity was at stake. Maybe responsibility and



'un-responsibility' at the same time. There was a certain freedom, whatever that means, that could be applied.

EVC: Disorientation I would say. Because there is no good way to ask a question since you are not going to get an answer and you don't know where it is going to go. You can not put yourself in a good position. And there is no good position.

LM: When you ask a question it is because you want to know more about something and not about the person, unless the person is the object of research. Or better, you want to know how the person perceives the question as a way of thinking. So the question becomes essential. The indirectness of the questions made them become objects in themselves.

EVC: Yes that's true, the question becomes something in itself.

LM: Yes and that's very relevant as the questions become the symptoms of our concerns in an aesthetic and ethical way. The questions are not there in order to get an answer. It's impossible to get an answer. Eventually you come up with the answer yourself. At some point...

S O F



KinoAnime



The future doesn't proceed



along a single course.

Mala Kline

FOAMING

FOREVER:

On What Scores Can Do
ScoreScapes

We do not know what a body can do.

G. Deleuze, Thousand Plateaus

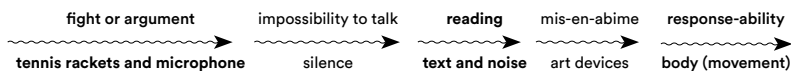
This was my third time, my third year, my third trajectory within Lilia Mestre's ScoreScapes that took place in a pass in the years between 2014 and 2016. Each a core component of a three-month Block program Lilia Mestre curated at the time. These were three variations of the Score structure, which employed scores as a tool to organize inter-subjective dialogical formats for exchange in artistic practice and artistic research. It was an educational experiment that structured a shared milieu, a sort of laboratory in which artistic and research experiments could be conducted, observed and reflected upon in a learning-by-doing mode and in a state of wondering without a goal to be achieved.

All three versions of the Score explored what a Score can be and do; how it operates and organizes the sharing and exchange of singular artistic research practices within the temporary fluid community of the Score and what does this exchange produce. The first Score took place in 2014 as *Writing Scores: A Tool for Documentation* and focused on the development of scores for writing as a discursive tool for reflection of the methods and strategies one would use in making and thinking of one's practices; the second one in 2015 was *Perform Back Score: Conditions For the Emergence of Poetics*, which focused on the formation of a performance score as a tool to experiment with one's own performative practice as well as a tool to feedback or reflect the practices of others in practice (not only through discourse); the third modality took place in 2016 as *Bubble Score for Performance and Writing*, which brought together and mixed both previous scores, the score for writing and the score for performance, in order to open a space between the experience and its retelling through language to see how these two practices would mutually nourish and expand each other.

CONCEPT:	draining	magical agency	g.spot ejaculation and magic	sound and objecthood
MATERIALITY:	female ejaculation	women witches	spray can, words	a sound recording,

Common to all three Scores was that sessions were organized on a weekly basis, same time same place, but the conditions of presentation could differ from one session to the next. The singular proposals were introduced to the group, whether written or performative. After everyone had presented their cases, the participants of the score would come together to discuss their cases. Sometimes paying attention to singular cases, to their specific singular form, formatting, language, articulating the potential present in the singular proposal. Other times the group discussions focused on that which started to emerge in the spaces between singular proposals, attempting to grasp and articulate that which started to unfold within the group as a whole, through the resonances and affinities between the singular cases. In every Score version a shared online space was set up for documentation of the written and performative material produced through singular proposals, making it possible to trace their singular interactions through their unfolding in time. Every Score had been organized as an elaborate system of sharing of singular propositions and feedbacking, reflecting upon and responding to those proposals in a form of questions that were again responded to and so on. In a way the response extended the singular proposal in time, touching upon the potentiality of the proposal. It triggered something latent or something actualized in the proposal to resonate further, infect the one questioning, or the one answering a question. All Score systems were machines that performed in the transindividual field through infection, contamination, resonance, affinity or opposition that happened in the transversal spaces between the participants, between their singular proposals, between their different lines of research, between their specific practices, languages and performative methodologies, developed under the influence of other's 'indecent proposals'. Two rules were explicit: one could only take part if one actively participated and so accepted the exposure and vulnerability that came with participation. Then one was free to join as often as one could or wanted to. And the proposal/answer would not be considered if the person was not there. So for a line of proposal-response, question-answer to continue, one had to be present to share it in person. Every Score culminated in the production of a publication that documented the processes, while the publication also was a new 'relational object', which a reader could use in her own practice of making or thinking scored performance and/or writing.

As a system for production, sharing and exchange all versions of Score-Scapes proposed an 'alternative' model of practice and of life to be practiced and lived for the time of engagement with(in) it, and this both by individuals and by the temporary community. Within every Score the community used and produced commons – the commons of language, knowledge, relationality, individual and collective subjectivities – in an alternative way, specific to each of the three Scores.



Each Score set up the conditions of possibility for the emergence of the ‘alternative’ subjectivities, individual and communal, subjectivities produced through their alternative use of the commons of language, knowledge, relationality and potentiality employed and intentionally explored within the Score(s). This ‘alternative use’ of the commons allowed for a temporary re-appropriation, expropriated on a daily basis.

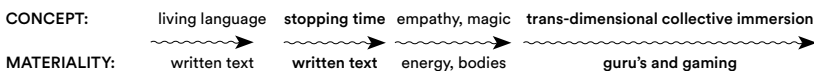
Scores proposed a rethinking of both art and politics, how we do art as well as how we govern life. They proposed to reflect upon the question of ethics inherent in all Scores: “what scores can be and do”; and so also functioned as a question about the condition of possibility for the emergence of alternative individual and collective subjectivities that can co-arise within the shared space of every Score. Here, I would like to reflect upon the specific conditions and modes of operation of Scores as a model of self-education and how they contribute to the production of such potentially alternative subjectivities. In order to perhaps better understand what this ‘difference’ produced in the Scores is or could be; how are commons and subjectivity, individual and/or collective, self-produced in a different way within the Scores.

BETWEEN BUBBLES

The Encounter is Founding of the Two as such.

P. Sloterdijk, Bubbles: Microspherology

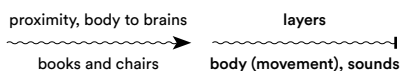
I enter the Score because I do not know, or I only have questions about my artistic research. For example, my question for the third Score – *Bubble Score* was to generate scores for dreaming as a performative format that makes us think time by employing the experiencing body and imagination. Every Score – WS, PBS and BS – I entered because I needed a space where I could put off what I already knew and play with my proposal, suspending my expectations and judgments. I enter with a question that sets the intent and focus of my experimentation, loosely defines the boundaries of my research and opens the space in which possible solutions can bubble up. I employ and test different scorings, performative formats, uses of materiality, types of engagement and disengagement of community etc... Every week I present a case, a score, written or performed, still unfinished, liquid, fragile and uncertain. An idea only, a sketch of something. I myself do not know it yet, do not know what it



is to become, its matter still forming, open to contingency at work in the moment of its performance. Loosely delineated, it is put to the test, while exposed to the gaze, to the experience of others, to be reflected upon together with them. I do not know what the result will be. The time I have is very short. I risk to fail, to discover, to wonder. But by trying I can immediately see what works and what doesn't.

Then there are others with whom I share the space of trial and error. We are all here because we all need this space, this pool, where we can get inspired, infected, overwhelmed, shocked, shifted, transformed, but still head for the still unknown. In the short time of the presentation of my case everyone is with me. Everyone gives their attention and their time to what I present and I do the same in return. In the Score individual cases give rise to questions like gifts; questions loop into each other and, integrated, become new proposals that give rise to new questions. Making and thinking, we all partake in the unfolding of our singular artistic proposals, of the communal thought, and in the process of co-emergence of singularities from this transversal space, of relations between all. In this relational space of intervals between proposals and their reflection in the form of questions about the proposals, between myself and others, my cases and others cases, we are continuously displaced. Questioning drives us to come up with new proposals to be tested in exposure to others. We are caught in and expanded through the in-between.

The kind of 'space' the Score opens up could be explicated through an analogy with P. Sloterdijk's conception of bubbles that coagulate into foam. In "*Bubbles: Microspherology*", a book that deals with the question of genesis of a micro-sphere, he defines a human being as a bubble – an autogenous vessel that is always already co-emergent with other bubbles, always already foam. Bubbles are singular but absolutely permeable structures marked by their openness towards the outside, towards the other. A bubble is a con-subjective sphere "with two epicenters that evoke each other through resonance". Bubbles are multipolar structures that only exist in relation, as relation. I (can) only become through relation. Coming to a world is a form of being-with, being with another. Between bubbles there are only relations, a reciprocal sheltering. All there is, is the 'shared inside' as common to all, the intimate sphere of the in-between, a sphere of pure relation. Foam for Sloterdijk is a communion: on some level we are entirely relationship itself, a sphere of pure relation. I am a body that resonates the other. In this inter-subjective space we live together, in one another. We house one another, in intimacy and reciprocal immanence. We illuminate, pervade and surround one another without being harmed by the clarity of our distance.



In the Score the 'space' is conceived and organized as 'relation'. I become through relation, I am in-formed, or rather trans-formed, I come to my form and the form of my research, practice or my singular proposal, through the relation to another, to his or her practice, his or her case, to his or her question. The Score is a complex system of scoring the exchange between people that organizes this viral relational landscape of 'shared inside', common to all who attend to the Score and which enables fertile contamination between practices through resonance.

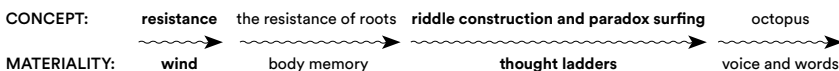
STATES OF LATENCY

There is no world without touching.

(J. Derrida, On Touching – J.-L. Nancy)

I come to the Score with a loose proposal, a sketch, an idea not yet worked out but somehow everything is already in it. However latent, still enfolded but somehow already announcing the potential trajectory that is immanently present. However contingently the path of its actualization in this transversal milieu might still unfold. Everyone attending the Score is attentively looking at each other's proposals brought into the space, paying attention to what is there. Sometimes looking at the obvious, but most of the time at that which is still potential, but can be touched upon in its latent state. In the Score we practice care, care for that which is still *in potentia*.

From B. de Spinoza ("*Ethics*") all the way to G. Deleuze ("*Thousand Plateaus*"), and a driving force in contemporary thought, is the question what the body can do or be. Ethics has to do with the potential of beings, things and events, with that which is there but only latent, not yet actualized. We do not know what the body is capable of being or doing. We are inhuman in our potential, perhaps infinitely more than what we are as actualized beings. With the capacity to be all possibilities and all potential comes response-ability: how do we capacitate the potential we are. What is our relation to our own potential, to that which we are not (yet) but could be?



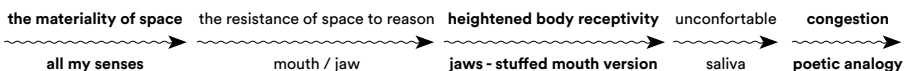
M. Foucault (“*Ethics*”) articulated this fundamental ethical question through the prism of practices of care or so-called technologies of the self, in which the practicing subject intentionally cultivates the relation to oneself, to what one is becoming (or not), and consequently also the relation to the other. With the ethical request for the care of the self, Foucault explicitly opens up the space within the subject, in which we are and from which we continuously become as potential beings, and the space between subjects as a relational space that defines us as singular beings in relation to each other. On the other hand, G. Simondon conceptualizes transindividuality as a metastable milieu – relation of relations – that encompasses the individual’s relation to itself, the relations among different individuals as well as relations between different collectives, which all contribute to the production of subjectivity. The transindividual space is not only a relational space *per se*, it is also the space of latency. In this transversal space, ‘pre-individual conditions’ (sensations, affects, habits, language, productive relations etc.) persist as unresolved potential along with the subject (J. Read, “*The Production of Subjectivity*”) and can be actively transformed by the subject in its process of individuation. There is always more to us, more that we can be or do, in every moment, in every constellation, through every relation we enter into.

THE THIRD SPACE

The With – a playground of juncture of touch and separation.

J.-L. Nancy, Being Singular Plural

The Score opens up a milieu, a relational space of pre-individual conditions, but also a space of relation between the other and myself, between the answer and the question that is filled with all possibilities and all potential. I like to call it the ‘third space’. Neither one nor the other, this space hosts or allows for the emergence of ‘the third’. It is that which always comes from the encounter of at least two and cannot be foreseen until it takes place, as a new solution, a new subject, a new ‘thing’. The ‘third space’ is all potential. It is the virtual space of latency, where everything that already is, still is what it is not (yet).



In the relational ‘third space’ of the Score, I become through relation(s), I am transformed through relations I am in and that form me. I experience this ongoing process of becoming and transformation, I observe it, I become aware of the changes and transformations taking place, I name them. I observe this complex all-relational process while I am the ‘shared inside’ in which we all partake. When I create or think my case out of the ‘third space’ of the between, my work always is other from what I expected it to be – neither my nor your idea but something third. This is a space of insights, and revelations about my own practice, methods, language and knowing. Thus every Score session, each score I propose is an opportunity. I enter this relational landscape, and being exposed-in-relation I reinvent my practice, I re-pattern my procedures with a small shift of perspective, with a new procedure, a new material, a new aspect.

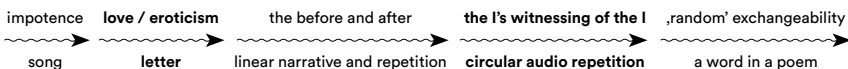
Score is an open fluid ungovernable playground of potential transformations. Watching and listening to others, taking part in their cases, receiving their questions and asking them questions in return, moves me. It constantly changes my point of view and makes me think in unstable shifting currents. The Score is a set of conditions of possibility for the emergence of new practices, new artistic solutions, new methods and new artistic languages. It trains my sensibility for that which is not yet. For that which is unfolding through the system of questions and answers from the shared space, a space where artistic practices are shared with each other, radically exposed, deeply critiqued.

IMPLICATE KNOWING

I think, then, that there is a possibility of the transformation of consciousness, both individually and collectively.

D. Bohm, On Dialogue

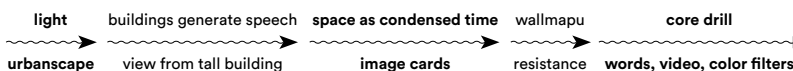
The group discourse that follows the presentation of proposals is an attempt to articulate the latent state of proposals, their potential form, structure, organizational principles, that discusses matters or language, semantics, methodology, trying to name them, articulate them. In every Score the discourse took on a different mode. *Writing Score* generated feedback on a singular proposal; *Perform Back Score*



collectively gathered key words and brought them into discussion, allowing for the subjects and forms relevant for the session to emerge through the articulation; *Bubble Score* gathered key words at the end after the discussion to define what emerged in each session. Common to all discursive formats was the attempt to pay attention to what is there to recognize and name what each unfinished proposal can be or do. Looking at their potential, but also at what is emerging between the proposals, however tacit and in process, through the resonances and affinities between them, a common logic, subject, form or drive.

D. Bohm (“*On Dialogue*”) talks about dialogue as a form of unfolding of implicit order or a way of unfolding of still tacit knowledge – knowledge that is a common source and a structure, a deep pool, in which we all partake, consciously or unconsciously, with all our experiencing. Most of which is implicit, yet in the process of unfolding. He talks about a knowledge that breathes: from its potential state it unfolds and becomes conscious only to fold back into its potential. Our knowing oscillates between the state of potential and realized knowledge. For Bohm dialogue is a process in which the entire collective partakes as in a communion act. No one creates or owns their thoughts. Similar to Simondon’s pre-individual conditions that constitute the milieu, for Bohm thoughts are here, they belong to the milieu of our culture and the world. We participate in all this unlimited potential thought. Thoughts penetrate us, they are the infectious contagious invisible matter that is like a mesh, a cloud, virtual but real and has real affects on all of us and on the world around us.

Similarly to the processes Bohm describes, the three Scores as a discursive apparatus open up the shared space of unfolding-folding, thinking or knowing as a commons in which we all partake. We are exposed and permeated by thoughts, intentions, forms, movements, ideas, conceptions, translations, states and modes of being and perception opened up by the proposals and by the words they use to articulate our artistic researches and knowledge. Scores set up the conditions in which our sensibility for all that is latent can grow. With this persistent relation to the potentiality of what can be known and made, the scores hold the space open for the encounter with potentiality, which Deleuze considered as immanence or ‘life’, the virtual, all possibility and potential. The Score is an attempt to hold the space from which knowledge about one’s own artistic practice, other’s practices, possible forms and formats, materiality and language can come about from the relational spaces between the participants, their practices, and their proposals.



PERMEABLE LANGUAGE

*I returned there
where I have never been.
Nothing had changed from how it was not.*

G. Caproni, in: Agamben, Language and Death

In the Score's dialogues language softens and opens up like poetry. Everything is in re-articulation and redefinition of itself. The group sits around the table to reflect upon what is taking place or what has just taken place in and through the proposals. A language is woven anew. We are 'making language' anew, testing what language can be or can do. What language can be if in constant becoming and openness in its relation to life, to what is. What is language like when unfixed and permeable to life, to the potential of the singular proposal? How does the new skin of language feel? In the Score we practice language responsive to life, to singular forms in their temporary and impermanent co-arising in every session. A new language starts to emerge through the group; concepts imbued with life-like poetry. New ambiguous half-written narratives between too loose, too vague, too fragile to handle, subjects unfolding as hinted possibilities on the horizon. We weave 'songlines' like aboriginals, described by B. Chatwin, traversing the deserts of the real. We 'sing' the world into being and weave maps of our newly discovered homelands.

Touching the emergent reality the cases bring about, we access what is in its latent state. We name it, we play with names, with possible articulations of that which is rising on the horizon, the potential not yet actualized in form. For naming brings about new worlds.

CONCEPT:	novel and community	ecstasy	attention	active withholding	reenactment
MATERIALITY:	lucretius on the clinamen	the others eyes	text & tinder	ambiguous contradictions	shouting

FOAMING SUBJECTS

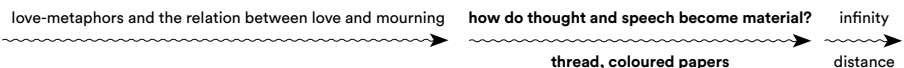
I contain multitude.

W. Whitman, Leaves of Grass

It is the relation to the potential of what is presented that is cultivated in the Score, the relation to the blueprint, the in-form-ation contained in the uncertain liquid membranous bubble, what it can be or do. The touching, the knowing of the potential, enables the creation of worlds. With this attitude, through the constant insistence on the cultivation of care for what something is in its latent state, the commons of relationality, language, knowledge, potentiality, expropriated and exploited in apprehension of our daily existence, can again be re-appropriated through their ‘new’ use. Through its set-up and structure the Score enables a transformed use of commons, through which we become subjects, transformed in return. In Scores the subject can subjectivize differently, turning the passive conditions of her subjectification into an active process of individuation. What individual and collective subject does the Score generate? How does the Score envision new reimagined forms of collectivity by creating the conditions of possibility for the emergence of new transformed individual and collective subjects?

In the Score the in-between intentionally lays open, for the intervals to be accessible, the potential inherent in the between activated, so that what is latent, i.e. the subject and its knowledge, may unfold and fold back into this space. This movement is in itself transformative. It is a process. It transforms the case, it transforms the subject. Transindividual space, the pre-individual space as a common, as all relation, available to all. We fold and unfold it from the between, from what we are not yet but can be, from what we can be or do but are not and do not do (yet).

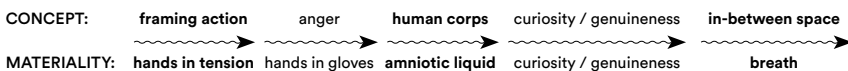
The subject that emerges through the (relational) spaces between the subjects, individual and collective, is the in-between subject. The subject is the moment between, that or the one that takes place as a ‘being-singular-plural’. It is co-emergent, it co-arises with the other of itself in or from a relation with it.



This space of mutual co-arising is the ‘third space’, which is neither me nor you, neither the subject nor the other, neither individual nor collective, it is really an interval, in which at once I am given and received anew, in which I differ from the other and am one with it, in which I distinguish and bond at once. In the liquid matrix that Score opens up and stirs. I bubble as a bubble and foam with the rest of the foam. I am becoming singular but by being a part of a large collective, of its simultaneous singularization in the midst of socialization – I am ‘being-singular-plural’. A singularity and a multitude at once within a foaming structure of singular bubbles. A viscous permeable membrane that makes a bubble twist and turn, curving space and time lightly, turning one bubble into two seemingly separate spheres while remaining one tissue, one matter, one web.

The Score aesthetically and ethically affirms and reconstitutes from that common ‘third space’, from that trans-individual space of all relation, of all potential, as a source of infinite singularities in their co-arising. Singularities as states of latency that are always already in relation with the other. The Score empties out the space. It creates an empty middle. It creates an opportunity and trains our sensibility to the latency so we can mutually unfold as singularities and as a community from the trans-individual ‘space of the third’ and as such unfold from that unknown space and become that which we are not (yet). The Score is a practice of the alternative. We practice these commons; relationality (transformative potential of the in-between), language (permeable for life), knowledge (unfolding of latent knowledge as/from a collective pool), relation to potentiality in a transversal trans-individual relational space of the between where trans-individual production of subjectivity is possible and can become the basis of not only new poetics but also of a new politics. In this sense ScoreScapes are a practice of life, not only of art.

Foam forever: this is what Scores can do.





To R. H. Barlow, Esq., whose Sculpture
 has given immortality to this trivial
 figure of his obit's obit Servant

Arthur H. Lovecraft
 11 May, 1934

I am made of¹ muscles

and fat

and bone

and teeth

and brain

and nerves

and hormones

and connective tissues

and blood

and lymph

and digestive tract

and intestinal gas

and urine

and air

I am made of organic matter

and water

and oxygen

and carbon

and hydrogen

and nitrogen

and calcium

and phosphorus

and lead

and sulphur

and arsenic

I am made of bacteria

and microorganisms

and microbes

I am made of nuclei

and neutrons

and protons

and electrons

and quarks

and emptiness at 99%

I am made of the effort to write this text

I am made of the concentration necessary to write this text

I am made of the decision I took to write about what I am made of during this very writing process

I am made of the decision I just took not to write about what, but to write *what* I am made of

I am made of the disturbances storming in that necessary concentration

I am made of ideas popping up constantly

I am made of police sirens and of the news shouting Donald Trump's wins alternatively with motives of anxiety about local urban terrorism

I am made of the work I was doing before starting writing this text

I am made of the distant future of a pass institute that I was busy imagining a few minutes ago and still at this very moment, making the separation between the present and the future very difficult to discern

I am made of timelines opening and closing

I am made of the artists-researchers present in this room

I am made of them reading these lines and remembering moments they spent with me co-working

I am made of the artists-researchers' projects present in this room

I am made of Aela's project

I am made of Lili's project

I am made of Brendan's and Christian's

I am made of etc etc etc etc etc everybody's research,

right now I am made of pieces of different people faces mashed up with concepts, books, ideas of practices

right now I am made of lives at work

right now I am made of experimental methods

right now I am made of intuitions

right now I am made of glimpses of the future into the present

right now I am made of points of certainties and I am made of questions

right now I am made of the fear to miss the appropriate way to support their work and bits of faces and bits of texts and bits of affects and bits of objects

right now I am made of a cyclonic 3D collage of moving partial objects that spiral around and traverse me

right now I am made of their windy moves and their insisting energy to come and not to come to a point

at this second, there is no difference anymore between what is me and not me

what is animated and not animated

human and not human

objects and ideas

matter and spirit

I am made of these fingers typing on this computer keyboard

I am made of the smell of the ashtray full of fresh cigarettes' ashes

I am made of the sudden thought that I should quit smoking asap

I am made of asap's and other asap's, and other asap's

I am made of the eggs I just eat at breakfast

I am made of eating them standing

I am made of the thoughts I had during eating

I am made of the observation that these thoughts are different now that I am digesting the eggs

I am made of a formidable machine called the body that started way before eating these eggs the process of digesting them

I am made of the incalculable number of processes at work when my body and my mind connect with eggs and the word breakfast

I am made of the very eyes reading these words

I am made of brains stimulated to imagine

I am made of images of stomachs projected into thoughts through eyes

imagined eggs

imagined coffees

imagined cigarettes

I am made of images

I am made of transports through imagining

I am made of magic operations of transporting

transporting

Exporting

Exchanging

Extracting

Exceeding

Extending

Experiencing

Expressing

Exceeding

Extending

Experiencing

Expressing

Exceeding

Exceeding

Exceeding

Exceeding

I am made of this heavy English-French-English dictionary in two volumes

I am made of its six kilograms of paper and cardboard and glue

and ink

and graphic design

I am made of these specific pages where all the words begin with Ex-

I am made of black letters, regular or bold forming words, inviting ideas through definitions

I am made of an organisation following categories

I am made of synonyms, antonyms, substantives and adverbs and so on and so on...

I am made of that peculiar vision-fantasy-sensation of the letters and words and categories detaching from the white page background behind and floating in the forefront

I am made of letters moving and shape shifting, becoming the faces, the traits of people I know

letters like eyes like mouths like teeth

eyes and teeth and objects and people and memories assembled by dancing letters

I am made of example / excitedly

what was that special move that I did during an improvisation, trying to melt with a chaotic huddle of chairs in 2001?

I am made of excitement / executive

why did the puppy eat the back of the armchair again?

I am made of executor / exhibitionist

how did we do to *communicate* with seaweeds in 1998?

I am made of exhibitor / expatiate

why did I gave a fake punch in Brendan's belly the last time I met him at the Bubble Score evening?

I am made of expatriate / experience

was it for critiquing what men are supposed to perform as bro's?

I am made of experienced / explore

or was it to check if we were real and that I was not going to *get through* him?

I am made of explorer / expressively

or was it for him to become pregnant with me, symbolically?

I am made of expressiveness / extermination

is crossing my apartment up to the bathroom to weigh these dictionaries to know precisely their mass a *normal* activity?

I am made of exterminator / extravagant

is crossing my apartment up to the bathroom, forgetting why I went there and day-dream for 20 minutes, an *abnormal* activity?

if I concentrate very hard, will I see the trees used as material for manufacturing this paper?

if I concentrate very hard, will I see the link between Brendan's belly, the intricate fibres of this paper and my breakfast?

if I concentrate very hard, will I see the future readers of that text I'm writing now?

if I concentrate very hard, will I see you?

I am made of you touching this book, this paper, these words

I am made of you touching a book and a tree and a paper industry and breakfast eggs and the memory of a young Canadian man called Brendan and a large group of artists-researchers writing this book in Brussels

I am made of imagining you connecting and connected with everything

I am made of imagining you as an octopus

I am made of “my somewhat extravagant imagination yielded simultaneous pictures of an octopus, a dragon, and a human caricature...”

I am made of “a pulpy, tentacled head surmounted a grotesque and scaly body with rudimentary wings...”

I am made of “a statuette of unidentifiable greenish-black stone, captured some months before in the wooded swamps south of New Orleans during a raid on a supposed voodoo meeting...”

I am made of Cthulhu

I am made of imagining you as Cthulhu

I am made of imagining us as Cthulhu

I am made of waking up from my daydreaming with a heavy English-French dictionary on a bathroom scales and a Lovecraft book left on the corner of the bathtub

I am made by the will to end that text now

I am made by the impossibility to end that text now

I am made of continuing to write after the end of that text you are reading

I am made of you hearing my words after I stop writing them

I am made by what I am made of and we live in different worlds

I am made of the worlds I make

I am made of the worlds we make

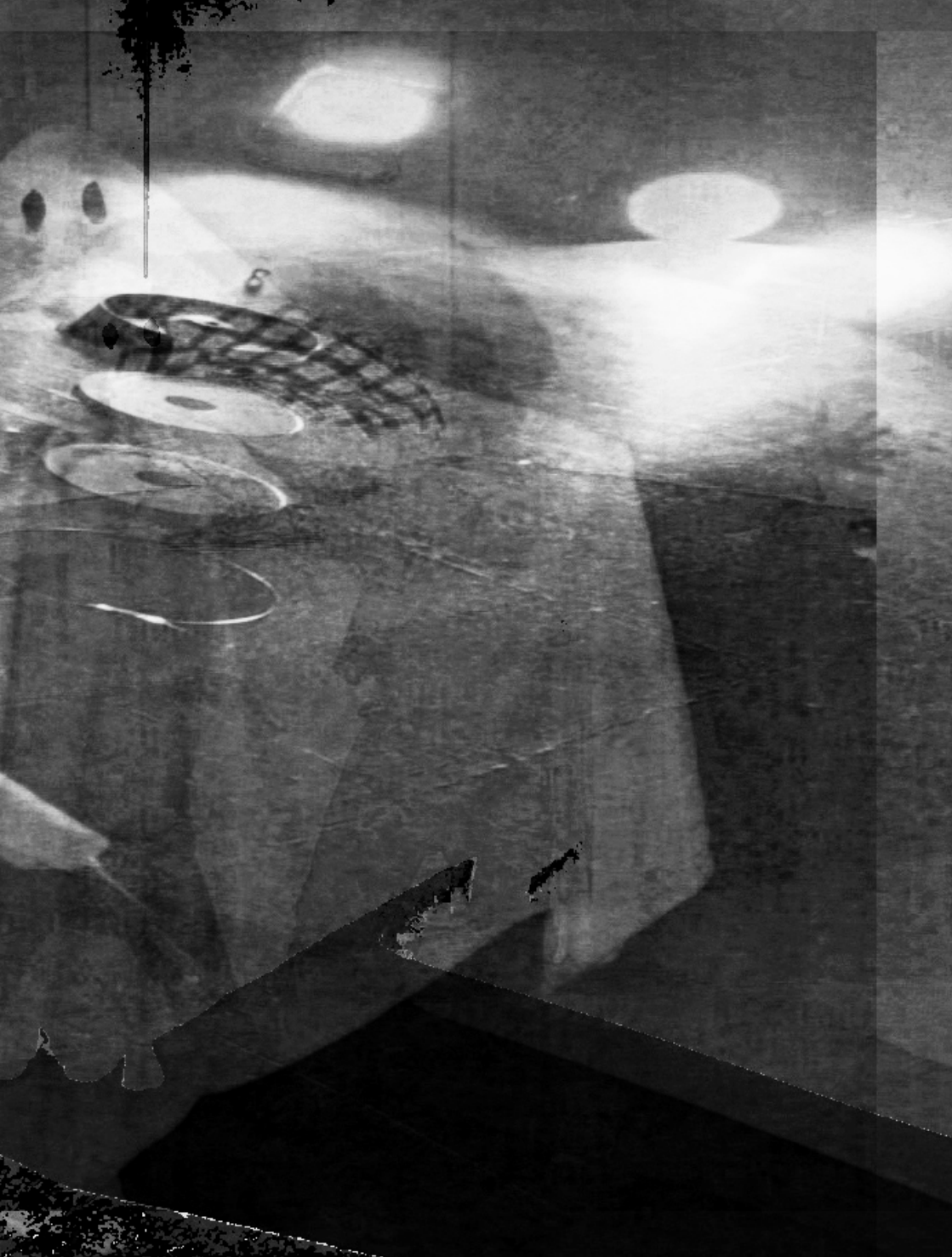
Pierre Rubio / March-September 2016 / Brussels

¹ “One of the sentences you quoted from your (unnamed) friend was *‘The skin is an extended layer of the brain and the brain is an extended layer of the skin’*. Do you think it means that discourse and matter are inseparable because our bodies contain, and cannot exist without, both? If yes, then, it’s just yes; but if no, can matter without any form of discourse exist? You continued to explain, as you moved around to sense the space towards the ceiling and the floor, what it means to your practice to pay attention to your own self and the materials you were touching. It is important for you (and us, I think) to actively seek out physical knowledge and not take materials for granted just because they happen to all around us.

What are you made of, and where does the energy that makes you move come from?

(a question by Christian Hansen to Anouk Llaurens answered by Pierre Rubio during Bubble Score / 2016
@ a.pass)





“Double-sided ghostly vision with objects”
Pierre Rubio for Bubble Score, apass, 2016

BIOGRAPHIES

ISABEL BURR RATY (Santiago de Chile, 1979) is a chilean-belgian independent filmmaker and performance artist based in brussels. Her creative films focus on the fractured landscapes and dislocated memories of female indigenous political leaders living in the midst of neo-colonial/eco systemic/survival fights. Her performance research excavates the inner topography of the organ that gives birth to us: the womb, to develop “camouflaged shamanic” body/bio artworks that question the--native versus refined--dichotomy of life, as it becomes engineered in the temple of science, commodified and sold in markets.

SOFIA CAESAR (Norwich, 1989. Raised in Rio de Janeiro) mainly handles interviews, videos, audio recordings and other methods of documentation, recently creating works that involve props, scripts and collective re-performance that untangle multiple layers of power relations present around documents and/or apparatuses of documentation. While doing so she has produced performances, sculptures, installations, texts and videos.

ELKE VAN CAMPENHOUT (Temse, 1971) is an artistic researcher and monk. In the past, she was active as a dance and performance critic for the newspaper De Standaard, the cultural radio station Klara and as the head editor of the performance magazine Etcetera. She was the active founder and coordinator of the international post-master and PhD environment a.pass, in which she deliberately worked on creating an open, non-hierarchical model for sharing and experiencing knowledge for artists and theoreticians. Her own research, under the umbrella of ‘Bureau d’Espoir’, contained a series of research periods, workshops and publications around the production, import, export and re-distribution of hope through transdisciplinary strategies, borrowed from political philosophy, phenomenology, performance theory and spirituality. In 2016 she gave up her ‘working life’ to become an aspirant-monk in the frame of the life project ‘Monastery’, which aims at developing a live-in monastic community in the city.

VARINIA CANTO VILA (Santiago de Chile, 1976) is based in Brussels for many years where she has mainly worked as a dancer-performer for independent makers. For her own work she has developed three solos in which she tried to unravel the properties of dance as an art medium, and in which the moving body is thought of as a living object in transformation across time. After undertaking a MA in Art & Politics, she is developing a research on how the social body is choreographed.

ROBIN AMANDA CRESWELL (Kenya, 1962. Raised in Spain and London) has a background in visual arts and television journalism. She has an MA in Video, Film and New Media, did the post-masters research program a.pass and is presently doing an MA in mindfulness based cognitive therapies at Exeter University.

Her research focuses on the cross fertilization of areas of 'spiritual knowledge' such as Shamanism, Buddhism and Psychomagic with areas of mainstream 'authoritative' knowledge, such as the News Media and Science. She sees performance as a way to integrate different aspects of knowledge and the self in a bid against fragmentation.

LUIZA CROSMAN (Rio de Janeiro, 1987) creates or acts upon previously established dynamics, so as to make these aware of their own conditions of possibility. This is manifested through drawings, situational performances and writing. Her interest is to show how things are in movement and to create a possibility of a future. In one-on-one or collective settings she considers the specificity of the contexts and their conditions to speculate what might happen and, when needed, to act upon it, to change or multiply, it's possible course.

ESTEBAN DONOSO (Quito, 1978), is currently living in Brussels. His work revolves around creating dispositifs that alter/displace perception and communication; opening up the gap that lies in-between thinking and speaking, or speaking and doing. These set-ups allow for a thinner, more fluid membrane between reality, fiction and memory and welcome the fragmentary, the phantasmatic and the poetic. All the different realms appear as intertwined echoes that haunt the particular here and now from which we speak.

NICOLAS GALEAZZI (Schliern, 1972) uses performance as an instrument for research. His research focuses on rethinking economy as an artistic practice - in opposition to ,art' as an economic practice. Galeazzi works with 'Mise-en-Discours' - performative research frameworks in which the public can experiment with political and social conditions. Today he is focusing on artistic strategies of commoning as a possible reorganisation of the self towards society. He has been engaged as a mentor, coordinator and curator at a.pass for more then six years.

SANA GHOBBEH (Tehran, 1984) is a visual and performance artist from Iran. She obtained the Master of Fine Arts diploma from Umeå Academy of Fine Arts in Sweden and the bachelor degree in Architecture from Azad Tehran University. She carried out a research project at Umeå School of Architecture 2013-2015. This project was an investigation in architectural notions from a more artistic point of view. She joined a.pass in January 2016 and intends to put the same discussion into a more performative way.

CHRISTIAN HANSEN (Copenhagen, 1982) is a performer and visual artist who works with invention and construction of tools for alternative mapping of inhabited and well-known land. Most part of his practice consists of fieldwork conducted with audio and video recorders later to be restaged or transformed into graphics, writing, performance or spatial installation. Christian joined a.pass from September 2015 to January 2017.

BRENDAN MICHAL HESHKA (Winnipeg, 1979) holds a Bachelor of Arts in Theatre and Film (University of Winnipeg, CA), a Master's in Dirty Art (MDes, Sandberg Institute, Amsterdam), and is currently working as an artistic researcher at a.pass. Heshka defines his practice as post-conceptual art that arrives through exhibition making, performance and publishing text. Heshka works in the creation of spatial narratives that perform in reality but simultaneously offer themselves as backdoor entrances into alternative realities, dimensions of fiction, the unconscious, the political, the mystical, and poetic. In one of his most extensive projects, *The Psychosculpture*, Heshka takes Psychoanalysis away from the field of the pseudo sciences and re contextualizes it in the domain of art, a long-term work that develops as a unique mode of art therapy or therapy art, and exhibits plainly Heshka's belief that the construction of the self is our most essential creative act.

MALA KLINE (Ljubljana, 1977) is a performer, choreographer and writer. She holds an MA in theater (DasArts, Amsterdam) and a PhD in philosophy (UL, Ljubljana). She is also a certified practitioner and teacher of Saphire™ dream and imagery work (SOI, NYC), which she teaches internationally, in diverse educational, research and production contexts and settings. All her artistic and theoretical work is embedded in the practice of dreaming. In her author-based choreographic work she uses Saphire™ to facilitate individual and communal dreaming in order to create unique singular worlds weaved from and generated through the language of our dreaming. Currently she is doing her post-doctoral research on the alternative concept(s) of time at the Faculty of Arts and Philosophy (UG) and within S:PAM research centre in Gent.

ARIANNA MARCOLINI (Macerata, 1991) is a visual and performance artist based in Brussels. Her approach to art and life combines queer theory with Bioenergetic body-work and astrological readings. She is part of the A & B collective, where she works on the relation nature/culture from the point of view of choreography. Arianna has a Bachelor in Visual Arts and Theatre (IUAV University of Venezia, 2014) and a Master in Performing Arts Practice and Visual Culture (a project by ARTEA in collaboration with the University of Castilla-La Mancha and the Museum Reina Sofía, Madrid, 2015). Since September 2015, she participates in the Post-Master artistic research program a.pass in Brussels with a research on the ghost and the potentiality of daily practices of caretaking.

LILIA MESTRE (Lisboa, 1968) is a performing artist and researcher based in Brussels, working mainly in collaboration with other artists. She is interested in art practice as a medial tool between several semiotic domains. Her principal medium is dance and choreography. Mestre works with assemblages, scores and inter-subjective set-ups as an artist, curator, dramaturge and teacher. She is the co-founder and coordinator of the Bains Connective art laboratory. Since 2008 she works as a mentor, workshop facilitator and associate program curator at a.pass where she has been developing a research practice on scores as pedagogical tools titled *ScoreScapes*.

LILI M. RAMPRE (Maribor, 1981), comes from Slovenia where she received her BA in Physics. In 2012 she finished her MA studies in dance and dance education at the Academy of Performing Arts and Music in Frankfurt, Germany. Her choreographic, performing and teaching practice is strongly influenced by Bartenieff fundamentals, where movement and perception of movement are considered a touchstone of knowledge formation. Diverse movement practices (often hybridized with speech) are therefore her primary tool in artistic research, where comprehending inner body connectivity through neuromuscular patterning is the basis for conceptualizing complex interrelationships of phenomena of human activity in any domain. Lili is currently part of a.p.a.s.s., where she's expanding the aforementioned approaches to focus on practicing movement as a listening aid and exploring voice as a constitutive element of the body-, community-, and performance-comprehensions and organizations.

AELA ROYER (Clermont-Ferrant, 1992) is a young artist performer and researcher based in Brussels. She is interested in ways of experiencing and developing processes of eroticism and dynamics of desire. Through her research, she seeks to uncover different awarenesses of the being and of the transforming relations between inner and outer spaces. How can the recognition-reorganisation of our perception of desire, through work on body-mind connection, transform and empower the subjective? In other words: how to use desire as a tool to bend, cross and mix different levels of subjective reality.

PIERRE RUBIO (Marseille, 1962) is an artist researcher, performer, and dramaturgical advisor. For 25 years he has been active in the field of performance and choreography and has been collaborating continuously with a large number of artists and institutions. In 2011, he becomes mentor, leads workshops and is currently Associate Program Curator for a.p.a.s.s. In parallel Rubio experiments forms of performances, composing projects collectively or alone. Guided by a critical constructivism and a belief in the powers of imagination, he has developed an aesthetic, which operates between a conceptual and engaged approach of performance and a critical perspective on the production of contemporary subjectivity.

AGNES SCHNEIDEWIND (Vienna, 1986) studied philosophy in Vienna and completed a choreography training course in Antwerp. In work and life she studies mechanisms of translation and the production of meaning in diverse realities. Under the umbrella of kaputorama she co-creates installations and performances on destruction and impermanence. She joined the artistic research training program a.p.a.s.s. in September 2015 researching choreographies of misunderstandings.

LEXICON

BUBBLE

SCORE

To bubble - verb

- A.** to put something on the table knowing that something else will be made out of it
- B.** to let differences emerge
- C.** to let different people, ideas, researches, and performances exist next to each other, even if they have nothing to do with each other
- D.** to give value, accept, and be open to diversity
- E.** to live together with the creature you create
- F.** to be able to respond to contingency within a structure previously decided upon
- G.** to shed light from another angle
- I.** to make a transition from one's value system to another
- J.** to keep on going

Bubble Score- noun

→ ACCEPTANCE

- A.** to not resist noise see noise **B.** to let grow
C. to let go

→ COMPOSITION

- A.** delineates time and space in a certain form with which it is possible to see what falls in the intersection between time and space

→ CONFUSION

- A.** who did that? when was that? what happened there?

→ DIFFERENCE

- A.** the encounter of eclectic aesthetics

→ DISCIPLINE

- A.** the structure that the artist or independent researcher needs in order to make working possible **B.** a practice of training people to obey rules or certain codes of behaviour **C.** how serious and attentive we can be for each other's work **D.** goes with responsibility **E.** related to time and production **F.** gives one a chance of reacting against it and, therefore, is very constructive **G.** entails no punishment **H.** includes freedom see freedom **I.** value comes through it see *Value*

→ DISCIPLINE AND VALUE

- A.** to take things seriously **B.** the key to knowledge production

→ DISCOURSE

- A.** is embedded in aesthetics **B.** the position of oneself in the field of art making

→ DISPLACEMENT

- A.** a movement of content and form

→ DR. FRANKENSTEIN

- A.** a structure that gives context and sustains a relationship between itself and what comes out of it **B.** a place where relationships can be established so one can come back and continue unfolding them see score

→ ENVIRONMENT

A. a place of suspended judgement where we are each other's audience in a critical way but not like when one goes to see performances

→ EQUAL VALUE

A. a value transformer **B.** the desire to create a concept based on depression **Tristan Garcia** **C.** everything has the same value **D.** everything like a human or a chair are completely the same **E.** the possibility of connecting to everything **F.** creator of problems in the academic environment; if one doesn't make any choice, and if everything conceptually has the same value, it's impossible to build upon it **G.** ethical connector through one's own living and understanding of life see ethical value **H.** the creation of singular relations between things e.g between a human and a table see *To Bubble* **I.** something completely different for someone else **J.** the desire to listen to the diversity of people and ideas **K.** to not judge before hand and to not know before listening **L.** no hierarchy **M.** pluri-values content, aesthetics, form, performativity, etc

→ ETHICAL VALUE

A. a way of being together, a way to listen, and to respond to each other **B.** the ability to be responsive **C.** suspended judgement **D.** motivation for action

→ EXPECTATION

A. the idea of what the body of Frankenstein should be see Frankenstein **B.** potential beauty

→ FAILURE

A. resides in the impossibility of absolute creation

→ FRAGILITY

A. the meaning of each performance or text that can be taken apart, completely transformed, and displaced by a question see displacement **B.** short time of creation see time

→ FRANKENSTEIN

A. the affect felt in certain moments **B.** the shock created by the fact that people can be interested in certain kinds of things **C.** theme **D.** an eye opener, exposing the contrast between something violent and something fragile; something beautiful **E.** resonance between two things **F.** the creator of fascination **G.** a continuous reverberation week after week; a constant throughout time **H.** an infection device **I.** the freaky thing that exists independently from you **J.** that which makes one step out of oneself so that one is able to see what one's research is about

→ FREEDOM

A. self-commitment and empathic presence **B.** a matter of being porous and available, first to one's own desires, then to a structure which could at first seem opposite to that desire

→ FREEDOM AND RESPONSIBILITY

A. what one wants to do and how to enter an interwoven structure see Dr. Frankenstein

→ IMPOSSIBILITY OF FAILURE

A. one attends the Bubble and has the stage for 5 minutes - if you do not attend the Bubble goes on without you

→ LOOKING GLASS

A. a device to look through in order to afterwards understand something else

→ METAMORPHOSIS

A. a willingness to constantly transform **B.** the chaos where one just loses oneself for a while **C.** the possibility of listening to everything without any value **D.** through change, one starts mapping one's own work **E.** the move from one focus into another **F.** to find a kind of logos **G.** to take another view **H.** to start **I.** to take a step further **J.** an agreement with oneself, with one's own work, with one's own borders, and with what can come out of that or not

→ MORPHOLOGY OF A BUBBLE

A. has fragility in its consistency **B.** is where a being exists **C.** is closed in itself **D.** is an open-closeness **E.** is something that can burst at any moment. **F.** is something you don't want to break because it is beautiful

→ NOISE

A. doing while interpreting the rules **B.** something that is not determined **C.** something that is in the air, something that is continuous, something that is progressing and getting closer, and getting further away **D.** something like boiling water, boiling bubbles crashing into each other **E.** something undifferentiated **F.** like when there is too much of it and it is hard to get rid off or to organise **G.** a process of metamorphosis see metamorphosis

→ PHARMAKON

A. a substance that can either act as healer or as a poison. eg. alcohol, sugar, or any medicine which heals in a certain dose and kills in another **B.** a double edged substance.

→ PLURALISM

A. more than one **B.** a situation which triggers other aspects of the self **C.** an expansion of the self instead of a transformation into another **D.** a constant state of becoming **E.** acceptance, the freedom of pluralisms see freedom

→ PLURALISM AND COLLECTIVITY

A. what happens when many people's work comes together **B.** collective meaning

→ POLLUTION

A. overproduction of something toxic **B.** something just around, softer than noise **C.** something not identifiable **D.** that which transforms and builds up resistance against itself see self-resistance **E.** the bubble's value see value **F.** that which is invisible **G.** pharmakon see pharmakon **H.** forces that create defences **I.** that which unravels permeability

→ POTENTIALITY

A. a quality given by the structure see score

→ PRACTICE

A. a regular learning process see time and discipline

→ PROJECTION

A. how to throw the ball **B.** the function of the questions in the score

→ QUESTIONS

A. don't belong to anyone. **B.** call materials into being **C.** are already in space **D.** trigger associations **E.** trigger directions **F.** are distractors **G.** are noise see noise

→ READING

A. a main practice see practice **B.** a condition **C.** being attentive to everything not knowing with what we had to work afterwards. **D.** a processor of material **F.** the making of sense through an overdose of information see pollution **G.** the medium in itself **H.** the crossover between performance and text **I.** a physical action **J.** the poetics of reading and interpreting that leads to the way people used their voice

→ RESTRICTION

A. the compromises that are actually enriching the purpose. **B.** what gives rise to interesting, revealing strategies. **C.** to take away censorship before something is done and to be able to think later about it, therefore letting other maybe unexpected things come in

→ RHYTHM

A. that which pushes intuition forward with a cadence **B.** regularity

→ SCORE

A. not a production machine but another kind of creature see Frankenstein **B.** a resetting practice **C.** a parallel system where noise can come through see noise

→ SELF-RESISTANCE

A. the bubble lets you encounter yourself with your own resistances and to discover what are the mechanisms you find to overcome them, and, in doing so, how you somehow evolve in new formats for new ways of doing and not just re-copying and re-doing what you already know, so that you discover

→ SIGNAL

A. what keeps coming back **B.** a need

→ TIME

A. a container where the group responded to one another **B.** a multitude of parallel times: the overall score lasted 3 months; the group met weekly; each person had five minutes or two pages of presentation time; the group had two days to ask a question and then four days to give an answer **C.** a resetting practice **D.** a suspension **E.** now **F.** the making sense of noise **G.** dribbles **H.** it wouldn't work in a shorter period than 3 months but it could have lasted longer

→ TIME AND COMPOSITION

A. gives enough time to do something but not enough time to accomplish something **B.** it's not a production machine but a process device

→ TIME AND DISCIPLINE

A. to be there every week **B.** to show up no matter what **C.** to be there in flesh and blood **D.** to just be there for each other, every week

→ UTOPIAN PRODUCTION TOOL

A. freedom and restrictions **B.** the joy of the process rather than the product **C.** like a thin membrane

→ VALUE OF TRANSITION

A. the level of projection **B.** the displacement from one performance to another, motivated by questions **C.** the geometry of Bubble Score **D.** a vector **E.** not ethical or aesthetic see value **F.** how much a question displaces one point of view - coming from one performance - to another point view - coming from another performance **G.** a constant re-evaluation that keeps the process going **H.** the transition between two points of view that switches the value system **I.** the acknowledgment of the exchange between one person and the next, and the next...

FURTHER EXPLANATIONS

FOOTNOTE THREAD: Each of the terms indicated by arrows talks about the concept behind and the materiality used in each participant's intervention. These terms were formulated two months after the Bubble Score sessions finished in response to the following question: "Which concept and which materiality helped you to conceive of your performance or text; and what was the question brought up by the performance you saw?"

The order of the interventions is chronological and each starts with the first presentation that was given as a gift to the group. There are 7 sequences presented out of the 21 initial gifts.

This specific way of sequencing the concepts and materiality of the participants' interventions, is an attempt to find out if it is possible to get a sense of the way the information travelled, i.e. the degree of contamination generated by the Scores process.

COLLAGES: The collages act as illustrations of the process of 'bubbling': each time three elements collide and produce a fourth meaning. These collage exercises were produced by asking three people to bring in their chosen images, and observe what happens in their coming-together.

Collages on page 12-13, 35 & 57 by Brendan Michal Heshka.

LEXICON: The lexicon for 'Bubble Score' uses material from the Conversation Score sessions. The key words were selected by the participants to discuss the basics of the practice.

CONVERSATION SCORE: Each participant writes keywords on pieces of paper (1 keyword per paper) - *The group decides how many keywords and how many participants - the keywords are collected and put into a recipient. *In another recipient there are also papers folded that indicate different time periods - the group decides on how long and how many papers (a dice can be used instead) - *A participant picks up a keyword and a time and starts to talk till the time is over. - If there is nothing to say all stay in silence -*The group can decide to ask the participant to talk longer. In that case s/ he has to pick another time. * Or someone decides to reply and in that case picks a time * Or someone picks another keyword and another time. * Keywords can be taken out once they have been talked about * Time slots are always returned to the recipient.

READERS SCORES: For this publication we decided not to use the documentation of the Bubble Score process but to create new Scores for the Readers in order to extrapolate the practice.



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a·pass | advanced performance
and scenography studies

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“... the ephemeral is not what has just passed (away), but that which, because it passes, haunts the very second of the present with its potential return.

Ephemerality impregnates the interstices of time with a messianic dimension, thanks to which the past reveals itself to be not simply made of whatever is gone from the present time, but as a dimension of potential-ity of matter deeply woven into the fabric of the future. Ephemerality is already dance’s afterlife, the promise of an incalculable return without profit. “

André Lepecki, “Singularities - Dance In The Age Of Performance”
