

ECOLOGIES OF MAKING

By Florian Feigl, 2017

This is an invitation to think. This is an invitation to move.

Because thinking is moving.

This is an invitation to move. This is an invitation to think.

Because moving is thinking.

This is an invitation to being moved.

Because being moved is thinking.

This is an invitation to think.

Because thinking is being moved.

Now, this is obviously bullshit, isn't it. Moving is moving and thinking is thinking. There are bodies and there are thoughts. There are physical objects and there are ideas and concepts. But then in addition there are all kinds of other things which are not so clearly one or the other: Light and sound – be it coincidental, environmental or directed – rather physical phenomena but bodies? Or concepts? What about social relations and ideologies, emotions and education, architecture and money, expectations, hope and fear? Moving is moving and thinking is thinking. Maybe not so simple.

Dance as an experimental artistic practice is a corpo–real practice dealing with bodies moving in space. Too generalising? Over simplifying and naive? I don't think so.

Let's move the following questions (– and I suggest that we let ourselves being moved by them):

What do we recognize, identify and accept as bodies?

What do we recognize, identify and accept as spaces?

Starting with the bodies there are the maybe more obvious ones, the human bodies and possibly the physical objects inhabiting a given space. But what about the bodies of light washing through space, waves, particles, energy, changing surface colors, bodies of waves consumed by some of the present bodies, reflected by others? What about the bodies of text, once dropped glowing for ages, once

swallowed burning from inside? What about the bodies of sound, present when appearing, gone when they disappeared. My suggestion is to recognise and accept these phenomena as bodies, bodies of different physical characteristics and emergence but just as present as human bodies and physical objects. Obviously of different shapes and aggregates, with varying temporalities – but bodies nevertheless. Some existing for split second, others present long before and after the more contained encounters, lingering and invisible parts of situations that we might want to call rehearsal or performance.

And mark that: We haven't even mentioned the cultural, emotional, educational or ideological bodies. Have you ever danced with capitalism? Have you ever danced with love? (And I am sure that capitalism moves you every time you dance. And I hope that at least sometimes when you dance it is love that moves you.)

Let's turn towards space. Again there are the more obvious ones first: From an architectural point of view there are studio, stage, theatre, gallery, school, bridge, nuclear power station, you name it. Then we have the maybe more fluid but still quite commonly accepted spaces between physical, human bodies and even the physical, human body itself as in somatic practices to name just one. Already this very rough sketch points towards an understanding of the body as space. And I propose to understand body not only as space „where in“ but also as site „where at“ the corpo-real experimental practice happens, where it is tested, discussed and displayed. And – I guess you see it coming already – to exhaust the possibilities of this argument I propose to also reverse the direction – to understand body as site and the site as body,

Everything is inside and everything is outside. The invitation is to move with and within these bodies to become the space and site of moving bodies. The invitation is to explore these multiple bodies by moving with them and allowing to be moved by them, to apply and expand the corpo-real sensorium and techniques, corpo-real knowledge and corpo-real thinking to test, reflect, confront the bodies around us.

The invitation is to understand making as audiencing and witnessing. The invitation is to understand making as composition of environ-mental effects. Bodies effecting each other in multiple and various ways. Movements of bodies of the most different qualities, aggregates and dynamics, within sites and spaces, rhythms and textures of dependencies and effects.

Influential and inspiring for this article are thoughts and phantasies layed out in *Libidinal Economy* by Francois Lyotard (*Économie libidinale*, Paris, 1974) and *Dune* by Frank Herbert (*Dune*, 1965). Some small parts of the above text have been published previously in Book 2 of the *As If It's Just About To Happen* series (editors: Litó Walkey, Britta Wirthmüller, Sheena McGrandles, Florian Feigl, Berlin, 2017).