APASS End Presentation

daniel kok / diskodanny

On Audienceship

CASE STUDY #1

CHEERLEADER OF EUROPE

Project Motivation

Cheerleader of Europe is a solo project through which I pin down my position as an independent Asian artist in Europe and develop a methodology of engaging my 'publics', be this an artistic research community, a working group consisting of other artists, experts from other fields (political scientists, psychologists, pole dancers, etc), and more importantly, broker a dialogic relationship with the European milieu I now call home. What do I want from it? What might it want from me? How do I give it? What rules exist to regulate our exchange? Why have we allowed money to become such a strong currency in our social exchange?

Thanks to a series of conversations with artists, festival programmers and other cultural workers since my move to Berlin and Brussels, I am by now fully aware of the impact of the Eurozone crisis on the creation, production, distribution and circulation of the performing arts in Europe. (What an inopportune time for an Asian Artist to relocate to Europe! A little ironic too!) In a time when artists from Southern Europe have increasingly no choice but flock to Berlin, Brussels and Vienna in the hope of continuing their work, a time when arts festivals and organisations experience dramatic funding cuts and take to co-productions as a coping measure, artists and audience alike have to rethink the idea of cooperation and their overall modus operandi.

Presently, I am preoccupied with the idea of a co-production. Simply put, if two festivals come together to make one production, the overall rate of artistic production is halved. Since the number of artists is not decreasing, a lower amount of available work might mean thinner slices of the pie for everyone, or pies for only a few, with many left without even a slice. One can look at this scenario in two ways: It means that on one hand, the overall productivity in the arts in Europe is falling. Great means of

production but for lower outputs, even if the amount of work required to enable such co-productions actually increases. On the other hand, we can also try and see the trend of co-producing more positively as an opportunity to collaboratively rethink why, how and for whom we create.

Nevertheless, it must be said that Cheerleader of Europe is not just an emancipatory project. I do look upon the utopic notions of the work with skepticism. This charming, seductive cheerleader that I envisage is also a figure of power, a benevolent but manipulative dictator; a not-so distant relative of the neo-liberal capitalist who sells freedom as a feel-good notion and grants limited choice so that in the end, it is he who benefits the most and laughs his way to the bank. How do I resolve this duplicitous character? How do I work for all of us sincerely, devotedly while at the same time sell us out? Who better to play this role than a Singaporean?

I have therefore been looking at specific techniques of mass-manipulation (e.g.: Edward Bernays' ideas on propaganda or public relations, Derren Brown's use of mass hypnosis and subliminal messaging in his TV programmes and stage shows.)

Quotes from TV Series “Heroes”

Peter: "My name is Peter Petrelli. I have a message for you...."
Ando: "What message?"
Peter: "Save the cheerleader; save the world."

Peter: "Are you the one? By saving you, did I save the world?"
Claire: "I don't know... I'm just a cheerleader."

Ando: "No, no, save the cheerleader, *then* save the world."
Hiro : "No, it's an "if, then" statement."
Ando: "How do you know?"
Hiro : "I was the one who said it!"
Ando: "Future-you doesn't count as you."

Matt : "'Save the cheerleader.' I read his mind, he read mine. He told me to protect you... from someone who was killing people like me."

A comment I came across online (about ‘Heroes’):
"Some truths come without being certainties, from times that people have no clue what their true significance is. The search for the cheerleader is what draws all the heroes together and makes them a force for world preservation and not world domination. Protecting Claire puts everybody in the right place at the right time to do the right thing, time and time again."

Key Words of Research for "Cheerleader of Europe"

1 Ambivalence:

- **The state of having mixed feelings or contradictory ideas about something or someone.**
- Openness, non-commitment, undecidedness... Can also be a strategy of neo-capitalism (Lilia Mestre)
- A Commitment to ambivalence? (to materialise and sustain a moral dilemma)
- On one hand, need to address the didactics and power relations behind choreography (think of choreographer as cheerleader, moderator, field work researcher, pole dancer, service designer)
- On the other hand, need to play different ideologies against each other (don't have to decide) and allow it to go to the extreme.

2 Acquiescence:

- **The acceptance of something reluctantly but without protest.**
- "I know that you know that I know that you know..."
- "I am telling you that I am manipulating you. The question is will you let me? And If you don't agree but you still want to play, what are you saying 'yes' to?"
- To reveal the manipulative power of the cheerleader even as I enact the trickery
- A game of meta-criticality (so that the subject can see the 'outside' system from within)
- A process to invite the audience to re-sign the social contract.

3 Coalescence:

- **The process of coming together to form one mass or a whole.**
- "Sharing is not enough" The process of coming together has to be brokered, performed and witnessed by the constituents of the community.
- The audience as a gift economy, expenditure into loss (emancipation)
- What comes AFTER recognising that our gaze is pluralist, that the audience is a dystopia?
- Can we come together as a community again
- Mouffe & Laclau: Radical Democracy and Agonism

On Manipulation

Overheard at a talk on censorship at Kunsten Festival:
“The 'smart' artist so aware of censorship that he turns it into a tool that he *depends* on.”

Reference: Edward Bernays (On Public Relations):

- Shifted PR (and advertising) from rational appeal to stimulation of visceral impulse.
- Focus groups and polls used to GENERATE consent.
- Material and information shoved in our direction are intended to bypass thought and rationale.

Manufacturing Desire

- The engineering of consent is the very essence of the democratic process, the freedom to persuade and suggest.
- Give limited choices to the consumer of information and channel him to the desired outcome.

The Double Bind [Bateson]

From Wikipedia:

A double bind is an emotionally distressing dilemma in communication in which an individual [or group] receives two or more conflicting messages, in which one message negates the other. This creates a situation in which a successful response to one message results in a failed response to the other (and vice versa), so that the person will be automatically wrong regardless of response. The double bind occurs when the person cannot confront the inherent dilemma, and therefore cannot resolve it or opt out of the situation.

Double bind theory was first described by Gregory Bateson and his colleagues in the 1950s.

Double binds are often utilized as a form of control without open coercion—the use of confusion makes them difficult to respond to or resist.

Primary Injunction:

- Do X or I will punish you.
- Do not do X or I will punish you.
- Both.

Secondary Injunction:

- Do X but only do it because you want to.

Is there a Tertiary Injunction?

RESULT: I must do it, but I can't do it.

Meta-communication:

Communication about the communication

"What do you mean?" questions

Examples of double-binds:

- "Be Spontaneous!"
- "You must love me."
- "Speak only when you are spoken to."

Command contradicts spontaneity but only becomes a double-bind when command is not ignored or the contradiction not pointed out.

Strategy of a child-abuser:

1. Start with grooming and flattering: give gifts, "You should like what you are getting from me."
2. Victimisation: "I am punishing you because you have been bad. You made me do it."
3. "You should have escaped. Now it's too late. Nobody will believe you because you like it."

Positive Double-Binds (aka 'no-win' questions):

- "Have you stopped beating your wife?"
- "Don't you...?"
- "Can't you...?"
- "Why do you...?"

Chat with Peter Stamer

(Referring vaguely to something Jerome Bel might have said before)

In the theatre...

1. Normally people get what they want.

2. People pay for something and not knowing what they are going to get (a kind of masochism? A novel form of capitalistic consumption?)

3. Give people what they didn't know.
Seduction: People think they are getting what they want but take them to a place where they didn't know before.
People get what they paid for but at the same time they don't.

4. Give people something they don't understand so that they cannot even say whether they agree or disagree.

Reference:
"The Nightmare of Participation", Markus Miessen

To do:
- Prepare an opening speech
- Look for different qualities of CHARM

Key Working Phrases:
- Didactics
- Manipulation
- Agonistic Space (Collaboration)
- Efficiency and Rational Utility
- Gift --> Excess

- Ambivalence, Acquiescence and Coalescence

Chat with Claudia Bosse

Commenting on 'The Gay Romeo' (an older work of mine):

- It is a "collection" of experience & differences (but not a collaboration)
- efficiency (an efficient appropriation)
- A hunger of accumulation?
- Can go further and Radicalise it? To the point that it becomes unethical...
- An efficient, desirable artist - a civil servant of the public

Note: Bertolt Brecht, Heiner Muller

- Strategies that are neither-nor
- Working for different systems
- Conflictual situations (fragmentary, non solutions)
- Reveal different angles of argumentation and play different ideologies against each other
- Materialise (not internalise) and maintain the moral dilemma/indifference

The Chorus:

- An inter-dependent system
- Every member of this organism is aware of the affect of one's actions
- The choir can become a practice about making apparent the differences
- The '3rd' that is produced makes the difference possible, sustains the relations
- The choir as a PRACTICE as opposed to a REPRESENTATION

Chat with Pierre Rubio

Empowerment of the marginal (by appropriating normative power and displacing it), an emancipatory project.

BUT:

- How far do I have to go? Where is the risk? How deep will I dig into the reality (ie: the real politic climate of the day)?
- How do I know I have gone far enough? Caution: replication of the same power system, simply revalorising the normative order and being subsumed by it.

To help somebody to become himself (without using the normal vocabulary of cheerleading). This could lead to strange forms of ritual, ceremonies, etc. (To stay open and responsive to inventing forms with this 'cheerleading' practice)

Group Mentoring

Two demands:
Research —---->> ø <<—— Production

To choreograph:
- The two artistic institutions (Research vs Production)?
- The collaborators/collaboration?
- The issues, the content, the political discussion in Europe
- The bodies on stage
- The audience
Is this a TOTAL choreography?!!

The didactics embedded in choreography as a practice needs to be addressed here in order for the work to be critical.

Over-identification:
- How to over-identify with the system that I critique?
- How to denounce what I am close to?

J. Ranciere , "The Politics of Aesthetics: The Distribution of the Sensible"

- Articulation of the relationship between politics and aesthetics:
    - A political work of art disrupts the relationship among the visible, the sayable, and the unthinkable without having to use the terms of a message as a vehicle.
    - Transmit meaning in the form of a rupture, rather than simply giving us an 'awareness' of the state of the world.

- Suitable political art would ensure, at one and the same time, the production of a double effect:
    - The readability of a political signification
    - The sensible or perpetual shock caused conversely, by the uncanny, by that which resists signification

C.Bishop. "The Social Turn"

Socially-engaged / participatory art:

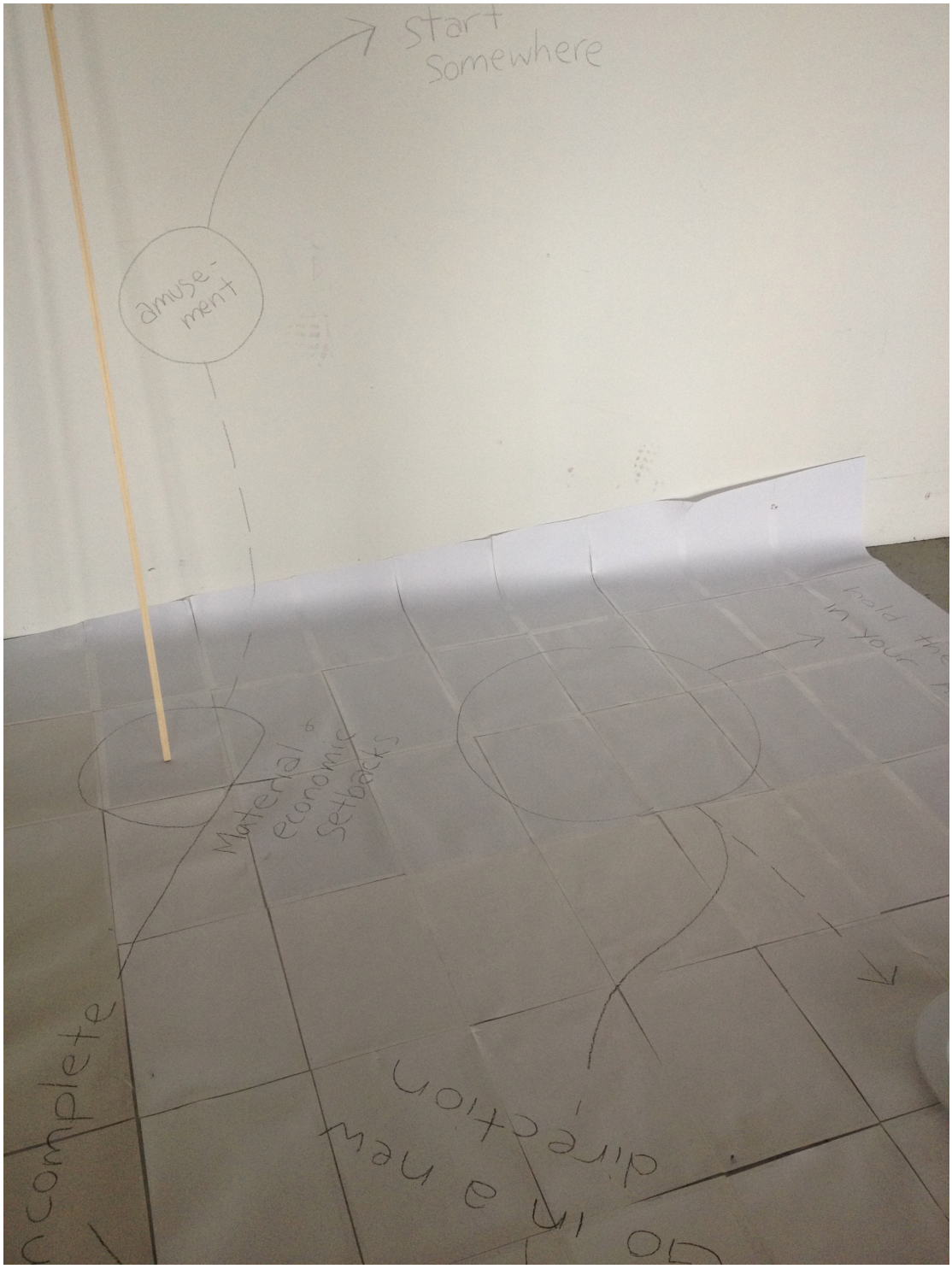
- Characteristics:
    - The collaborative process (the how) is more important that the aesthetic concerns.
    - Anti-capitalist. 'good christian' self-sacrifice (linked with authorship, generosity, political correctness towards the people)
    - Social praxis in art as an end in itself

- Difficult to avoid instrumentalism or instrumental rationalism. How to avoid didacticism in such a practice? What does this mean for socially-conscious artistic research?

- We can no longer speak of old-fashioned autonomy versus radical engagement, since a dialectical pull between autonomy and heteronomy is itself constitutive of the aesthetic.

- Good art would therefore sustain this antimony (paradox) in the simultaneous impulse to preserve itself for instrumentality and to self-dissolve in social praxis.

Experiments with diagrams to make multiple viewpoints visible



Refuse to See
DECEPTION
Nothing comes in, nothing goes out
pretending to yourself & others
IN relation to ~~heart~~
CONFUSION
DIVISION
Listen Open
See neither the problem nor the solution clearly
SWORD
resolve conflict
ignore the decision

E
W
HOPE
Lies
MY
Default
Bailout
PAST
MERKEL
RESTRICT
THE END
IMF
ALWAYS
Austerity
Sleep
FORGET
measure
LISTEN
knives
BELIEVE
!

APASS End Presentation

daniel kok / diskodanny

On Audienceship

CASE STUDY #2

P I I G S

Introduction

PIIGS is an acronym used by international bond analysts, academics, and the economic press that refers to the troubled European economies of Portugal, Ireland, Italy, Greece, and Spain[1]. PIIGS is a group cheerleading project, a research on the working contexts of artists in Europe and how they relate to the socio-politics of the communities from which they come.

As artistic research, PIIGS deals with structuring and facilitating collaboration practices and on audienceship[2]. It is concerned with relational politics in a working collective, how a community coalesces and how a utopic notion of togetherness may (or may not) still be possible in the theatre.

I have invited 5 choreographers as collaborators, one from each of the PIIGS countries. We come together to study the figure of the

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[1] Some news and economic organisations have limited or banned its use due to criticism regarding perceived offensive connotations. Members of the Spanish and other international economic press continue to use the term in its narrow and restricted economic sense as a grouping acronym like the related BRIC.

[2] For me, 'spectatorship' refers to the conditions of being an individual spectator - the cognitive and perceptual processes, the gaze – in a performance context. In contrast, 'audienceship' refers to the conditions whereby the group is constituted as a temporary collective, as performing the role of the endusers of a performance creation; although usually presumed to be a homogenous group, physically passive, sitting in the dark, etc.

cheerleader as an emancipatory figure of power and align her role with the rise of populist political figures across the European Union. We are concerned with how the shifting political climate affects the cultural sector and the way artists live and work. As a team of cheerleaders, we address the pluralist European audience and exhort it to take a position – to come together as paradox: a community that affirms Difference in unison.

To achieve this, we have to first deal with the politics of our artistic and collaborative exchange as a working group. How do a Portuguese, an Irish, an Italian, a Greek and a Spanish artist work together, led by a Singaporean? (I am also curious about my own position as a choreographer from a seemingly neutral position. How do I broker my role as moderator, facilitator and ultimate author of this work?)

Through exchanging information about our different artistic interests, our individual struggles, our respective relationships with the communities we come from and how we each found ourselves in European cultural hubs like Berlin, Brussels and Amsterdam, we will attempt to establish a common language and write a collective cheer. This will culminate in a spectacle in the end - we cheer for ourselves, for the audience and for Europe.

The performance promises a utopic finale, complete with confetti. Everyone will be happy in the end.

TOWARDS A CONSTITUTION OF PIIGS

After reading aloud together the Preamble to the Constitution of the European Union, we tried to write a constitution for PIIGS. Within minutes, we realize that it was going to be a very challenging, even unrewarding task. There was no way we could easily agree on the wording of our constitution within a short time. We decided instead to write 4 x 5 declarations each (Sheena was absent); roughly corresponding to each other.

Manolis:
1) WE are an open WE.
2) WE are a Force.
3) Our Home is our shared desire to belong.
4) WE cheer.
5) In the end, everyone will be happy.

Enrico:
1) We are communicators of a multiple message that erases antagonism.
2) Our ideology is the cheer itself.
3) Our ideology is to acquiesce to other ideologies and allow the public to cheer for them.
4) The cheering is the message.
5) *(Did not find a 5th statement necessary)*

Diego:
1) We have to develop strategies to render visible the heterogeneity of the audience (to make Difference tangible).
2) We will cheer for this Difference.
3) Any response from the audience will be considered a way of cheering.
4) The theatre is a place for cheering.
5) The audience asks themselves their reasons for coming to the theatre.

Jorge:
1) The impossibility of having a team of united cheerleaders (cheering for the same outcome) builds the figure of a cheerleader as an agent of conflict ideologies that addresses a heterogeneous subject.
2) Our performance is a striptease that reveals the immanent pluralism of the audience, in social, political and economical terms.
3) We are against each other while we cheer together.

4) The cheer is the affective resolution for a dissensus.
5) We are all happy at the end. This "we" cannot be an "I", but the "I" can be an "We".

What do we need to do?

1) Identify individual questions and concerns of
Jorge/Portugal, Sheena/Ireland, Enrico/Italy, Manolis/Greece, Diego/Spain
(as person, artist, citizen/nationality, European).
2) Develop movement sequences (body) for each as cheerleader
3) Develop texts (voice) for each as cheerleader
4) Develop strategies for 'dealing with' audience

1) Questions and Concerns

Individual - How do you represent your 'self'? How is your national cultural identity constituted, perceived and articulated? What is the crisis in your country in relation to Europe?

Group - EU politics: its sustainability, the regulation and deregulation of power. How to sustain a community of Difference?

2) Movement

Individual - Based on "1) your questions and concerns", build dance/cheerleading sequences. Blend in your own ideas (how do you deal with movement in your work) and the forms from your country. Daniel provides a 'base' sequence for everybody to learn and everybody can modify and build on it.

Group - Daniel learns all individual sequences and use them to choreograph group sequences (It will most likely look a lot like "Hey Mickey!" pop video. See above reference)

3) Text / Voice

Individual - Based on "1) your questions and concerns", write cheers. Blend in your own ideas (how do you deal with text, speech and voice in your work) and the forms from your country.

Group - We will also write cheers together. What will the PIIGS cheerleaders say?

4) Strategies

Individual - Using 2) Movement and 3) Text, develop strategies of dealing with, working with, manipulating the audience.

Group - How to get the audience to cheer all together for Europe (after they are confronted with different desires, agendas, etc)?

General Question (relevant at the moment):

Can we be cheerleaders without knowing what we are cheering for? (We will cheer together although we have different reasons for cheering.)

- The Cheerleader as a Polyhedric Figure (schizophrenic, two-faced, not necessarily conforming to only one ethic or ideology)

- The Cheer Team as a Polyhedric Body mirroring the audience/community as a heterogenous community.
  Europe = Singular + Plural

Occasionally, we pause to discuss the politics of our collaborative work: How do we deal with Daniel as Dictator / Sole Author / Asian Foreigner?

INVESTIGATING STEREOTYPES

Jorge/Portugal	:	Barroso-as-cheerleader
Diego/Spain	:	Don Quixote-as-cheerleader
Enrico/Italy	:	Berlusconi-as-cheerleader
Sheena/Ireland	:	Leprechaun-as-cheerleader
Manolis/Greece	:	Golden Dawn-as-cheerleader

1) Jorge

Concerns:

- Cheer for happiness, wellness or richness?
- Cheer for skeptical audience (get them to acquiesce), for Europe, for PIIGS countries, for ourselves, for Daniel/Asia?
- How to demonstrate not-agreeing? (heterogenous community)
- Fighting for space in this mini-festival with Daniel as authoritarian curator, fighting for space with each other in the spaces given by Daniel

Portugal:

- Serious, a bit sad (mourning for something lost), nostalgic, melancholy
- Ronalso CR7, Moreno
- Love to talk about their country and their roots
- special wine
- Old conquerors
- Self-confident but hidden insecurity, humble
- sea, seafood, looking at horizon
- Old conquerors
- Melodic
- hippy sister sitting in a corner
- low profile, a bit mysterious
- warm and welcoming
- often late, laid back (there is still time), slow
- 3 Fs: Football, Fatima, Fado

Barroso-as-cheerleader:

- Lisbon Treaty
- Representative
- Bridge, mediator
- Cooperate, teamwork
- Builds trust

- Listen to instructions

2) Diego

Concerns:

- What motivates the cheering? For what idea of Europe?
- PIIGS is a result of system of values (e.g.: economics vs culture). Who is really poor? Spain or Germany?
- Cheering sound of stadium, does it sound like panic or celebration?
- Europe needs a leader… who? (align with question of authorship in our project)

Spain:

- Violent, bloody (conquistadors, corrida)
- Big brother of Portugal
- The colour red (La Rioja), meat
- siesta, lazy, enjoy life in the Now
- passionate, flamenco, sensuous
- 'tikitaka' style of football, rhythmic language, speedy and nimble
- colourful, mix-n-match (Gaudi, Desigual, Miro)
- tapas (also generosity, hosting)
- enthusiastic and conservative (contradiction)
- obsessed about their language
- women dress beautifully but don't care if it fits
- cheap gasoline, low tax
- gay marriage (Zapaterro)
- Don Quixote, a bit mad, brave and foolish (also Goya)
- 800 years of Arab rule
- describing bad as good
- audacious, sneaky, thieves (no problem with being out of the law)
- loud

Don Quixote-as-cheerleader:

- To allow catharsis and release (audience participation)
- As object of desire
- Keep morale (of losers) high.
- Stimulate libido (re-channel sexual frustration)
- heroic

3) Enrico

Concerns:

- Male or Female cheerleaders
- What is the contest/game? Against Daniel? Against each other? Against audience? Against Europe?

Italy:

- family: living with the family, mummy's boy, La Mama Roma, mafia, godfather
- strong gender differentiation (chauvinism)
- worship cult of personality
- casanova, Don Giovanni, martini lover
- pasta, pizza, pesto, parmesan, pepperoni
- sexy, fashionable, classic… importance of appearance
- sports cars, vespa
- drama, opera
- genius robbers, work as a team
- empire, religion, history
- renaissance, baroque
- Italian light, painting
- science and thinking
- pope
- coffee
- mediterranean pop
- taste in mouth, pleasure
- attention to detail
- TV
- holiday country, pilgrimage country
- la dolce vita
- arrogant, hypocritical, talking behind someone's back
- funny, clown, making jokes on others
- loud and animated, full of gestures

Berlusconi-as-cheerleader:

- animator, entertainer, sustaining high level of energy
- populist, says what crowd wants to hear, seduces the crowd
- demonstrator of an ideology (of the team)
- performer, elevated star, self-promotion
- produce visual effects (geometric, screen saver)

4) Sheena

Ireland:

- Samuel Beckett, James Joyce (Literature)
- Most Europeans don't know much about it, westernmost EU country
- Ireland & Northern Ireland, relationship with the UK
- drinking, alcoholism, drunkards, Guinness, whiskey,
- St Patrick's Day
- River Dance
- Celts and gaelic
- speaks strange English
- symbols: harp, shamrock, leprechauns
- landscape, hills
- the colour green
- banking and finance, housing bubble
- Sinead O'Connor, Cranberries, U2, Enya, etc.

leprechaun-as-cheerleader:

- Instigator, provocative (provokes audience to 'attack' the other team)
- mischievous, strange & mysterious
- intervene game, occupy court
- a 'side dish', at the margin
- diffuse homosexual tension

5) Manolis

Greece:

- Gods and goddess (mythology)
- philosophy
- Olympic games
- democracy
- theatre, tragedy
- yogurt
- olives
- islands, blue waters, holidays
- "Greek Hell" during football games
- names ending with '-poulos'
- strong facial features
- hairy, dark hair
- unsexy & ugly cities (stuck in the 80s)
- bad taste, kitsch, tacky decor

- alpha, beta, omega… Greek alphabets used in science
- beginning of European culture/civilisations
- plundered by other Europeans
- poor maintenance of cultural artefacts
- in-between West and East; or almost East (shown in facial features)
- hospitable (shares abundance)

Golden Dawn-as-cheerleader:

- Role Model; dream figure, embody classical ideal
- optimistic, display of youthful energy
- instructive teacher, imparting the right attitude
- The Self/individual is to be subjudcated to the group, all learn imposed choreography - command to unite, be synchronised

STATEMENTS

(derived from a mentoring session with Pierre Rubio @ APASS)

1) A COMMUNITY involves identification towards a role model. It is based on sameness.

2) A COLLECTIVE is based on singularities and differences.

- However, NOT only egoistic individuals.
- Singularities... but sharing something in common... and ASSEMBLAGE.
- A common denominator is important otherwise we are just working to fulfil individual egos (free market capitalism).
- Our common denominator is NOT necessarily a common objective but a common problem OR a common desire to assemble.
- Different & divergent points of view, but with desire to assemble, to transform and be transformed together.
- Because we assemble, we believe we can arrive at a higher point of transformation and catharsis. (cheering)
- A common good is needed.
- The collective is our commons. The collective, being us, is itself a common resource.
- Our collective looks for something between Self-above-Community (liberal capitalism) and Community-above-Self (confucianism, communism).

3) Our PERFORMANCE (in the sense of artists working together AND artists meeting the public) is a WORKING together. The collective performs the collectivism.

- Our performance is a machine, an engine that generates desire. Our dance is a MOVEMENT.

- Note: This is not only a socially-engaged practice or participatory art that dissolves the stage. We are still in the business of making a SHOW. (show business)

4) Our CHEERING is an injunction that affirms the Collective of Difference.

- We ask the public/audience: What is our common desire? This remains an open question THROUGHOUT our working process - from PACT till the actual performance. We do not answer this question.

- Provocation: Cheerleading is to provoke a change. But what we are concerned with is the injunction or the provocation, not the change in itself or what happens afterwards. We are interested in putting things into crisis so that a change is imminent.

- A dynamic and recurring re-construction of the individual and the collective. A thermodynamic process.

- Marx said that he is not a Marxist. He was not interested in a revolution. He was calling for a society in PERMANENT REVOLUTION. In his utopia, every member of society is an active agent. To not practice the permanent revolution is to negate the essence of being human.

- This is what we mean when we say 'EVERYONE MUST BE HAPPY IN THE END.

5) TRANS-INDIVIDUAL: Each member of this PIIGS collective is already an expression of a collective. Each of us is an ensemble of social relations.

- The 'I' as a unique subject is a myth. Note: 'Ensemble' is not the same as 'totality', but an amalgamation of parts. Each of us is a collection of different parts.

- We create a collective BECAUSE each of us is already an 'individual-collective'. The performer is not looking at the world but IS the world. The only way to be is to be IN RELATION. It cannot be only about the 'I'. This is how we relate to each other but staying ourselves.

- When I accomplish the group, I also accomplish myself. When I accomplish myself, I also accomplish the group.

Daniel.

Daniel is Europe, our collective dream and our common enemy. Daniel is a blue star

Daniel represents the power that enable us (facilitate, moderate, arbitrate) but which we need to resist.

Daniel is the frame that brings the artists (PIIGS) and the audience together. He imposes a structure & / standard for everybody so that individual (autonomous) voices can be heard and compared alongside each other.

Daniel also choreographs dance routines for the 'PIIGS'. Everyone learns it and performs as a synchronised group. & cheers the best as we can!

Sometimes (or if necessary), Daniel jumps onto stage in a blue body suit (face covered?) with a ring of golden stars on his chest and dances with one of or all of the PIIGS. But he could also stay outside

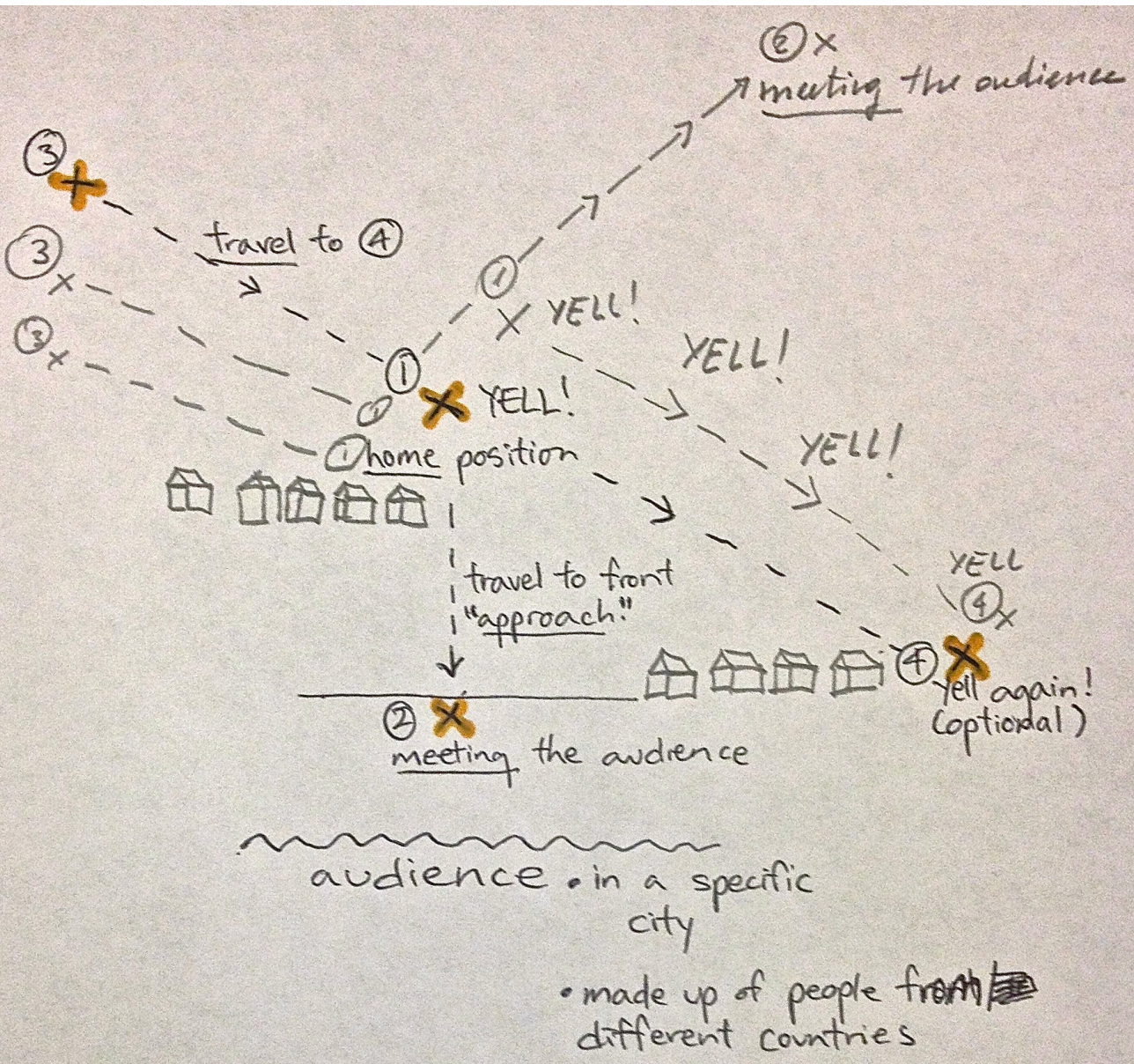


Fig A. Structure for a PIIGS solo.

Each one should share a common vocabulary either in the speech or in the choreographic structure

The choreographic structur could be a vocabulary (recognisable) reformulated by each one

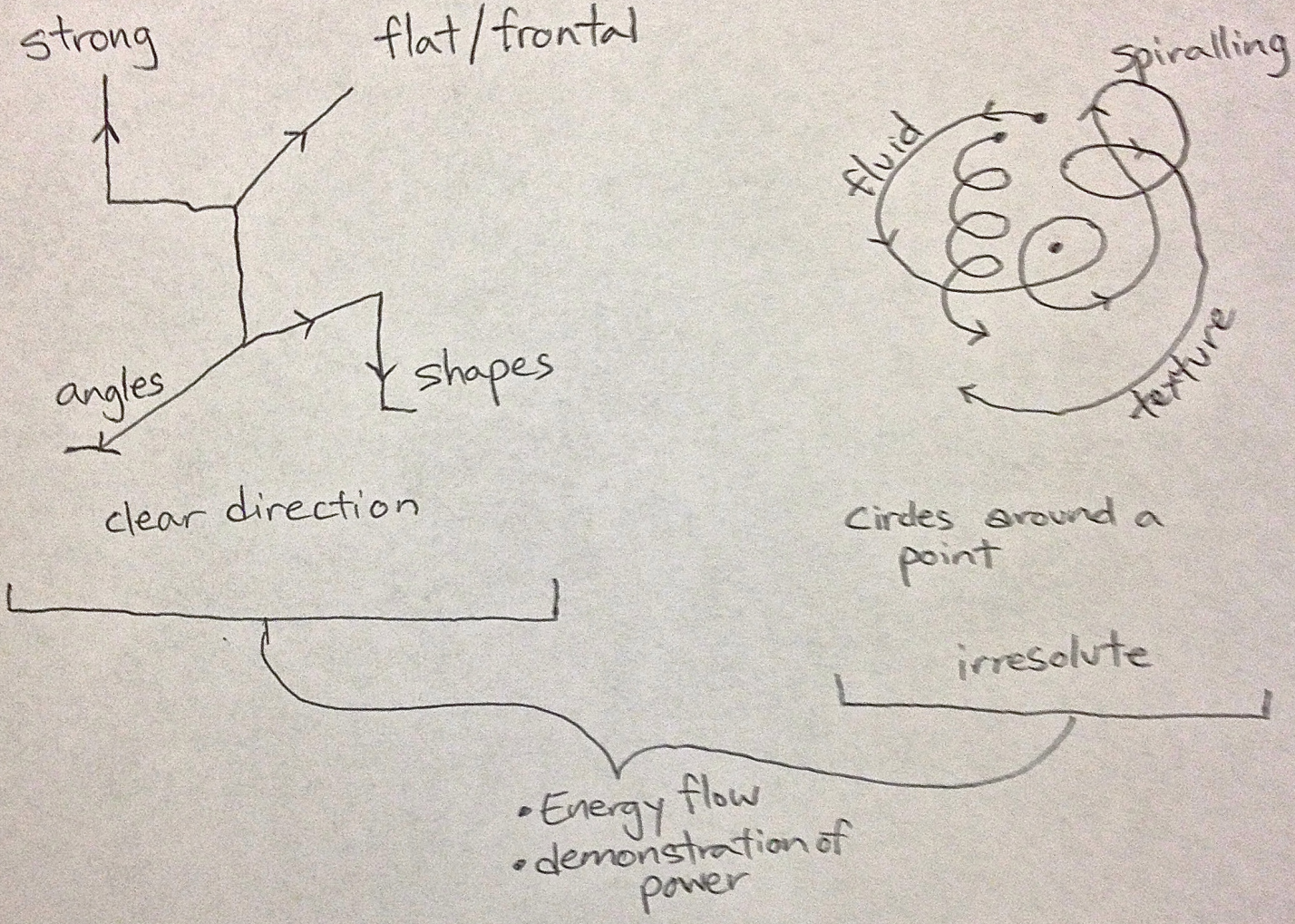


Fig B: Dance ~~qualities~~ models in PIIGS

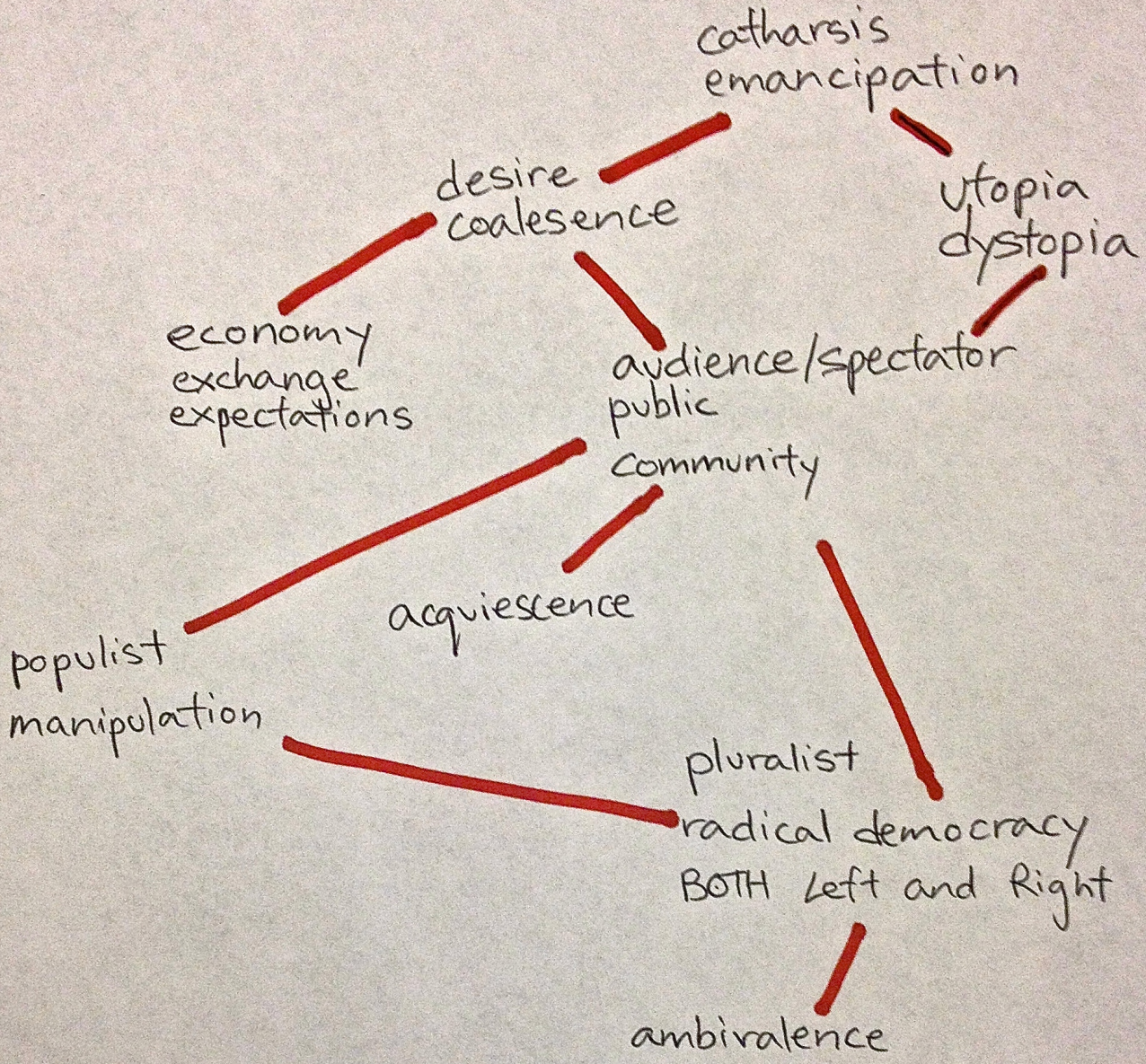


Fig C. Daniel's vocabulary for PIIGS

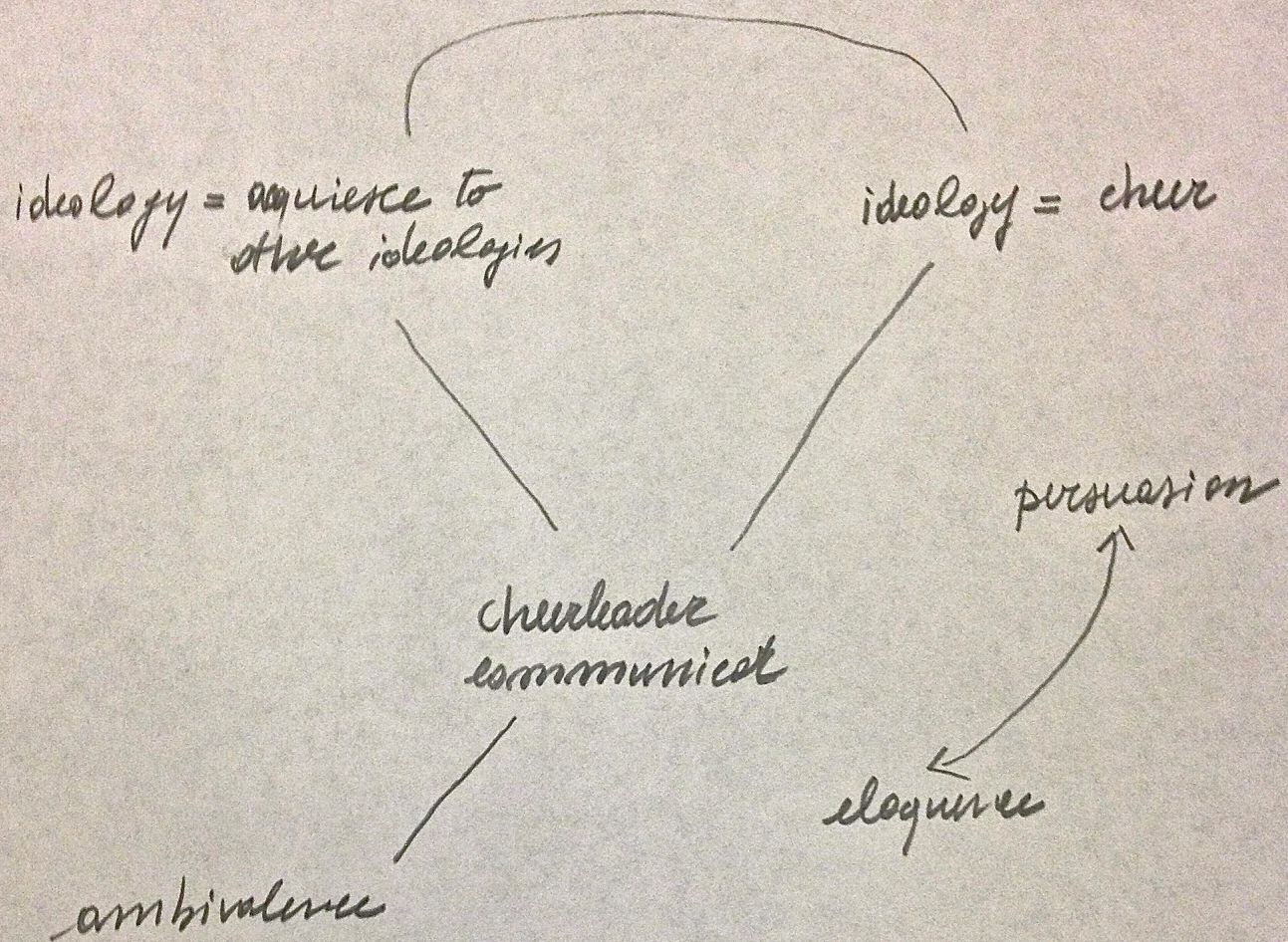


Fig. 6. Emile's vocabulary for PILGS

NEGATIVE EXERCISE WITHOUT SORRY?

DANCEL is not our collective dream neither Europe and is an ally.

We know Daniel and we give him the responsability of leading in exchange of money and afects.

Daniel is irresistable, he makes himself irresistable. It's his practice and we accept that in a basis of an agreement of social codes.

Daniel is allied with co-productions, power institutions and ideologies to bring a frame between artists and audience

Daniel is a brand that wants to ~~mis~~ reinvent strategies to look up to his concerns.

The best as we can is not applied ~~for~~ The PIGS ~~as~~ ARTISTS. They want to look amateur. ~~Is~~ They reinvidicate that dance routines are to be fully performed ~~or~~ not. To make a cheer or to dance we have to fully embody the reason for that whatever it is. Syncronicy is accepted.

- Daniel is a blue star ⇒ Daniel is the blue background where the golden stars are hanging.
- Power invites resistence.
- FORCE invites collaboration.
- Daniel loves pigs, hence Daniel loves Piigs.
- Daniel should not overfeed the Piigs because there is always the risk that the Piigs become pigs.
- In the process, and before meeting the audience, we need to keep on practicing on how to be the audience of eachother.
- If we want to communicate radical democracy in the final work, we need to be radically democratic in the process of making the work.

⇒ THE SAME GOES FOR:
- → Populist manipulation ⇒ Populistically manipulative
- → Utopian ⇒ Utopian
- → Dytopia ⇒ Dystopian

etc.

⇒ VOCABULARIES ARE TO BE TRUSTED, (BUT NOT) FULLY.

→ NEGATIVE EXERCISES CAN HAVE PROFOUND POSITIVE OUTCOMES.

→ A DOUBLE NEGATION IS AN AFFIRMATION

→ EUROPE IS A SUM OF NEGATIONS AND AFFIRMATIONS

→ PIIGS IS NOT DIFFERENT.

→ WE NEED TO MAINTAIN BOTH THE NEGATIONS AND THE AFFIRMATIONS ALIVE, BOTH IN PIIGS, AND IN EUROPE...

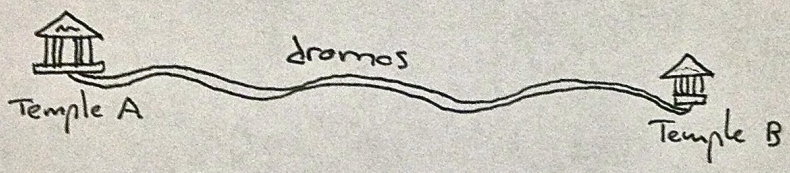
→ BUT NEVER FORGET: EUROPE IS ONLY OUR PRETENSE IN ORDER TO SPEAK ABOUT SOMETHING ELSE.

→ WHAT IS IT?
ANYTHING THAT ESCAPES (US).

1. Daniel is the PARADOX = a double condition:
   - of being inside and outside
   - of observing and participating
   - of facilitating and imposing
   - of being Asian and European
   - .....

2. Daniel takes care → PIIGS Keeper

3. Daniel suffers from DROMOMANIA



4. The art of cheering without cheering
   Cheering time will never be wasted time
   Meditative Cheering

GREECE

• I WANT TO SING THE FOLLOWING WORDS AND I WANT THE PEOPLE TO CHEER FOR THEM! (FIRST PART)

Get over that sorrow, girl
The world is always going to be made of this
You can trust in it
Unless you breath in
Bravely
I adore how you simply surrender to high
And your lungs
They're mourning
Reaper-style
All the still-born love that could've happened
All the moments you should have embraced
All the moment you should have not locked up
Understand
So clearly
To shut yourself up
Would be the hugest crime of them all
You're just crying after all
To not want them humans around
Anymore

Get over that sorrow, girl

→ I WANT THIS TO BE A SOFT CHEERING

→ I WANT THE PEOPLE TO CHEER WHILE CRYING

→ I WANT THEM TO CRY WITHOUT KNOWING EXACTLY WHY.

NOSTALGIA?

SADNESS?

MELANCHOLY?

A FADED-OUT MEMORY?

OF WHAT?

→ I WANT TO OFFER THE "CATHARSIS" MOMENT OF THIS TRAGEDY CALLED "EUROPE".

→ MY SONG / MY WORDS NEED TO PROVOKE THIS CATHARSIS MOMENT.

→ I WANT TO GO BACK TO THE GREEK MYTHOLOGY AND OFFER A REFLECTION ABOUT:

ΣΕΙΣΑΧΘΕΙΑ (SEISACTHEIA) => (It means the

=> THE ABOLITION OF THE DEBTS OF THE ATHENIANS IN THE TIME OF SOLON

IN 6TH B.C.

SECOND PART (OF THE SOLO)

- WHAT is SEDUCTIVE ABOUT BEING GREEK?
- -//- -//- -//- GAY?
- -//- -//- -//- EUROPEAN?
- WHERE LIES THE DESIRE OF TODAY?
  - → BE THE "SPIRIT" OF OUR TIME
  - → BE THE "AMBASSADOR" OF our TIME

→ EUROPE AS A DESIRED UTOPIA
→ EUROPE AS A LIVED SPACE
→ EUROPE AS ...?

→ GREECE AS A DESIRED UTOPIA
→ GREECE AS A LIVED SPACE
→ GREECE AS ...?

→ MANOLIS AS A DESIRED UTOPIA
→ MANOLIS AS A LIVED UTOPIA
→ MANOLIS AS ...?

→ PIIGS AS A DESIRED UTOPIA
→ PIIGS AS A LIVED UTOPIA
→ PIIGS AS ...?

From Diego

- SOFT melancholic cheerleader → incites to a quiet cheer, an introspective cheer, a meditative cheer, a contemplative cheer. introverted

A song that can be sung without voice, with the inner voice

We can cheer in silence = like a PRAYER

Manolis' vocabulary:

- militant
- Golden Dawn
- evangelist
- force
- orthodoxy
- constitution
- declaration
- resolve anger
  deal with disappointment
  mourn the loss
  forget the past

Say "WE" Big 'W' Big 'E'

(needing to know)
without knowing
who is 'we'
what 'we' want or
where we are going ....

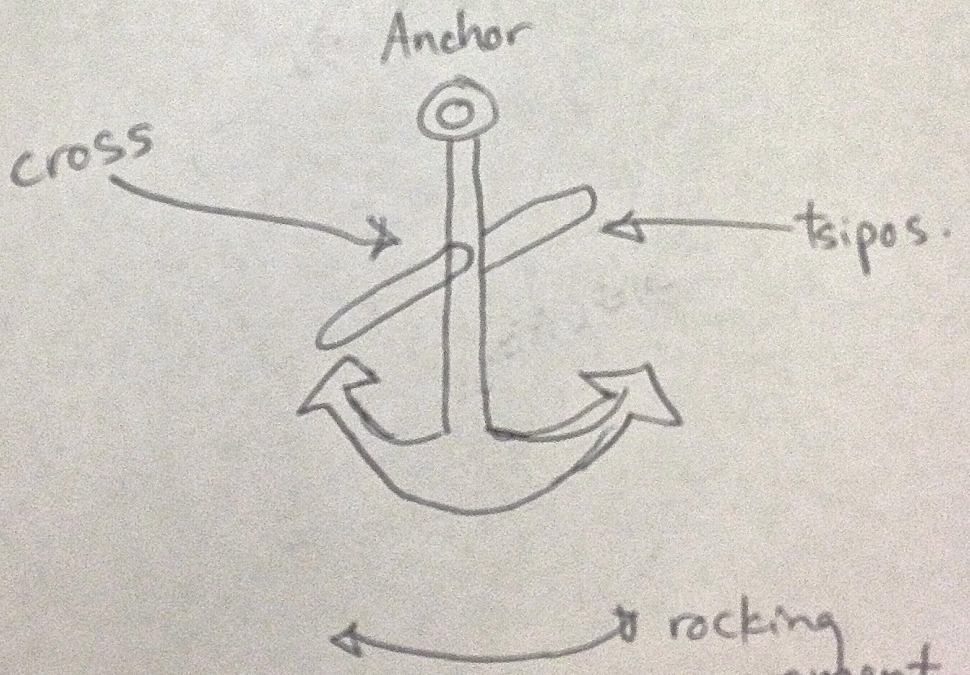
...an Open 'we'.

AGAINST "THEM"

- Solace from the PIIGS.
- join FORCES with the PIIGS
- command the PIIGS
- take charge
- make the PIIGS work for Greece (me)

If Daniel is Europe ...

- He works for me, not the other way around.
- I will destroy him from within.
- I will say 'yes' when I mean 'no', 'no' when I mean 'yes'.
- I will beat up the small guy if I have to.

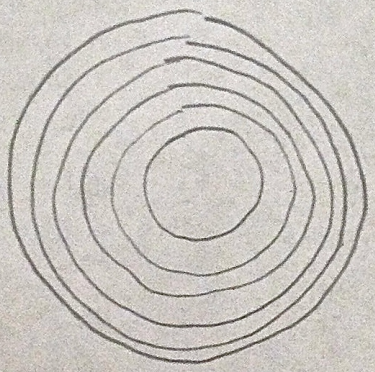


to make sure the anchor catches onto something, and the boat stops.

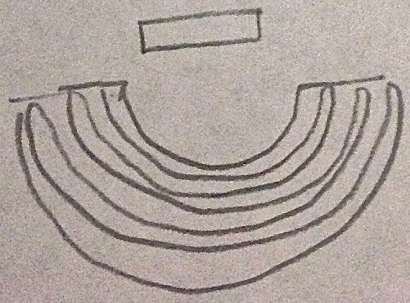
THE CHEER LEADER IS A BEAST
BELONGING TO THE STADIUM

I BRING IT IN THE CATHARTIC
EXPERIENCE OF THE TRAGEDY 'EUROPE':
HOW:

1.
2.
3. (IF NEEDED)



STADIUM



THEATER

Soft Cry

Europe
Tragedy

My songs are soft and they make you cry
" words " " " " " " " "

My ~~cartharsis~~ catharsis is your catharsis
My Being in the world is to be accessed
throw me. ~~I~~ I need to breath at
my songs while you look at me.
I need to ~~hypnotize~~ you a melody
in order for you to look at me to
gather all your attention. ~~I will~~
~~ask you~~ To monopolize ~~your~~ gaze into
my greekness. And while you are
~~being the~~ hypnotized, your minds will
travel through that nostalgia, this
sadness and that melancholia.
Each one of you will be addressed
but how do ~~you~~ I can transfer to
visibility ~~to the~~ the articulation of thought
~~the other~~. ~~But you don't~~ For at a moment
~~Each~~ member of an audience can
look at each other.

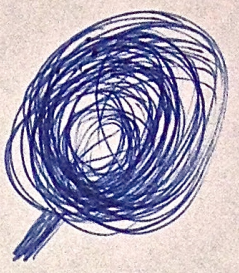
I will need the audience three days
on the seating area, I want them
to eat ~~and~~, drink and sleep there.
I want them to feel each breath
as their last, an urgency of intervience
without ~~end~~ care. I want them to
surrender to cry out loudly whatever
is their silence. Bravely, we will hear
the silence of ~~crying~~ crying out ~~the~~
in one of the most melancholic cheers
that Europe never felt. A cheer that
is a tragedy in itself ~~and~~ that
Europe could surrender in the point
of my greek and beautiful tongue.

WHO ARE WE?
WE ARE THE PIIGS!
AND WE ARE PIGS!
WE CAN BE DOMESTIC
BUT THE WILD BOAR is OUR ANCESTOR!
WE ARE NATIVE TO ~~EUROPE~~ ASIA AFRICA
AND EUROPE!
~~YOU EAT OUR MEAT~~
OUR MEAT is FRESH
OUR MEAT is SWEET
OUR MEAT is ALWAYS JUICE!
WE'VE BEEN AROUND BEFORE
YOU WERE EVEN BORN
WE "OINK!" AND "OINK!"
~~GRR~~ BUT WE CAN ALSO ROARRR!
WE ARE THE PIIGS
AND WE ARE PIGS!
INTELIGENT, SOCIAL AND JUICY
— AS WIKIPEDIA SAYS —
WE ARE THE PIGS of EUROPE
~~GRR~~ OINK! OINK! AND ROARRR! ~~ROARRR~~!

PORTUGAL

THE PORTUGUESE CHEERLEADER

THE SPECIAL ONE!
NO!
THE ONLY ONE!
NO!
THE HAPPY ONE!
YES!



MAYBE I SHOULD SMILE

UNCOVER THE KNOTS THAT REVEALS THE DISSENSUS

CHEERLEADER → DEMONSTRATOR OF ~~NOT~~ THE CONSENT OF NOT AGREEING

SKILL

TIMING = MEASURE TO PRODUCE SOMETHING WITH CERTAIN KIND OF POTENTIAL (PORTUGAL)

PORTUGUESE TIME FRAMED BY DANIEL
S-O, O-R, R-G, G-E
BUT THIS TIME WILL NOT RHYME

MAYBE | I | SHOULD | YELL → AFFECTIVE SKILL
YOU CAN LOVE ME OR
LOVE TO HATE ME

RETHORIC QUESTION ↔ POTENTIALLY
↕ SERIOUSNESS

HORIZON

LOOKING TO BE LOOKED BACK WITH THE PHENOMENOLOGICAL DIMENSION OF THE SEA

- Portugal as the mediator of a MATRIX.
- Portugal as the voice that points out to the fact that all things are relevant, everything needs to be contextualized, there is no such thing as truth.
- Celebrating DISSENSUS with the goal of creating/revealing/surfacing CONSENSUS.
- TIME as a REFLECTIVE MACHINE.
- Singing a Fado... Window to the sea.
  Widow

⇒ THE PORTUGUESE CHEERLEADER: THE HAPPY ONE!

Happiness as a strategy

Happiness as a weapon

Happiness as lived experience

Happiness as a non-happiness
(the ultimate paradigm of the demonstration of not agreeing...)

⇒ THE SELF-NEGATION OF THE PORTUGUESE CHEERLEADER as a strategy of masking against the "enemy".

⇒ Who is the enemy?
- Europe
- The Audience
- Daniel
- The other PIIGS
- himself
- his story.

Dysfunctional cheerleader : a cheerleader today is hesitant, "maybe I should..." is your refrain.
To encourage the audience to be hesitant

HESITATION is your driving force

To incite the audience to perform a hesitant cheer
Cheering is the only way of avoiding to feel that we are wasting our time. "Cheering time will never be wasted time"

To teach the audience to doubt.
↳ but the more they are resistant, the more manipulated they are.

Enrico:
"The conditions of the theatre are always present. When they are too exposed, I become distant."

hesitant
reluctant
non-committed
doubtful
secretive
stoical
reserved

- shit-stirrer
- mind-games
- I know that you know that I know that you know...
- why are you asking me this question? why are you looking at me like this?
- working with ≠ PIGS but not really.
- desire to leave the group or the stage

rhetorical questions

Seduction:
Be generous with attention, ask questions keep her busy with herself

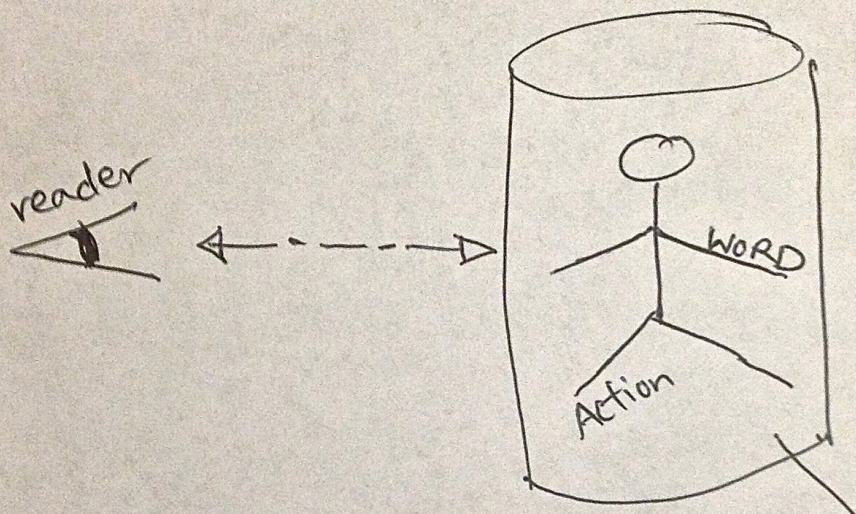
Jorge:
excess of attempt creates a distance"

Audience: "oh no! Don't go!"

- side way glance
- crossing the legs
- dead pan gaze
- not having parallel feet
- pregnant pauses

cheer marks the body
the gaze
the game, etc.

Jorge:
"I will
say them and
do them"



cheering =
indexing the
stage
– time, body, space

cheerleader as
diagram

linked to
Enrico?

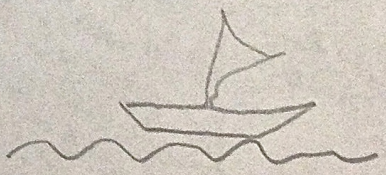
CONTEXT OF CHEERING
IMPOSED DISPOSITIVE

CHEERLEADER

MAYBE A SMILE
MAYBE A CHEER

HYPERIDENTITY:
PORTUGUESE

BE SAD
BE SERIOUS
BE MISTERIOUS
HIDE INSECURITY



- REVEAL THE FRAME
- GAIN CONSENSUS

SPAIN

Diego
SOLO

O = your objectives

- To make the audience understand what is important for me
- To make the audience cheer for " " "
- To be a cheerleader a my own way.
- I am not only spanish but also European and also westerncitizen
- To address audienship establishing bridges of values between me and them.
- How do a ask them to look at me? => FILTER that I have to create → what is my capital? what can I share?
- Idea VIDEO = mirroring the audience = the projection mirror the audience. Can also be a mirror
- To host the audience → Feria de degustacion = TASTING FAIR
  - To taste values = to translate values into words
  - To taste capital
  - To taste : food, music, culture, image, WORDS
  - LANGNAGE IS THE HOUSE OF BEING => to host them in the language
- I want to be mischievous with the audience
  - secret
  - perversion
- The value of LEISURE TIME = my solo is leisure time → joy
  - ↳ suspended time = ambiguos rules
    the game is not clear !!
- To cheer / a cheer → to encourage the audience
  - chiere = cara face
  - to incite
  - to stimulate

* = your specific strategy

Tasting Fair

My SOLO is a break → un recreo = I enter the stage and announce that now there is a break for the audience to come into the stage and have some food and drinks → we bring tables with tortilla and red wine ⇒ audience slowly are joining the stage (fly trap) = the break is the cheering and there is a mirror

Strategy → to simulate a break in the piece but actually is my solo

My role → to interact transversally through the audience

The final cheer of my solo can be a TOAST

- divide the audience (complicity)
  - play ~~with~~ in the Spaniards in the audience "against" the others
    - not to have a secret agenda but to behave as if I do.
- ~~You are~~ I am a footballer

Qn: What value/use is the audience for you? Why do you need them to cheer for/with you?

The Spaniard

hot
red
passionate, sensuous, erotic
laid back
cheeky, charming
taste, savor, enjoy

~~"I was~~ constantly saying goodbye
dromomania – running between temples
hypermobility

my responsibility is to provide a break from responsibities & daily discipline
- the school recess
- play time, games
- creativity during leisure

- rally my PIIGS team to work together, to cooperate, to join forces
- to support what my PIIGS team is doing.

cheering = panic + celebration

~~rich wealth~~ cultural wealth of Spain

vs

economic wealth of Germany

} who will win?

how not to create an 'arrogant' conflict?

↓

You could gain antipathy // ACHTUNG!

~~Ahgoo~~ Ahh-GOO-Jo!

not A-GOO-YO or Ah-Goo-Lo.

You have many reasons to cheer!

You can cheer for a) ____

b) ____

c) ____

or

d) ____ !

LEISUR TIME IS PRODUCTIVE:

1.

2.

3.

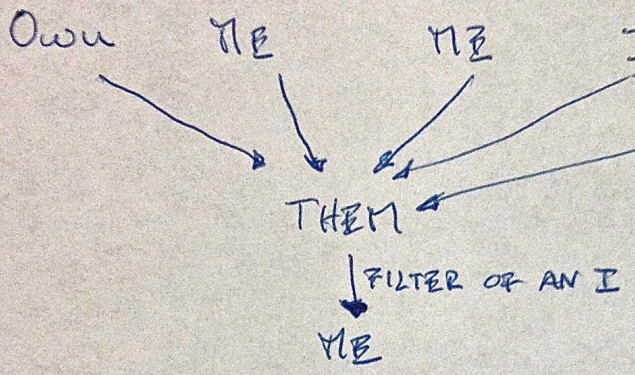
FORTUNES OF BEING A PIIGS:

1.

2.

3.

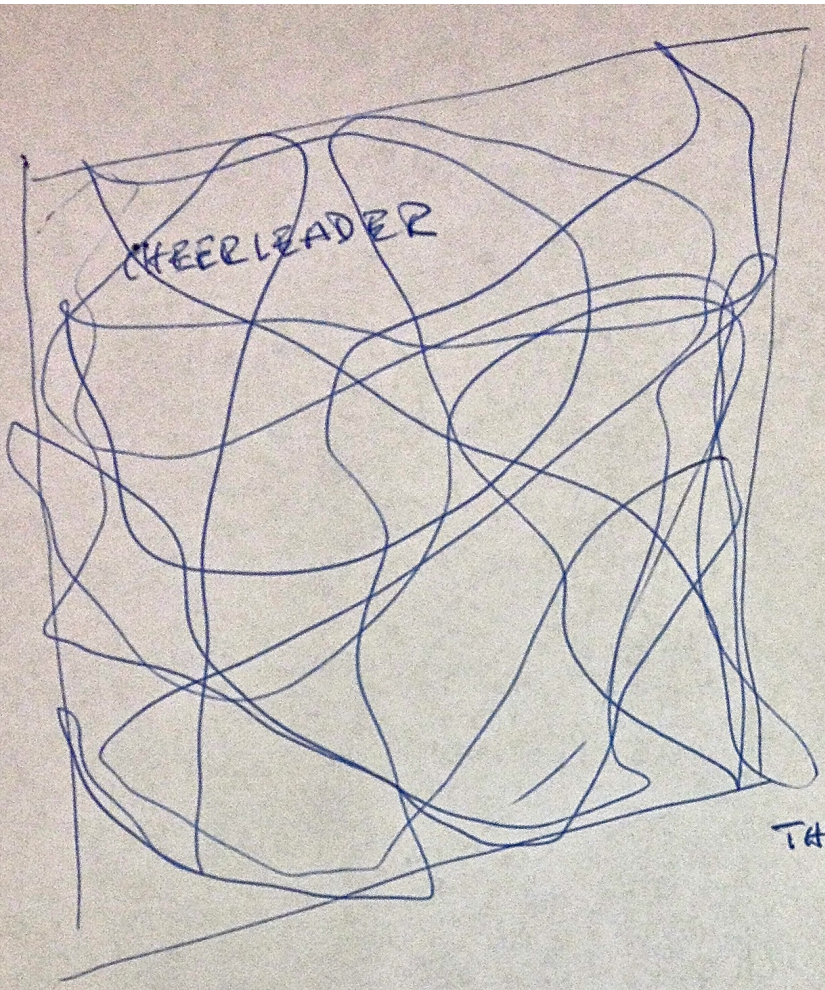
How do you are going to capitalize in such short time the importance of your beautiful being in the world?



How does a mirror compile the diffractive reflexion of your own being?

A MIRROR FALLS DOWN
NOTHING MORE THAN THAT
WHAT DID IT UNCOVER?

EATING ~~AT~~ SPANISH FOOD WHILE
WE LOOK TO YOUR CAPITAL
TO LOOK THROUGH A DIGESTIVE SYSTEM
TO TASTE ~~AND~~ VISUALITY
REMENBER THE MIRROR WENT DOWN
What do I see? GRAVITY
~~Something~~
OR MAYBE: HOW TO THROW OUT THE MIRROR?
HOW CAN I SEE THE ACT OF THROWING
THE THROWER AND THE DIRECTION OF THROWING
HOW CAN I SUSPEND ON TIME TO SEE
THIS TRIANGULATION?



THE MIRROR

OBJECT OF PROVOCATION
ACT OF PROVOKING
subject of PROVOCATION

While a mirror falls down and breaking before arriving to the floor

---

The complexity of DIEGO

Calling for answer
without the ground
without gravity to play a role

The spanish bitch
The Diego's practice

- To make the audience understand what is important for me AT THE MOMENT!

- How is it possible to TASTE AN ARTIST?
- IN ORDER TO SPEAK THE LANGUAGE, WE ALL USE OUR TONGUE.

→ WE TASTE WITH OUR TONGUE.
→ IS IT POSSIBLE TO CONSIDER AN ARTIST AS AN OVER-SIZED TONGUE?
→ THE MIRROR EFFECT : ITS CONNECTION TO BAROQUE
→ THE MIRROR EFFECT as a game of non-stop, ever-ending (un)foldings...
→ The ethics of being mischevious can only have a positive function when the artist is ON A MISSION.
→ ONLY WHEN THE ARTIST IS AT WAR.
→ Is the Spanish Cheerleader AT WAR?
If yes, against who?
If no, is it useful to devise an enemy?
→ A CHEERFUL FACE ⟹ A MASK, A CAMOUFLAGE.
→ Utiscet zint AS: WAR, REVOLUTION, LOVE, WORK.

⇒ INSIST. AND LET GO.: Constantly saying goodbye while running between temples.

⇒ COMPLICITY WITH MY CO-WARRIORS.

⇒ MY CO-WARRIORS INCLUDE THE ONE(S) WHO IS(ARE) WATCHING.

⇒ BACK TO THE FACE: TONGUE THAT TASTES
EYES THAT WATCH.

⇒ PANIC AS WARFARE !

⇒ the Spanish Cheerleader & MIRROR.

⇒ THE TASTE BRINGS BACK THE MEMORY OF...?
(The Madeleine effect → Proust)

⇒ the eyes look back at the moment when that memory has happened.

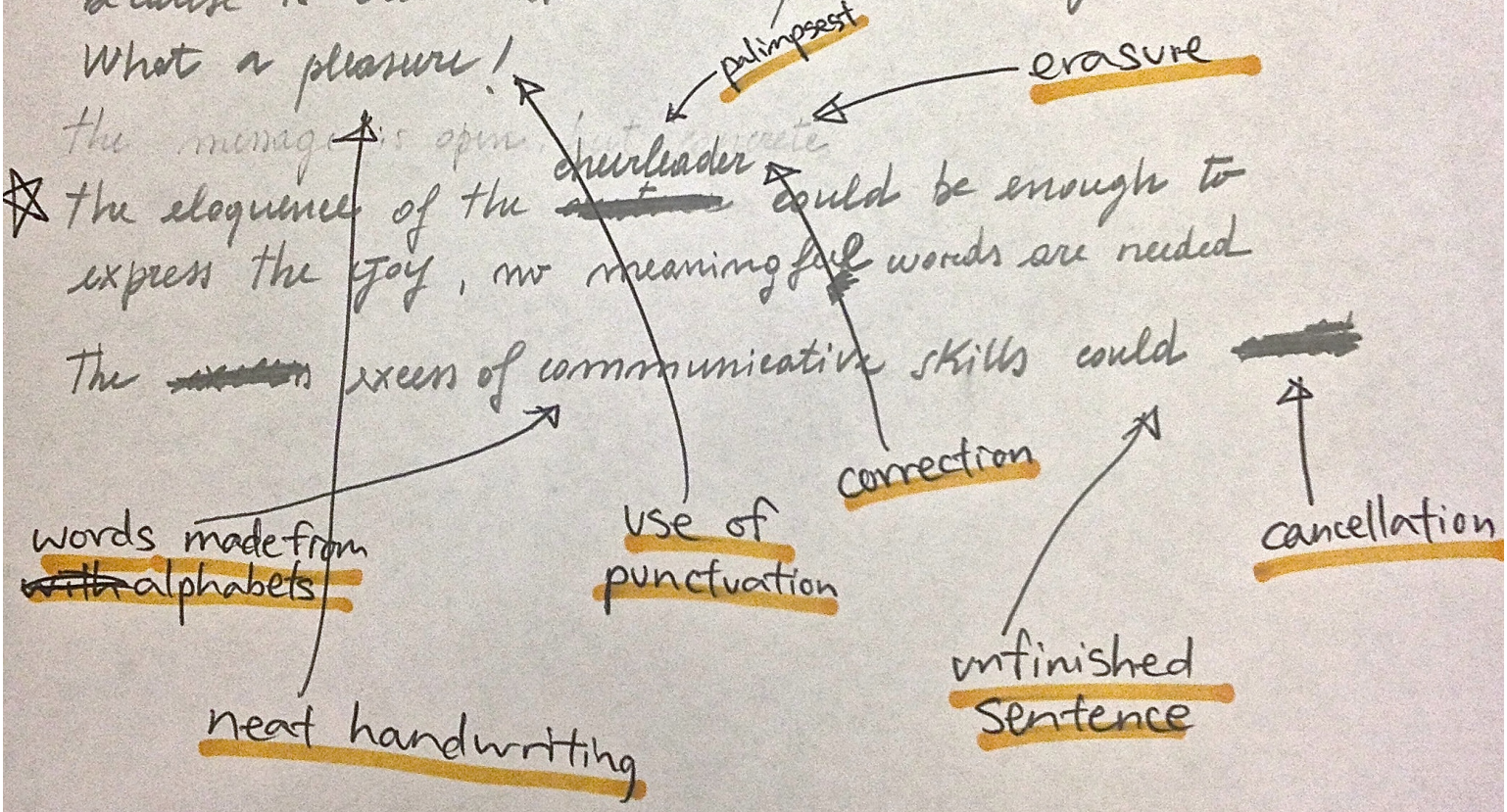
(*) The Spanish Cheerleader is there in order to make us REMEMBER.

→ REMEMBER WHAT?

(*) The Spanish Cheerleader is back from a very long journey

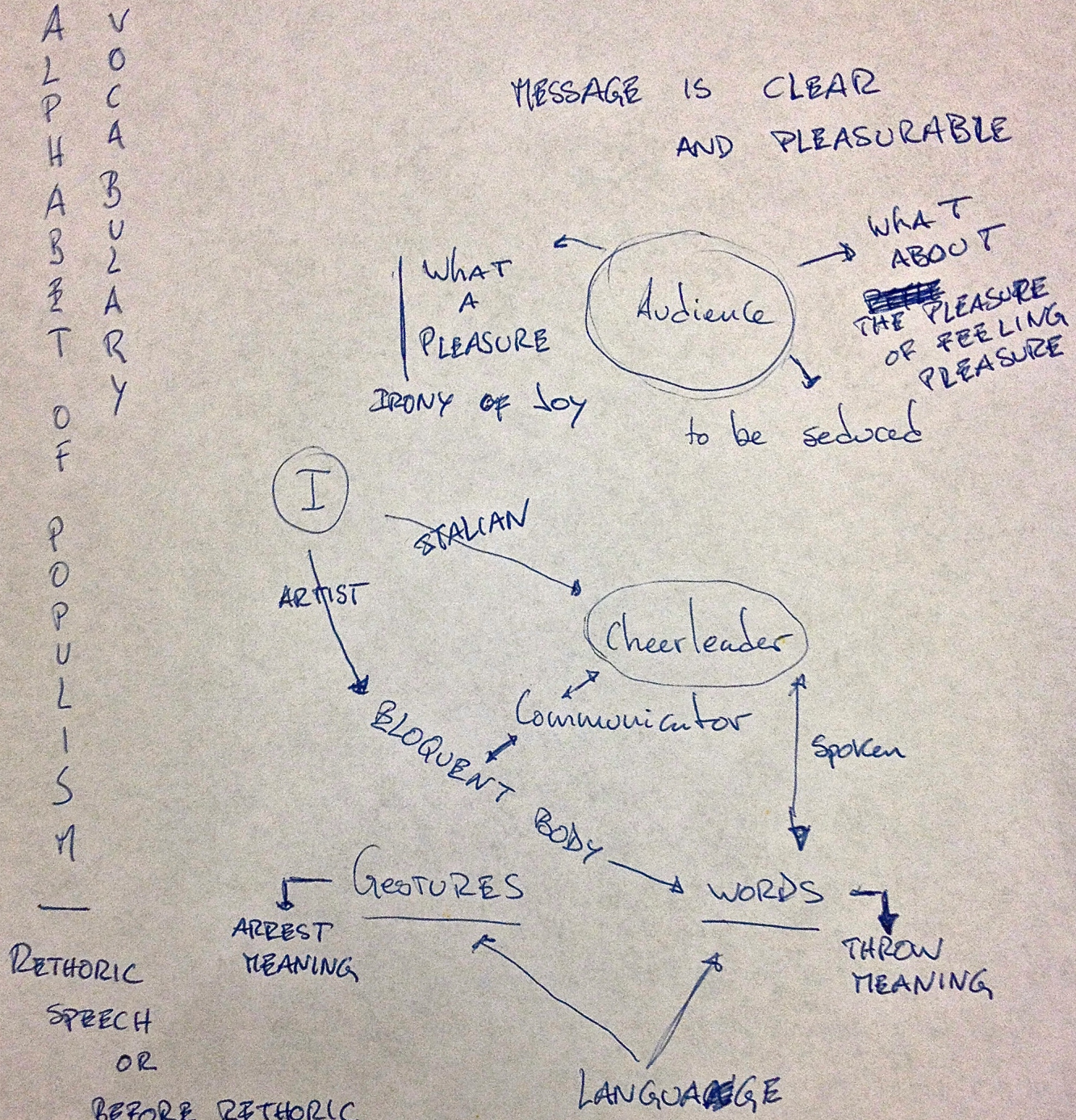
ITALY

the audience is a group of people to seduce
the cheerleader is a communicator who [redacted] speaks
with the alphabet of populism
I'm the cheerleader whose vocabulary contains the message
the words are my eloquent body
the gestures are clear, and open to be understood by many
Everybody can understand the message
because is clear and is a pleasure to follow!
What a pleasure!
the message is open but [illegible]



☆ the eloquence of the [redacted] could be enough to
express the joy, no meaningful words are needed
The [redacted] excess of communicative skills could [redacted]

ALPHABET OF POPULISM — VOCABULARY



RETHORIC
SPEECH
OR
BEFORE RETHORIC
STILL TO BE ARRESTED
IN THE LANGUAGE

THE ELOQUENT BODY ~~AND THE~~
COMMUNICATES COMMUNICABILITY
THE ACCESS FOR THE BEHOLDER TO REFLECT

- THE ITALIAN CHEERLEADER: THE SILENT ONE.

→ What does it mean to remain silent?
→ What does it mean to negate language, to not fully trust language as the sole or the right medium of meaning?
→ What does it mean to cheer without producing a single sound in front of an audience?
→ Why can the Italian Cheerleader trust his own body?
→ What is the sign then?
→ Seducing the audience by offering joy to them?
→ What is seductive on a silent cheerleader? Is it beauty? The beauty of his body and of the movements it can produce?
→ Italy's history is deeply connected to the ideal of beauty.

Beauty as a messenger, as a seducer, as a dictator.

Beauty as the strongest weapon of the populist.

→ Why Berlusconi is so obsessed with his own image? Why has he implanted hair on his head? Why doesn't he allow himself to grow (naturally) old? Why does he insists on dating young, beautiful (underaged) girls?

→ Why is he a righ-wing populist?
→ What does it mean for a dancer to be able to use the beauty of his body?
→ Why would a dancer not trust language?
→ Is it not possible to create beauty via language or the beauty that is created via language is not to be trusted?

FORCED JOY PROVOKES SUFFERING

HOWEVER

EVERYONE DESPERATELY WANTS TO BE HAPPY

→ What a pleasure! ⟹ what is pleasure?

↝ La Dolce Vita
↝ Dolce Far Niente
↝ La Bella Figura
↝ La Grande Bellezza.

The art of seducing without seducing
The art of incite without inciting
The art of stimulate without stimulating
The art of communicating without communicating
The art of cheering without cheering

.....●..... The art of persuasion

Allowing oneself to be surprised
The strategy of forgetting all the strategies
What is important for you, Enrrco?

Language as its own subject

how language is shaped rather than the meaning it conveys.

"I" interchangeable with "we".

vocabulary is to be shared

what is rhetoric?
The role of the orator transformed into the figure of a performer

---

inability to work alone
duo, duplication

- fed by group dynamics
- the group gives to 'material' to think about me
- Flirting: "I have to know something about you first before I respond"

The iconography of romanticism (see "beauty" in previous page)

↳ language as iconography
↳ cheerleader as iconography

The dyslexic cheerleader

- ability & disability of the communicator

- bombardment of messages
  - ON the subject
  - BY the subject
- confusion, cannot read clearly

media
medium
mediator
} cheerleader

eloquence of power
vs
power of eloquence

Gemini duet self & other
male & female

2 figures (not a singular dictator)

Where is the missing person?

We are PIIGS,
we are happy! and wacky
welcome to the south!
and north-east-west!
Here Europe gives the best!
~~the crisis~~
Shake it to the left
" The right
no reason for a fight!
So, buckle your seat belts
there's PIIGS and nothing else
there's CRISIS but rather joy
we want to cheer with boys

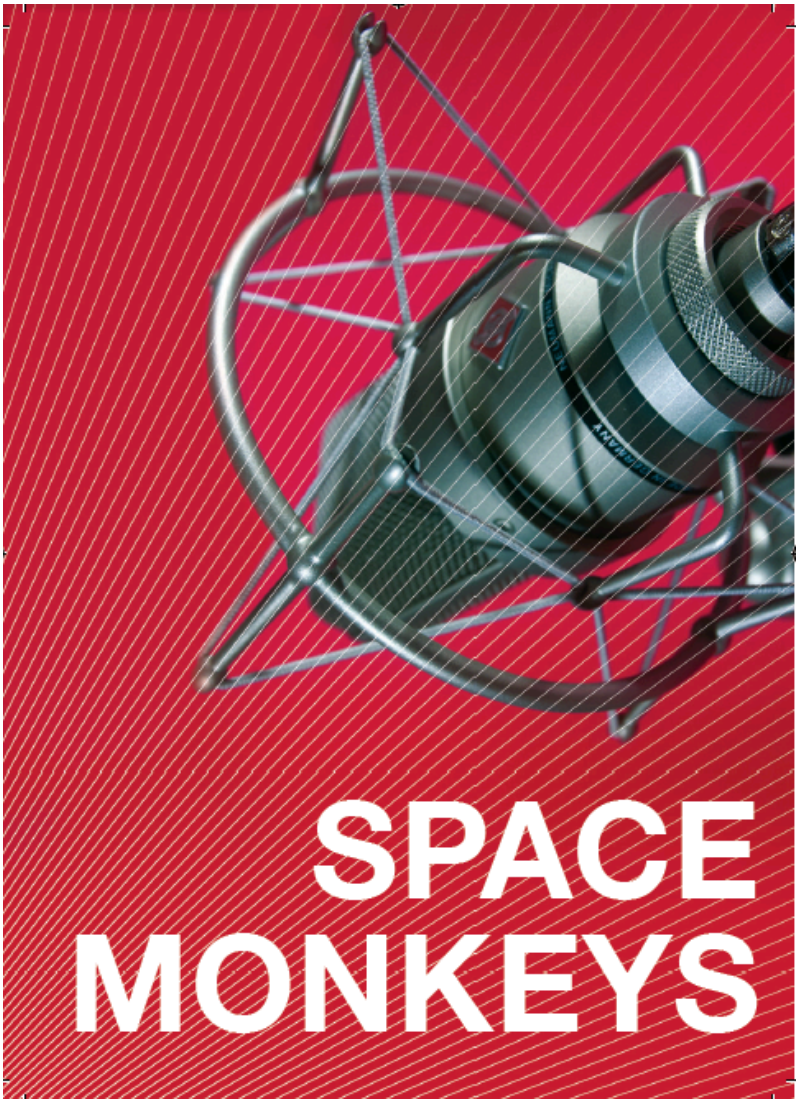
APASS End Presentation

daniel kok / diskodanny

On Audienceship

CASE STUDY #3

SPACE MONKEYS



Space Monkeys is a multi-media performance work created in Singapore and Stuttgart. It is a collaboration between Berlin-based post theater and I, supported by the National Arts Council of Singapore and State of Baden-Württemberg (Germany).

The work is initially a response to the increase in emphasis in community participation in the arts policy of Singapore. It led to the question: What does it mean to be an active participant in a community? Can one participate wholeheartedly and observe critically at the same time?

Space Monkeys is also conceived as a performance installation that could potentially be a tangible instrument for social scientific research. To realize this objective, we consulted a social psychologist to discuss the possible gaps of knowledge between our fields and the possibility of tapping into each other's knowledge.

Full Evaluation Report on 'Prototype' Showing of Space Monkeys in 72-13 (Singapore) and Theater Rampe (Stuttgart), Dec 2013

Introduction

This report summarises the quantitative and qualitative data collected from the prototype showings of Space Monkeys, a multi-media performance and community research project in 72-13 TheatreWorks, Singapore (14th, 15th Dec 2013) and Theater Rampe, Stuttgart (28th, 29th Dec 2013).

We used the word 'prototype' to describe this initial version of Space Monkeys because as a performance work, it could not be rehearsed in the usual sense. Space Monkeys is a 'machine' that we have designed, which needed to be put to the test before we could decode the cues that members of the public respond strongly to, identify the questions we need to refine and understand its overall efficacy as an instrument for community engagement.

In this report, we will sort out the information we have gathered, highlight some salient points that have arisen, and compare the overall differences between the responses of participants in Stuttgart and in Singapore. We will also outline our next courses of action to develop the project further.

PART 1 - On Participants' Experience in Space Monkeys

There were several ways of receiving feedback from the audience in Space Monkeys:
1) Quantitative: Written survey forms (in the 'Pre-' and 'Post-' segments of the performance)
2) Quantitative: Observations of audience's behaviour after being given instructions for the main performance
3) Quantitative: Audience's responses to Polling Questions in the main performance (physically moving to answer-fields)
4) Qualitative: Verbal Responses in the Post-Performance Talk & Written Feedback from Karlton Pang (student of psychology), Chan Sze Wei (dancer), Tang Fukuen

(curator & dramaturge)

All of the above have been documented - through the survey form collected from the participants, through written notes taken by the artists and through video/audio recordings. The following includes some examples of our data analysis. In the interest of brevity, the qualitative reflections are written in bullet points. These points will help us with our further discussion and research on our approach to community arts and audienceship.

1) Survey Forms (Pre-Performance)

i. "When in the theatre, I am a critical audience member." (pre-performance survey)

	Singapore	Stuttgart
Agree	61.8%	42.5%
Not Sure	28.4%	53.4%
Disagree	9.8%	4%

Audience members generally feel that they are critical or critically engaged in a performance. However, the Singaporean audience seems more certain about its ability to critique. We are curious how this certainty itself could be put to the test and in doubt. Surely it is paradoxical to be certain about one's ability to critique when self-doubt is a key element of criticality?

We were not clear about our use of the word 'critical' here. This caused some uncertainty for participants to decide how to respond to our question.

ii. "Which of the following best describes you when you are in a group?" (pre-performance survey)

	Singapore	Stuttgart
Dynamic (i.e.: Visionary, Independent, Assertive, Competitive)	14.7%	11.3%
Expressive (ie: Motivating, Enthusiastic, Confident, Influential)	18.6%	4.5%

Sociable (i.e.: Patient, Supportive, Sympathetic, Stable)	28.4%	49.9%
Analytical (i.e.: Task-oriented, Detailed, Logical, Orderly)	34.3%	30.7%
Several of the Above / No Answer	3.7%	3.4%

In both Singapore and Stuttgart, audience members generally identified more with roles that are more supportive (Sociable, Analytical), rather than assertive (Dynamic, Expressive). This somehow corroborates our hunch that most participants are quite happy to be assigned the role of the observer, as is the conventional role of the audience. A tension might have arisen when participants are asked to 'support' the performance through active participation. We can find a better way to link this question to the central concern of Space Monkeys by asking participants to define what kinds of roles they would normally adopt when engaging a group like in Space Monkeys.

Another point that was not so clear is this: Some participants were concerned about our reference to personality tests as serious research questions in this case. How do we get people to engage with us at a meta-level throughout? That the way they observe their decision making (vis a vis others in a public space) is more important than what they actually say?

iii. "Describe your personal experience and observations in Space Monkeys." (post-show talk)

The participants' first responses can be generally categorized in 3 parts:
- Awkward and Uncomfortable. (viewed as positive tension)
- Fun and interesting
- Bored and unchallenged

We feel particularly challenged by how we could truly shift a participants' attention into the 'meta' – to reflect on the differences in behaviours and the full implication of reflecting on Difference, as opposed to deciding on a critical/non-critical mode of observation that stops at the individual subjective position.

2) Observation of Audience

i. Every participant who came to the performance in Singapore participated from beginning to end. This in itself is noteworthy. Although we openly framed the relationship between us and the public as one based on control and manipulation, participants were willing to subject themselves to the role of 'guinea pigs' (a phrase that was used a number of times by participants in the post-performance discussion).

In Stuttgart however, in 4 runs of Space Monkeys, a total of 5 participants rejected our proposition and chose to sit out of the interactive performance. This is all the more remarkable given that the Stuttgart presentations were ticketed and members of the public had to pay to attend Space Monkeys. This could be due to several possible reasons:

a. Some members of the public in Stuttgart were resistant to the idea of active participation. This was not what they had expected, even though the publicity was quite clear about the interactivity in Space Monkeys.

b. Difficulty with the English language led some members of the public in Stuttgart to step out of the experience. We have overestimated the comfort level of the Stuttgart audience with the English language. This is regrettable and an oversight on our part: If this is a work about the community, then we should have used the language that the participants are most comfortable with.

c. Suspicion towards the authoritarian nature of the engagement in Space Monkeys was more an issue in Stuttgart than in Singapore. This was raised as a discussion point in the post-performance discussion in Stuttgart amongst participants who stayed till the end, but was enough of a push-factor to make some Stuttgart participants walk out of the presentation completely.

In both Singapore and Stuttgart, one of the first questions that was frequently raised in the Post- was 'Why did we all participate (and allow ourselves to play this game of manipulation)?"

3) Polling Questions (main performance)

These polling questions refer to several multiple choice questions we posed to the participants as part of the multi-media installation of the main performance. The participants respond by stepping on coloured fields projected in the floor. Sometimes, participants chose to subvert the questions by stepping on the line between two fields or staying in the neutral middle. The more artists there were in the audience, the more often this subversion happened.

1. Which of the following sentences best describes how you feel right now?

	(show #1	#2	#3	#4	#5)
A - The feeling is getting strong.	3	4	1	4	2
B - I'm taking all control.	2	0	0	1	1
C - My mind is set so free.	3	2	3	1	2
D - I'm where I wanna be.	2	1	3	2	1
Other/hybrid answers	0	1	1	0	0

This "control" question is least popular by far - but the favorite answer is "the feeling is getting strong" - which is a very vague answer, as it does not say in what way what feeling is increasing.

2. Which of the following word best describes how you feel now?

	(show #1	#2	#3	#4	#5)
A - irritated	3	2	1	3	1
B - bored	1	2	1	2	4
C - anxious	3	2	4	2	1
D - embarrassed	0	1	1	0	0
Other/hybrid answers	1	1	1	1	0

The reason why there are more hybrid answers here might be due to the simplicity of the question - and the fact that it is the second question - participants have learned and understood the way of answering and might need a bigger challenge. If people were honest in their response, boredom was only an issue for an audience with high number of internationals and artists - people feel comfortable in challenging the artists.

3. How would you like to feel ten minutes from now?

	(show #1	#2	#3	#4	#5)
A - We start to see what we	2	3	0	3	2

have in common.					
B - We experience a tension between us.	1	1	2	2	0
C - We sense that something might be horribly wrong.	3	3	4	1	3
D - We get a glimpse of utopia.	1	1	1	2	2
Other/hybrid answers	1	0	1	0	0

Obviously, tension within the group is not an issue, neither do people sense utopia in the show. The clear favorite answer is the concept of something going “horribly wrong”. This answer is a possibility to criticize either the performance as a whole or the poll in particular. It is astonishing that the number of hybrid answers went down in all groups after question 2. This might be due to the “interesting” options to choose from which require more attention than in question 2.

There are no clear correlations that relate all three questions to each other. Audiences have too little time to contemplate the answers of the group in relationship to their own and throughout the entire poll. The stress-inducing music / soundscape prevents self-reflexive answers. We tend to believe that most answers are statements that people identify with - but not necessarily very vividly and exclusively. There are, however, tendencies that are true to some groups. For example: the audience of performance number 3 clearly stated that they feel anxious AND then that they feel that “something might be horribly wrong”. That is, to a weaker extend, true for audience number one too.

4) Other Observations during the Main Performance

i. Evaluation of the response to the instructions for persons #11, #22 and #28
The persons with the #11 and #22 are the first who are asked to physically interact as a couple - with each other, and explicitly on the floor. #28 is the first to be instructed to “change the scene” - theoretically an order to be a director / co-director for this part of the performance.

In 1/3 of the performances, #11 and #22 touch each other only with their feet. This is a creative way to avoid more intimate encounters. In all other cases, the touch is reduced to the hands and lower arms. In no case any of the #28 truly changed the scene. They either watch, or, in 1/3 of the cases, join in to the minimal hand / foot play by using their hands / feet.

Would more time change the level of touch / encounter? What more specific instructions allow #28 to actually re-arrange the tableau-vivant? This remains to be proven in a future version of “Space Monkeys”.

ii. Evaluation of the ‘karaoke’ instructions

There are two moments in which the audience is asked to speak (first in parts, later altogether) as a chorus. In all performances in Singapore, the participants did join the karaoke speaking - but not very full-heartedly. In Stuttgart, in one performance the karaoke was barely audible - which brings up a weak point in evaluating this instruction empirically: What if people mumbled the lines?

The response in Germany is especially hard as language proficiency might disturb the result - people feeling insecure in speaking English might not want to read English words aloud, ostensibly inhibited by “bad” accent or “wrong” pronunciation.

iii. Evaluation of the final task: to dance

The final instruction is the most often repeated - both in audio and written (projected) form: only when everybody is dancing the music will stop (and, therefore, probably, the performance as a whole). This final task is seen as the most significant one as post-performance conversations with the audience have shown. How did people respond?

In Singapore 1 out of 5 performances was stopped or could have been stopped since everybody was dancing. There the communication with the tech team was not perfect. In Stuttgart, 2 out of 4 performances were terminated by the audience with everybody dancing.

Similar to the karaoke task, it is hard to judge when the dancing is considered full dancing: often audience members - especially men - would dance in a very minimal fashion, barely noticeably. In such social situations, from when on is one’s movement a ‘dance’?

It was easier to assess when one is NOT dancing. In almost every run of Space monkeys, some participants would sit down on either chairs or floor to make clear that they are neither dancing nor likely to do so later.
This ‘task’ took some time to carry out. Often, after awhile, some participants will begin to play the role of the group’s motivator, going around to encourage others to

dance. These 'motivators' were usually women and usually did not succeed - they just hardened the decision of the non-dancers. Again, this observation could only be followed visually as the volume of the music was extremely loud.

Nevertheless, the number of performances that have been terminated (3 out of 9 performances) because everyone was dancing is unexpectedly high. In all three cases it took more than 5 minutes to generate such a situation in which everybody was "dancing".

5) Post-Performance Discussion & Written Feedback

i. Self-Reflexivity

> "The screens and instructions also summoned the environment of the quiz show, which in some ways is antithetical to community building. I immediately felt a sense of competition and needing to perform well as an individual who was being monitored. Similarly with the questionnaire, which was very individual in its questions, but also in its submission format."

> "Is our goal (which is currently rather open-ended) an attempt to make the audience an aware one? If so, what kind of awareness are we talking about: self-awareness, community awareness, or some other construct entirely? Is the direction of Space Monkeys meant to be more of making a statement, raising reflective question, or as a psychological study in the skin of an interactive group performance art?"

The element of self-reflexivity as required in participation is therefore quite clear in Space Monkeys. Participants are led to consider their individual role in relation to the other participants and the artist/researcher (as authoritarian figure).

ii. Art vs Research? Art as Research? Research as Art?

Some participants found our juxtapositioning of scientific research methods with theatrical performance quite confounding. While this became a point of fascination for us, that this commingling of contexts produces a mixed expectations and requires

participants to recalibrate their roles, we might need to handle this deliberate lack of clarity with greater care.

> "Not about processing sensibilities but actions… not about an internalised re-organising of the perceptions, but a realisation of the actions and their meanings thereafter… therefore your formulation not geared towards artistic perception from the start?...lacking a nuance language to address the artistic status of the work… work can only be discussed in positivistic terms… focused on demonstrable impact."

How to re-emphasise aesthetic experience for the public and foster an experience that is not reducible to didacticism and instrumentalism?

Also, specific words and vocabulary trigger the audience to think and speak in certain ways. When we readjusted the way we speak about Space Monkeys in the Pre- and Post- segments in Stuttgart, participants begin to relate to our propositions differently.

iii. <u>Community</u>

> "The idea of community that you and your collaborators wish to examine and test, is being explored in so many directions at once that it is difficult to consider any aspect in depth. It is a super rich excavation of ideas, and I left with a sense of having consumed some indigestion. Maybe an excellent thing for a prototype stage... so many tantalising elements, some with inherent tensions between them."

We could not always be clear about the objectives for our presentation at this stage: we were deploying Space Monkeys as a tool to engage its participants in discussion (a community involved a meta-discussion about the community itself) while at the same time, soliciting feedback from participants about the project's formulation and strategies in this early stage. This understandably caused some confusion both for the participants and for us.

> "...difference in responses between "pro crowd" & "normal crowd", between

> different cities, between different communities. How well could the group identify with each other, given that there is no clear shared identity for a conception of a 'community' to be take as a given?"

Whether participants gather as a pre-defined community (eg: from the same organisation, sharing the same socio-economic status) or can be framed as one, needs to be more clearly and explicitly articulated in subsequent presentations (during the pre- or the post-)

A sense of belonging as a key ingredient to the formulation of a community is difficult to build in a short time. In any case, Space Monkeys is not about the participation per se or the coalescence (an agreeable collective togetherness) of the community, not about taking a position against manipulation (resistance), but a discussion on how different people think differently in relation to power positions.

iv. Interacting with Other Participants

> "Proximity and familiarity between two persons vs proximity and familiarity in a group. Very different things though they seemed to be treated additively this time around… Spatial relationships between people vs how we feel about our own personal space (and our identification with our "personal square").

In moments when participants have to actively study each other - by looking at each other and through physical interaction - a relationship between participants who are strangers to each other begin to appear and allow the possibility of a community to be demonstrated.

v. Power structures and Authority

> "The survey section suggested that the audience members could originate some kind of hierarchy and dynamics. But the real structure obviously occurring was the subjugation of the test subjects to the guy on the screen. And who is he? Is he a great leader? Is he a genius? Should he be identifiable as a cute asian man? Should we care? Is it man vs machine or is it us vs authority?"

"It seems incomplete to test the making of community without opening the possibility of its unmaking/destruction/revolution? I suspect it would be so powerful if there are scenarios in which the audience reactions could cause the machine to break down."

PART 2 - Reflections on Space Monkeys & Further Development

i. What do we want participants (the community) to experience in Space Monkeys?

- How to participate and observe at the same time? (Claire Bishop)

- Space Monkeys as a work of social choreography. How to choreograph the public body? (Andrew Hewitt)

- We cannot dance together anymore when the ideology collapse - we don't want to participate in 'Arirang' (North Korean spectacle) - but how do we deal with the longing for unity and solidarity (group action) that lingers and persists?

- Inter-subjectivity as an end itself? We would have to go beyond the instrumentalising of a theatrical experience.

ii. Group Identification

How well the group identifies with each other, shared identity of community as a given is important. By engaging with pre-defined communities, we can circumvent the question why and how the group in Space Monkeys is a community and allow us to focus instead on bringing the politics of the given community into play.

ii. To what degree do we want the audience to collaborate with us?

- Note: difference between participants and collaborators: It is one thing to get audience to think along with the questions but different to get them to think with is about the project as a creation. In Space Monkeys, however much we

foster an 'open' dialogue, we are still subjecting participants to engage within the tight frame that we have outlined.

- Our pedagogic position cannot be avoided. This needs to be recognised, admitted and played with. As artists, we have the license to take this to extreme.

iii. SpaM asks the audience to perform several meta-positions! We are asking for a lot, aren't we? This warrants a much longer term research.

#1 I am experiencing something. (spectatorship)

#2 I am reflecting on how I am experiencing it. (spectatorship)

#3 My experience is not the same as others, there are different experiences. (audienceship)

#4 The differences between our experiences has to be reflected upon together. (audienceship)

Our approach is essentially didactic and analogous to Brecht's Verfremdungseffekt (alienation effect) Space Monkeys is not about stating how people are but asking people to discuss how they think they are.

iv. Reconfiguring the presentation:

- Objective of Pre-Performance: Rather than introduce Space Monkeys as a social experiment, introduce the audience to each other, get them to look at each other and consider who is in the audience.

- Objective of Main Performance: To reflect on the self-image of the audience.

- Objective of the Post-Performance: To expose the premises of the work, to debrief the participants and to foster a discussion on the community and audienceship.

v. How does the sociological/scientific enter this project? What roles does it play exactly? Are we playing with theatre in social research or the other way around?

- We could be setting up an artistic experience but treating it in a positivistic way, such that human experience becomes merely reductive.

- Presently, our reflexivity towards these questions is not clearly indicated in Space. The work does not attempt to dismantle the mechanisms of 'research' (in art or in science). People are quick to point out that what we are doing is not good enough as research even though we never claimed to be actually conducting research in the scientific mode.

- Social scientists are themselves struggling with subjectivity and emergence in their field.

- Perhaps Space Monkeys has to highlight the 'discursive limits' between art and research - a confession that the academic world can best admit in the face of pragmatic constraints. Can a performance work bridge the gap between artistic and scientific methodologies? Is a harmony between the two paradigms possible? What is this gap then? From which position would we approach this gap? In the frame of performance, it would be disingenuous to not to play with/in this gap.

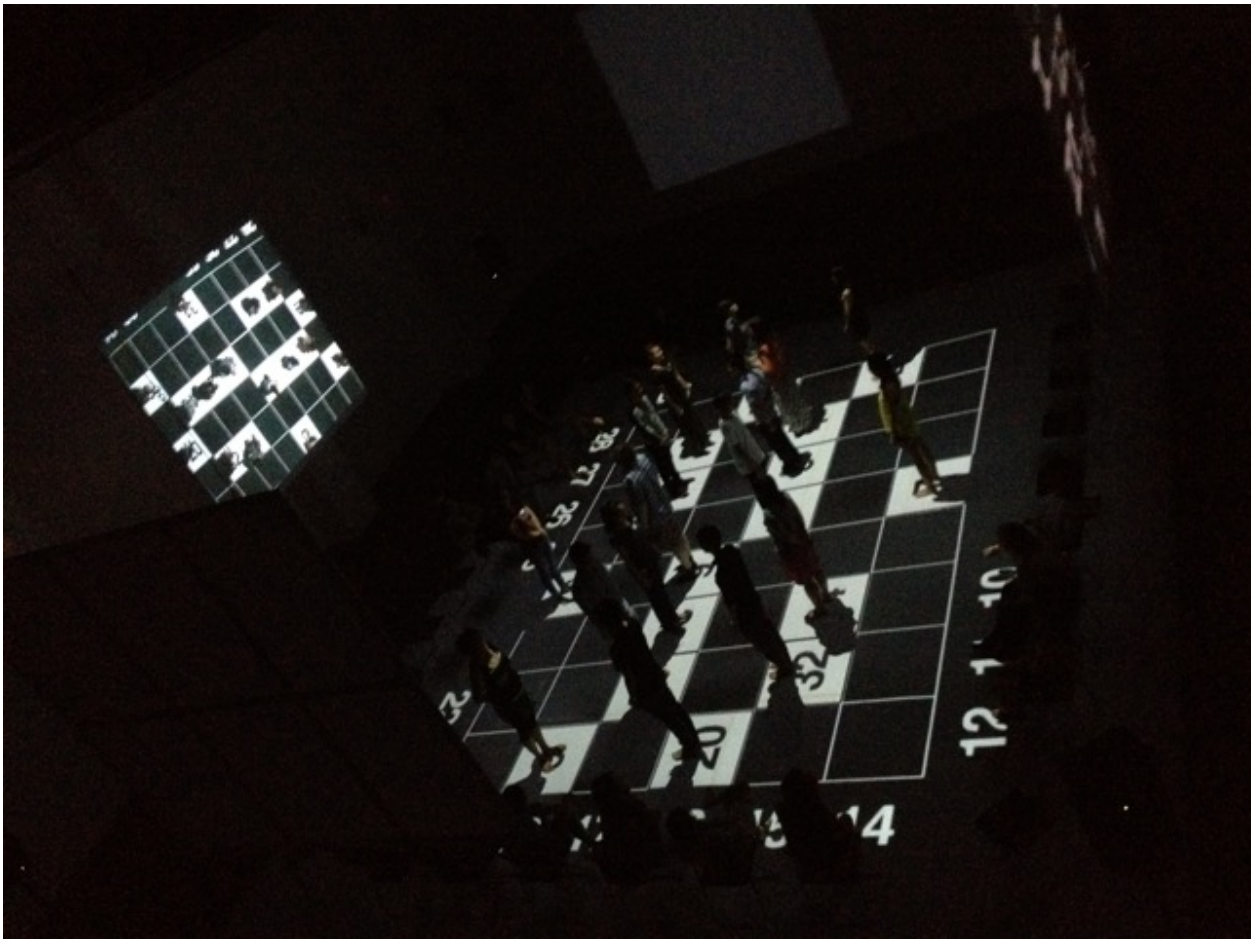
- Another twist to the above questions can be framed like this: Is this a work best made by scientists? Performativity of research experiment: Difference between being authentic researchers and artists 'playing' with research. What is the aesthetic experience here?

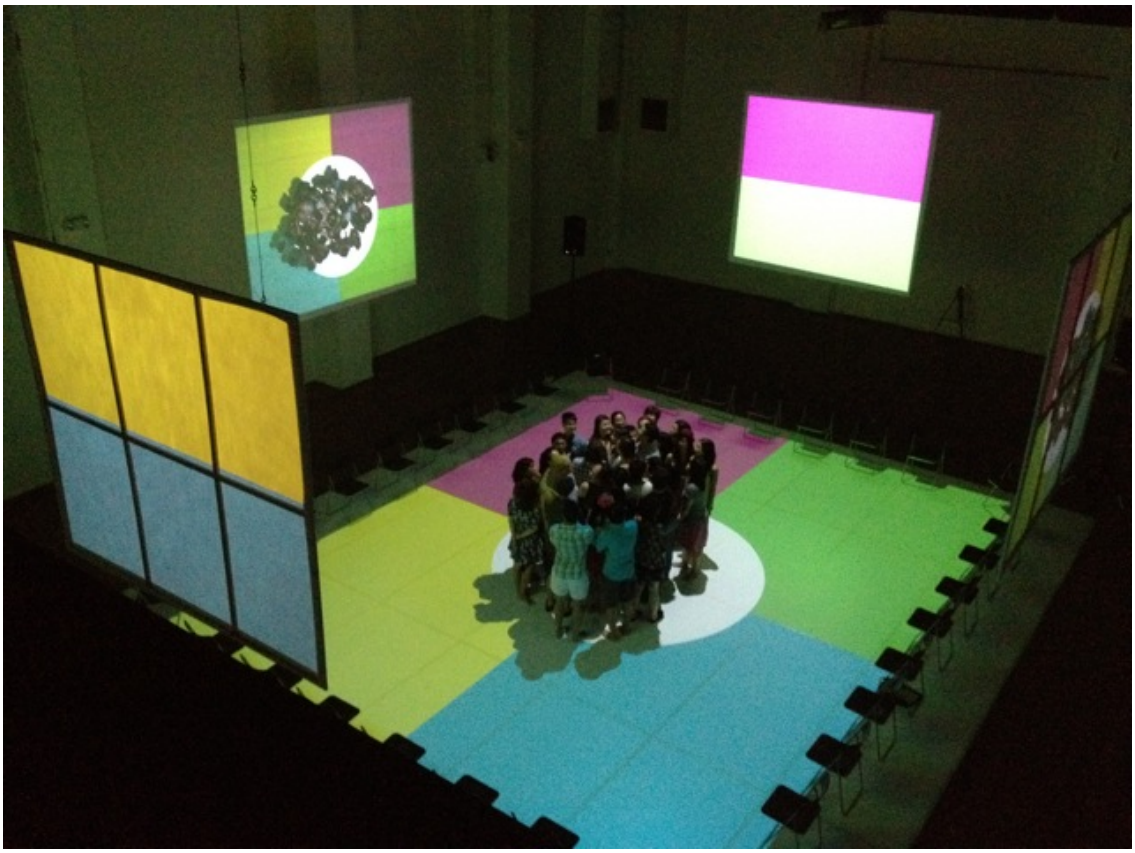
vi. Space Monkeys as a Game

One idea that emerged from our initial presentation is that we should now intensify Space Monkeys as a strategy game. Studying game theory in particular how individual players make decisions based on their vested interests would allow us to 'raise the stakes' for participants to relate to one another and

underscore the need for them to exchange information within the parameters that we have imposed.

END of report





STOP

Initial research at APASS workshop; in preparation for Space Monkeys.

APASS End Presentation

daniel kok / diskodanny

On Audienceship

CASE STUDY #4

THE STRIPPER'S

PRACTICE

The Stripper's Practice is a practice (an exercise rather than a performance piece) on movement and observation.

Circular movement – I look at the circular movement that seems to inhabit most dance forms. (eg: pole dance, capoeira, flamenco) What is it about the rhythmic circular rolling of one's shoulders and pelvis that potentially charges the movement with erotic energy?

In pole dance, circularity is a basic element of the dance. The pole serves as a second and external spine for the body to circumnavigate. As the dancer throws her body forward in space, the momentum always brings her around back to the same spot. The pole dancer's body is at once tethered to the pole, but also supported, even liberated by it. The roll of her head (flicking of her head), her body rippling like a wave, sliding up, down, on and off the pole activates the desires of her onlookers.

In The Stripper's Practice, I will work with the pole dance / striptease as a dance based on a relationship between a vertical axis and a horizontal circle. The body's movement is mapped onto this formal structure so that the dynamism of the dance's circularity might produce a clear readability for the outside eye, as well as an energetic transference for the viewers.

Participation vs Observation – In the process of looking, how does the viewer get what he wants? How does he know he is getting it? What does he do with it when he gets it? Can he know what else is there, what is still missing?

The Stripper's Practice is also an exercise of observing. The viewer is an

active participant in an engine, working with the dancer to maintain the collective engine of desire.

In my recent experiences, I deduce 4 Levels of Engagement for the spectator in a performance:

1) Critical Spectatorship
   "I am engaged in my experience."

2) Meta-Critical Spectatorship
   "I am reflecting on the way in which I am engaged in the experience."

3) Pluralist Audienceship
   "The way in which I am engaged in the experience might be different from other spectators."

4) Agonistic Audienceship
   "The difference between the ways in which we engage in the experience is what we have to reflect on together."

10 RULES OF ENGAGEMENT IN A STRIP-ACT

(This text is a work-in-progress)

#1 - Voluntary Submission of Power

It is unclear how power structure is organized in a striptease. Do men visit the strip club to reinforce their power through the consumption of the objectified female body, or to temporarily surrender to the power of beautiful women in order to be aroused? Does the female dancer subject herself to the demands of the male gaze or does she dominate it, otherwise the men are better off going home to their wives?

Nobody ever enters a strip club against his will. You came at your own will. You are willing. Your will indicates an intent, an assertive desire, but also one that is a request and gives consent. Your will is your desire, what is desired, and also that from which you obtain your desire.

It is the reward of your tip that will keep her dancing, but to optimize your currency, you have to give more than a dollar. Give the stripper your full permission. Yes, you are being manipulated, but that is what you want and what you came for. Tonight, your desire can only be fulfilled by your acquiescence. How far are you willing to go, John? Are you afraid of what you want?

In The Stripper's Practice, as a man, I take up this position of the stripper, a

role more normally played by women. This voluntary subjection to the gaze is to me, more than a role reversal. The more important question is, what happens now? What is this relationship between the viewer and I, now that the dancer is not of the archetype?

I am male, gay, Asian, short and a little over-the-hill (i.e.: not a spring chicken). I am also an artist, educated, your colleague or your friend. How can your desire be activated by my dance, given that our relationship is already so specifically conditioned? How far will you go to suspend your disbelief, to distance yourself from the real, so that in this moment, when I dance for you, unzip my trousers in front of you, show you my body and look back at you, I could be what you are looking for tonight?

This game that we play is not going to work if you, the viewer do not acquiesce, however hesitantly or tentatively. I need you to say 'yes' just for a brief moment, to open yourself up and to let me come in.

#2 – Dialogic Encounter

#3 - Individualized Gaze

Inherent in the word 'audience' is a paradox: In post-dramatic performance, art no longer concerns itself with making conclusive statements or take full responsibility for the audience's sense-making process. The spectatorial

position has been democratized, which also must mean that the audience is now simultaneously singular and plural. Why was this not obvious before? Why did performance address only a singular consciousness as though that were even possible? Be that as it may, what are the full ramifications of exclaiming that the audience is fragmented, constituted by difference, and is in fact a dystopia?

The stripper dances for ten but only for one. Her dance addresses a pleasure that is solitary. Yours.

Nobody else in the room matters but you. You are the only one who knows her real name is Jenny (not Claire). She came from out of town to seek a career in the modeling industry, which unfortunately failed to take off. She is now dancing to prepare for college. Of course, you don't really believe this to be true. You've heard this one before... in the movies. You are smarter than the other suckers in the room and you can see through the playacting. Yet, behind her facade is a charming childlikeness, a vulnerable soul, lost and searching like everybody else. Like yourself. So, you decide to play along. After all, you are enjoying the attention Jenny is giving you. (Is she really Jenny?) Jenny looks at you as she dances. You see yourself reflected in her eyes momentarily.

The work of a stripper does not end after she has walked off the stage. Her dance is not the only reason men come to the strip club. They want to talk to her, find out her real name, hear her life story and share their own. Regular visitors to the strip club want 'back door' privileges. They all want to believe

they have a special friendship with and knowledge of the stripper that the others do not.

Is that not also often the case in contemporary art?

When you watch me dance, do you watch me as someone above me, below me or equal to me? When you watch me, do you also watch yourself? After you realized that you cannot be a pure viewing subject, what do you become? If you come clean to me, I will be transparent with you.

--

#4 - Finite Erotic Capital

Jenny cannot meet the desires of everybody. She is simply not Nick's type, who prefers Claire's fuller curves.

#5 – Heterogeneous Body

The stripper reveals the pluralism of the audience.

Though the audience is usually constituted by homogeneity - a group of individuals silently sitting in the dark, coalescing as a singular mass – the stripper reveals their difference. The audience looks at each other, just as they gaze upon the dancer.

You watch, as Nigel slips a bill into Jenny's stocking. That dimwit on the other side is bleeding cash onto the stage. That suave sonofabitch next to you sure knows how to make the dancer work. Oh dammit, now he's buying a private dance from Jenny and he's taking her to the VIP room upstairs. The stairway to that room is set as ostentatiously as possible so that everyone can see who is going up, with whom and how often. Just as visible are the losers condemned to sipping their warm beers in a corner downstairs.

Did you know that amongst all the apes, the human has the biggest dick? Apparently, female humans don't really need big penises for reproduction. The big dick is really for showing off, amongst males.

In the strip club, the dancing female brings out competitive behaviour amongst men. The woman gains financial capital, while (some of) the men gain symbolic capital.

#6 – Suspension of Climax

If you need a fuck, you'd have gone to a brothel, not a strip club. Here, your desire only has to be sustained, not fulfilled.

The Striptease is characterized by delayed gratification. In fact, the obvious, unambiguous and inevitable conclusion more often than not does not manifest. Even as the striptease tends towards the sex act, fucking takes

place in a brothel, not in a strip club. The viewer's desire only has to be sustained, not fulfilled.

Rather than being, the ontology of a strip-encounter is underpinned by becoming. The 'I' responds to the nebulous command of the other and moves towards it though the horizon is never reached. A dialogic relationality arises from that response. At its climax, the viewer reaches forward, breaching the fourth wall to make cursory contact with the dancer - cash meets flesh briefly before the process starts all over again.

#7 – Narcissism for the Other

The gaze of the viewer is interrogative and imperative. It singles out the dancer and demands her to be 'I'. To be the visual copy of the viewer's desire, she has to become both subject and object. Her performance must negate itself to achieve the full potential of the exchange.

Jenny is fully alone on stage like a cat preening herself, unaware of the penetrative gaze of her on-lookers. To be a truly great stripper, Jenny cannot be too eager to win that tip. She must pretend not to care. In fact, she must not pretend that she is pretending. She has to disappear into herself, drown in her own desire in order that the audience's desires could be fulfilled, in order that you too, might disappear.

Jenny must disappear into herself, drown in her own desire so that your

desire could be discharged, so that you too, might disappear.

Narcissism is an essential ingredient to a pole dance and is precisely what is expected from the dancer. A stripper or gogo dancer's conceit, self-absorption and ability to manipulate are also paradoxically dependent on the audience's permission – Her power is granted by those who then willingly subjects themselves. Acquiescence is hence the goal of this game of flirtation. It was therefore a challenge I have set for myself to also treat the dance as an appeal from respective audience memebers (whether one began at the start of the performance as a gayromeo or non-gayromeo audience member) to grant me the persmission to perform. This would thereby allow the exchange of desires to flow; without which the artist and his audience cannot coalesce as a community and the performance, in that sense, would fail.

For me, the pole dance transplanted into the contemporary dance context immediately surfaced some uncertainty pertaining to desire (even if it is the lack of desire that transpired).

#8 - Agonistic Audienceship

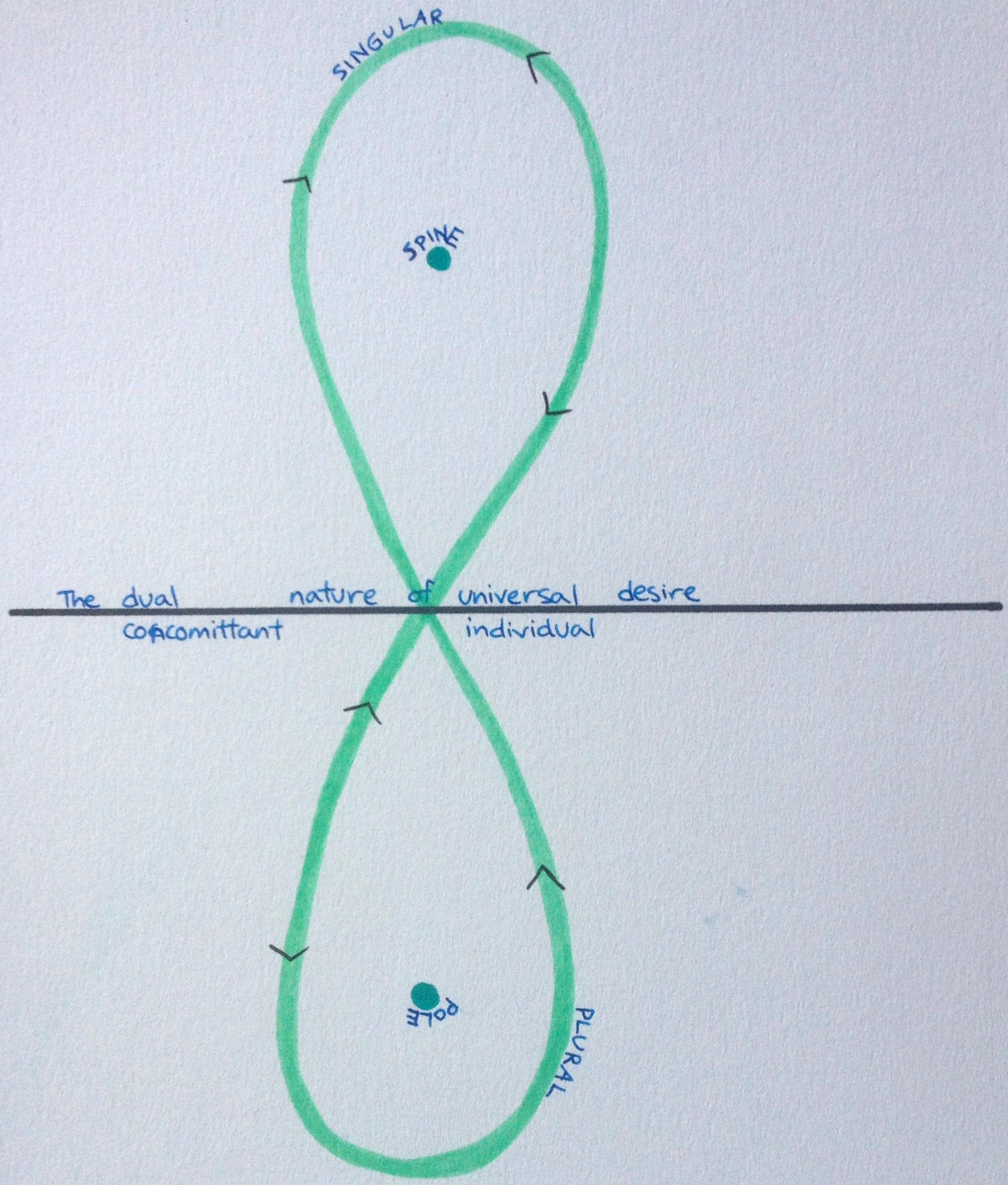
Whereas a work about the 'audience' describes the subject position of spectators in a performance, 'audienceship' questions the context and process of spectating. What the encounter is *per se,* is then less important than the ways in which the audience is led to reflect on the ways they produce a 'text' for themselves via the performer.

#9 – Expenditure

Bataille cited the stripmall as an example of how capitalist society disposes of its excesses within a controlled environment. As a mechanism, it engages the marginalized spectator but his desires are never fulfilled. The strip bar is thus an outlet for release without threatening the foundations of the de facto economic order.

My gogo and pole dance needed to go beyond the mores of fantasy, teasing and make-believe. There would be no 'giving it away' otherwise4. The dance that 'gives it away' has to be an excessive expenditure akin to that of potlatch and would have to shift from a utilitarian deployment of resources (i.e.: virtuosic dance) to an affirmation of subjecthood (e.g.: vulnerable individual).

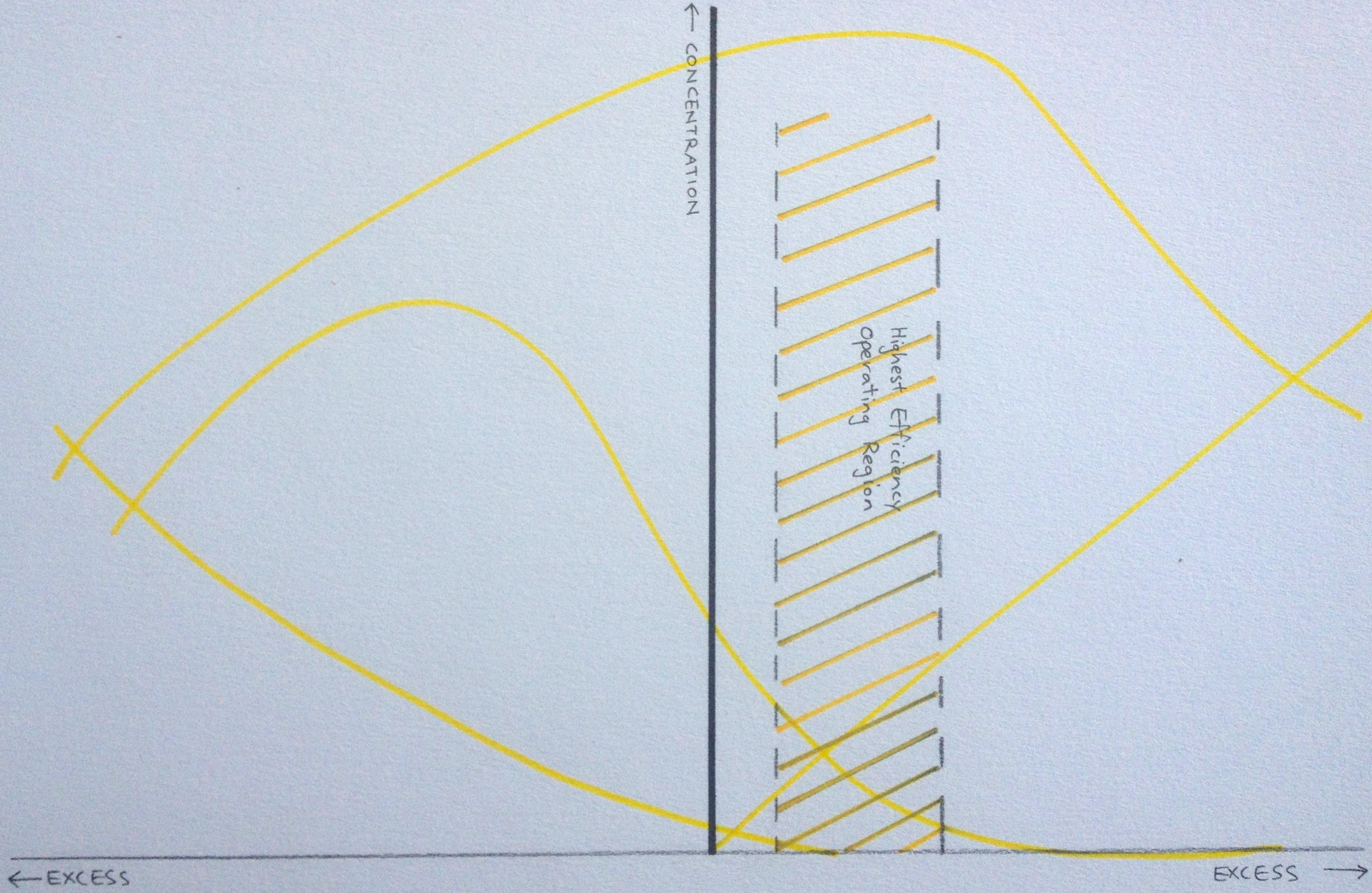
#10 – Surplus & Loss



John
Fig. 1 : The Capital of the common communal

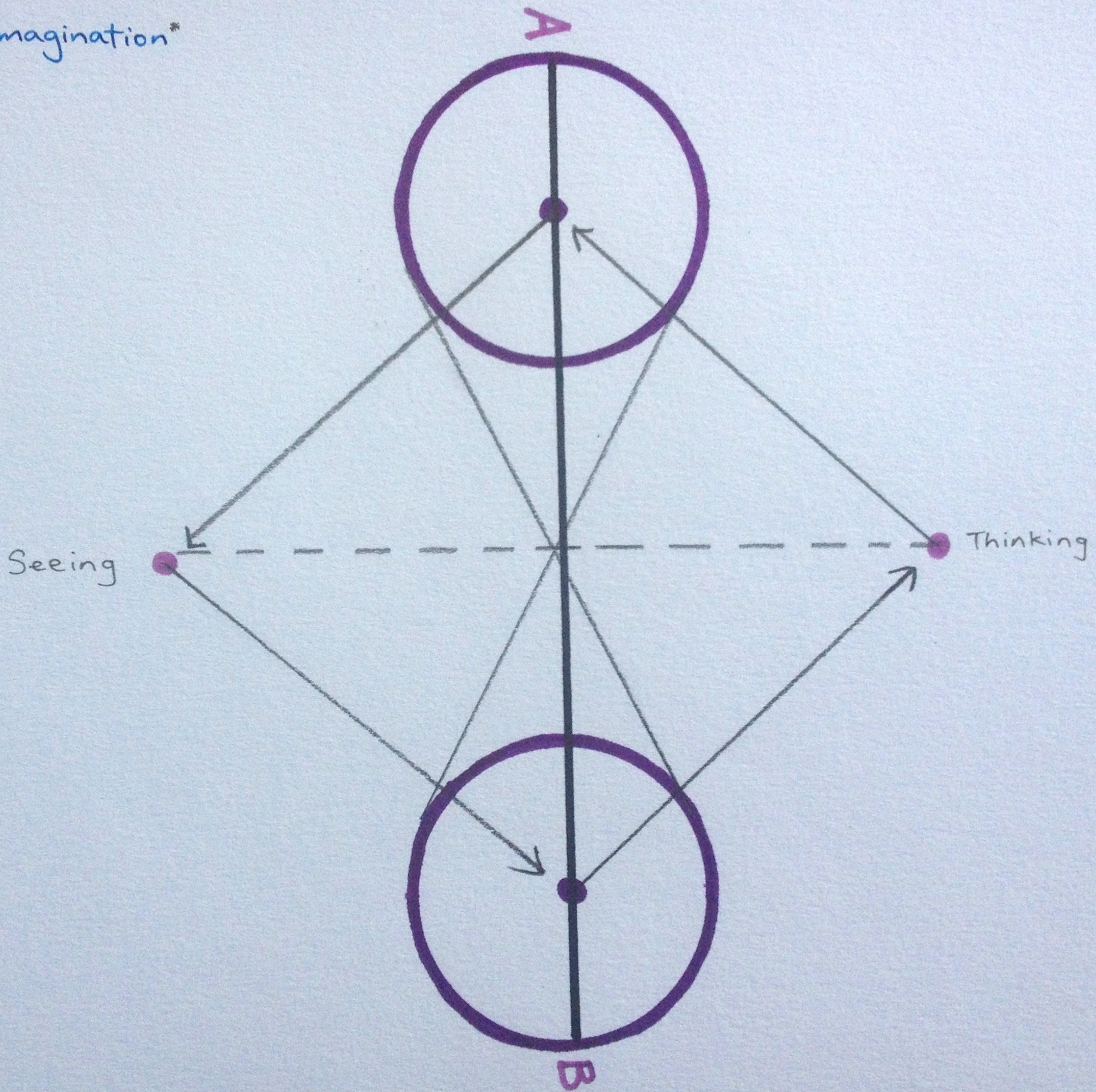
Tobi

Fig 2: Combustion Efficiency



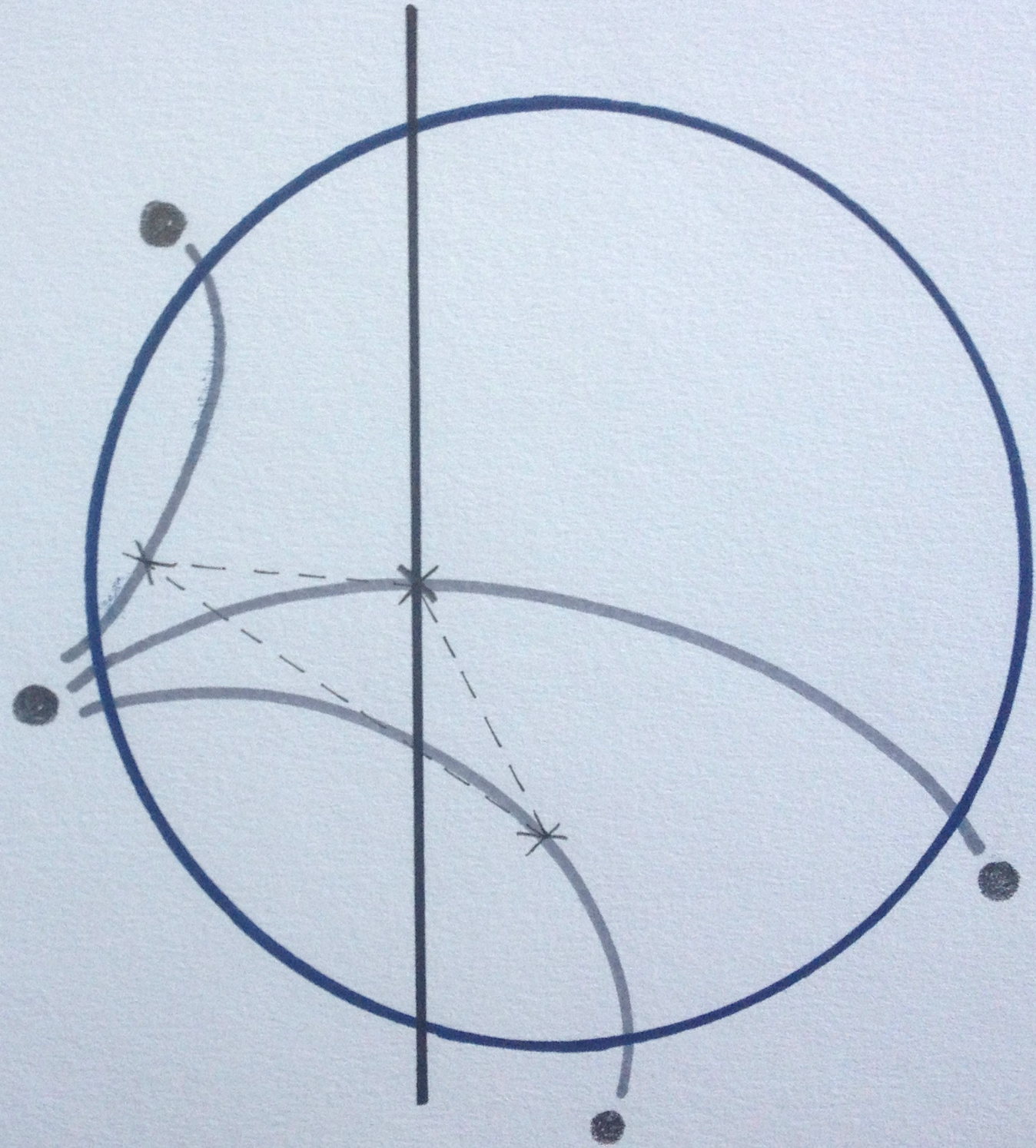
Bettina

Fig 3 : The Dialogic Imagination*



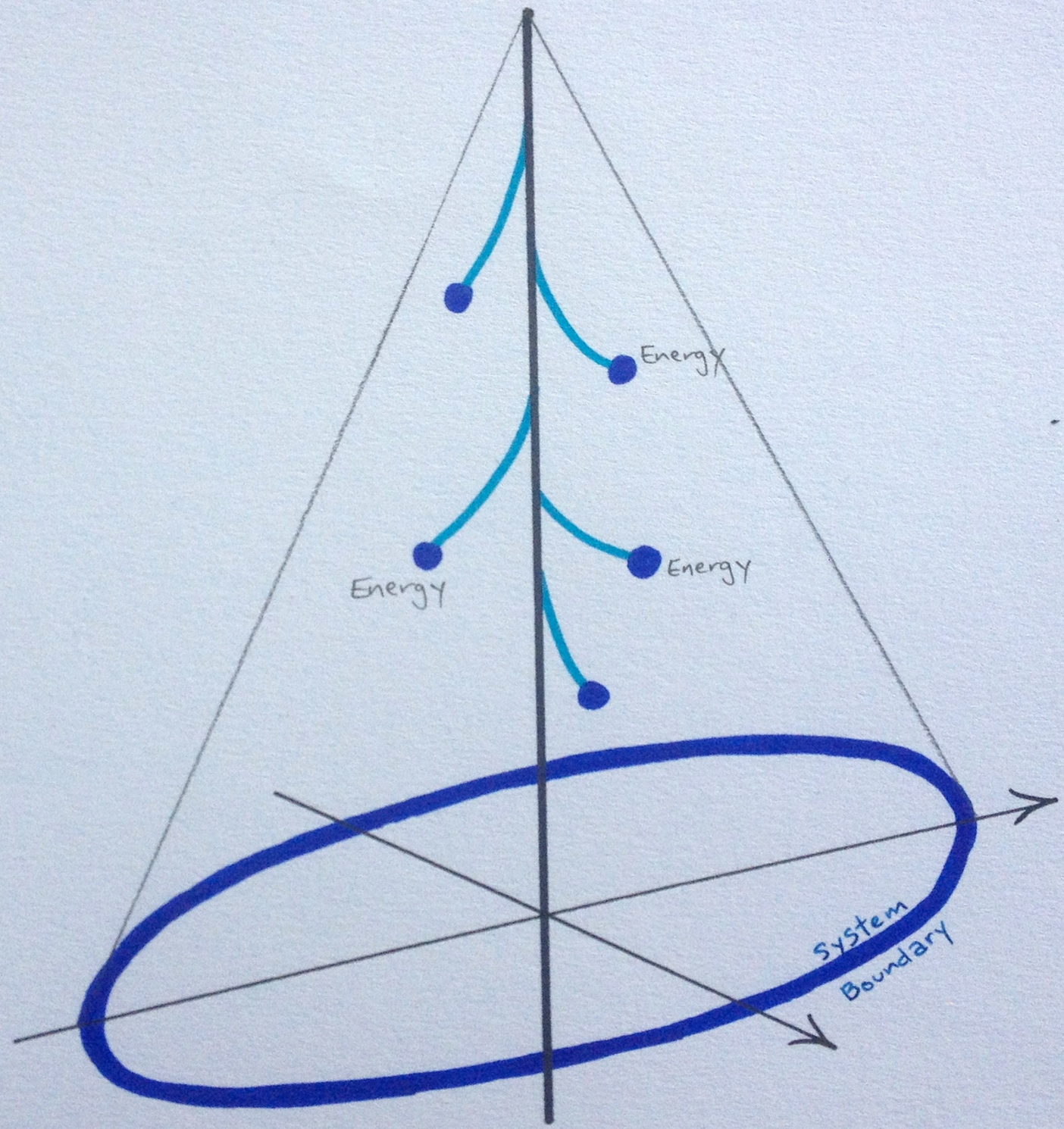
Christoph

Fig 4: Unequal Exchange of the Gaze



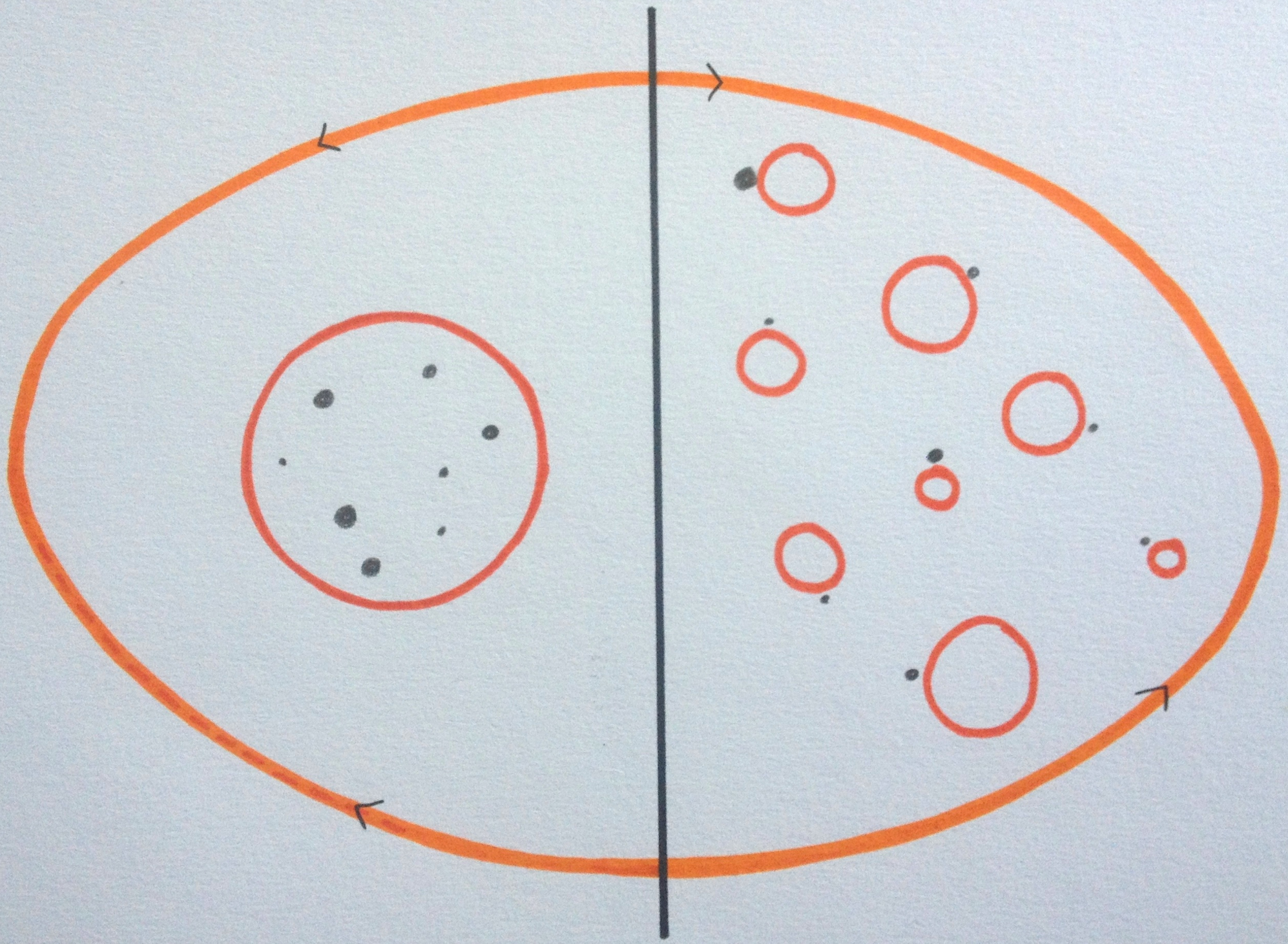
Matthias:

Fig 5 : A Finite System Delimited by Convention



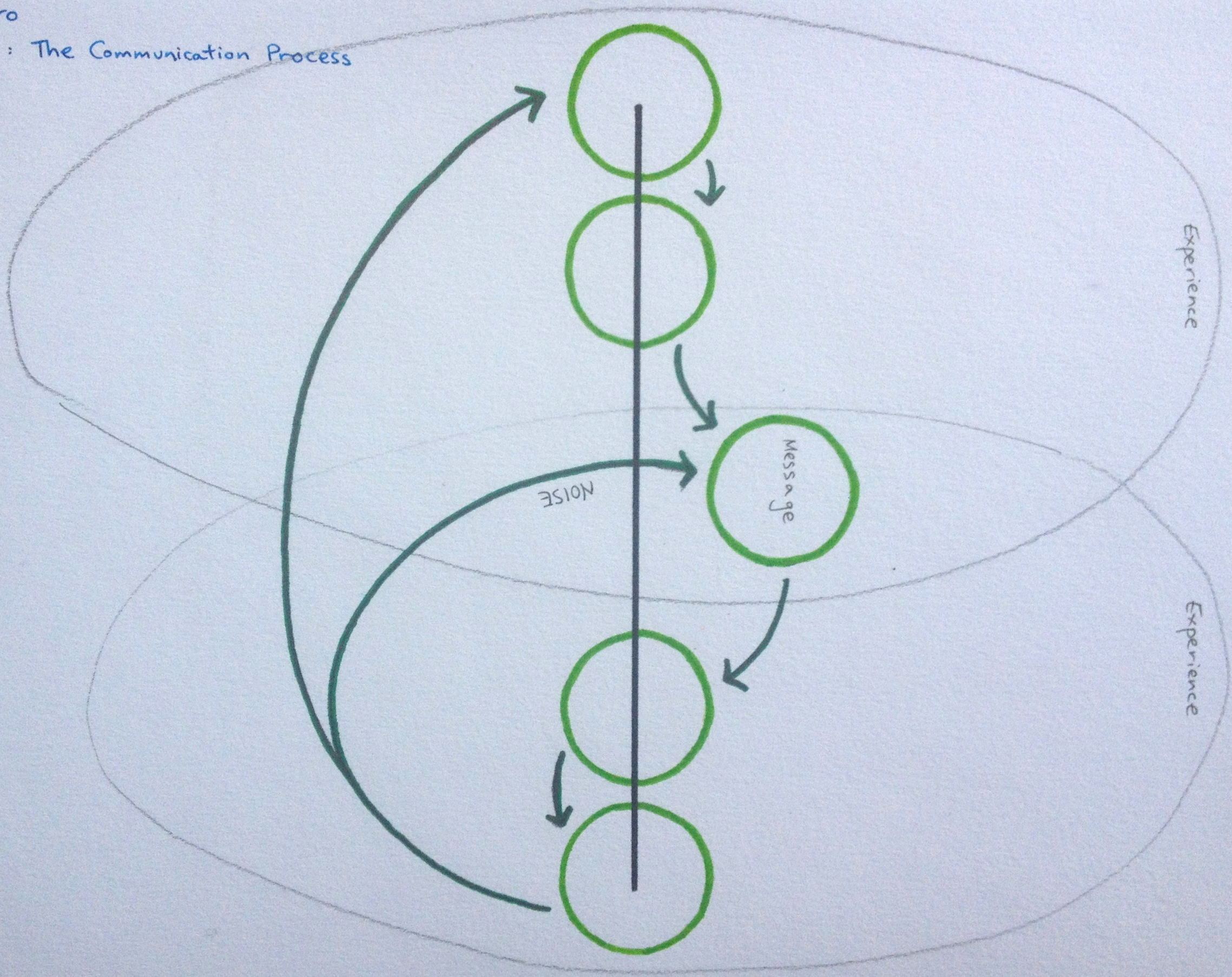
Max

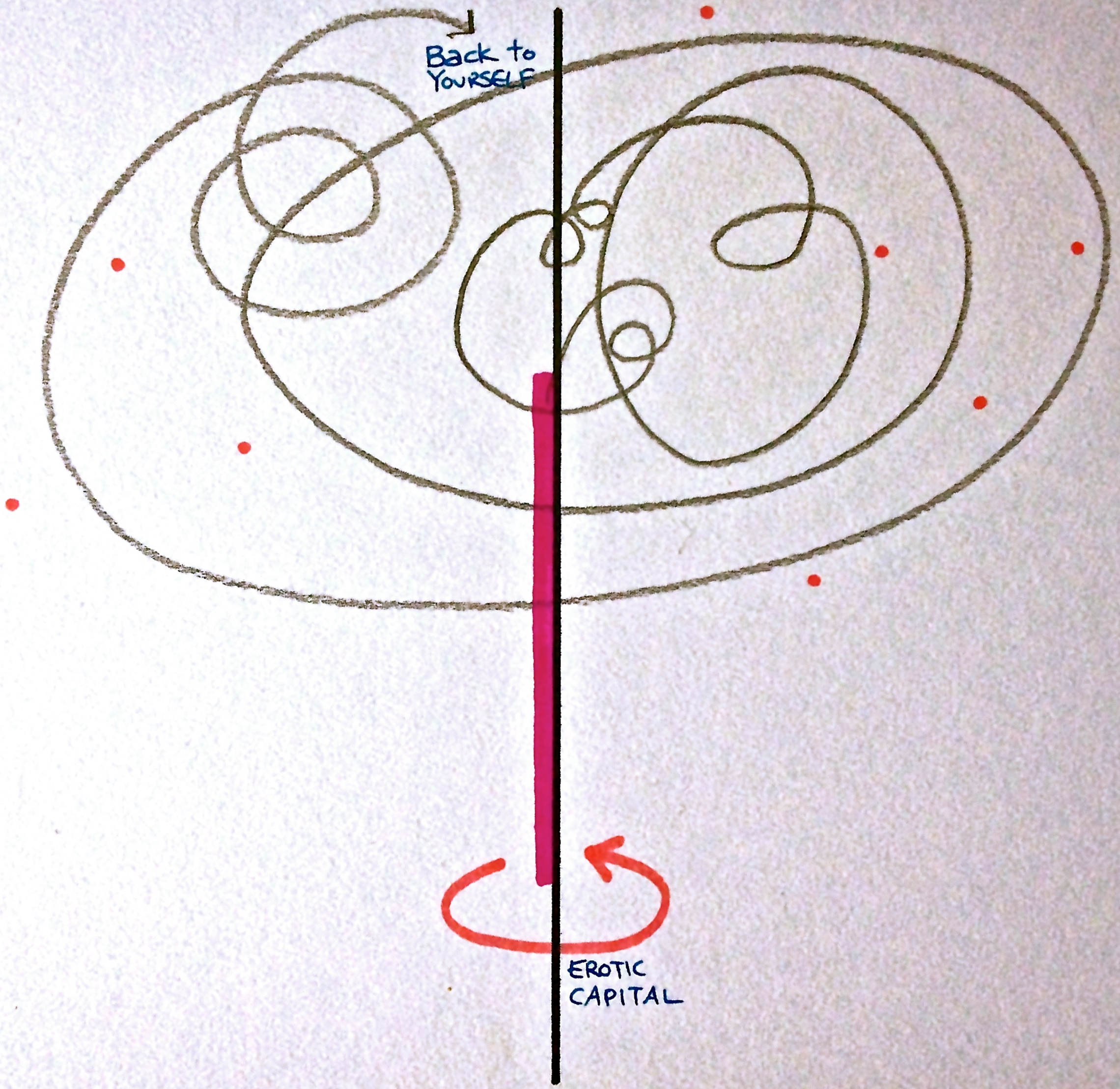
Fig 6: Spectatorship and Audienceship



Sandro

Fig 7 : The Communication Process

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