Trans-formative Theatre:
Living Further Realities

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This thesis is dedicated to them.

Declaration

'I hereby declare that this submission is my own work and that, to the best of my knowledge and belief, it contains no material previously published or written by another person nor material which has been accepted for the award of any other degree or diploma of the university or other institute of higher learning, except where due acknowledgment has been made in the text.'

Esther Belvis Pons

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Abstract

This thesis studies the relationship between human bodies and theatrical events through selected European examples of the emergence of transformative 'in-between' experimental performance in the early 21th century. It aims to explore the nature of participatory practices and their attributes. How does the theatrical event interact with the everyday and its theatricality creating 'embodied' experiences? What are the attributes and the implications of the relationships that emerge through this bodily engagement? The study questions emergent relational parameters of the theatrical experience in order to explicate its affects and effects in the bodies of participants, whether professional artists, skilled amateur practitioners, theatre/performance researchers, and accidental or intentional audiences and spectators.

Its investigation challenges the (im)possibilities of performance knowledge through an experimental method based on a practice-as-research approach. The introductory chapter aims to facilitate understandings of the operational conditions through which the 'embodied' is materialized in theatrical performance. The conditions, are named as 'nomadism', 'net-gaming' and 'transductions', and are drawn respectively from the theories and method of Gilles Deleuze and Félix Guattari, Bruno Latour and John McKenzie. In unfolding these operational conditions significant 'ecological', social, political, geographical concerns are identified as critical to how the thesis accounts for key elements of current experimental theatrical performance.

The rest of its chapters examine three productions of the international touring companies Roger Bernat (Barcelona), Stan's Cafe (Birmingham) and Rimini Protokoll (Berlin). Each chapter examines different specific yet comparable aspects

of their participatory theatre/performance methods – namely: expectations, time, atmosphere, labour, and transformation – a thorough writing that is metaphorical, analytical and performative. Metaphors evoke the 'common', they interlace bodily expectations and they trigger the sense of the fleeting experience, establishing a shared sphere between the shows, the audiences and the researcher, immersing the reader in the theatrical events. Thus the thesis aims to present the significance of the ungraspable in participatory experimental performance, paradoxically because only in its evanescent in-betweeness might the 'embodied' be envisioned.

Spanish Summary

Esta tesis estudia la relación entre los cuerpos humanos y el evento teatral a través de tres producciones Europeas—*Pura Coincidencia* de Roger Bernat, *Tunning Out with Radio Z* de Stan's Café y *Outdoors* de Rimini Protokoll— que exponen la emergencia de lo trans-formador. Lo trans-formador opera entre y a través de lo teatral en propuestas experimentales que enfatizan su naturaleza estructural, relacional y sistémica mediante distintas formas de participación. En este sentido, esta investigación explora la naturaleza participativa de estas propuestas artísticas y sus atributos, respondiendo a las siguientes cuestiones: ¿cómo el evento teatral interactúa con lo cotidiano y su teatralidad generando experiencias que se ubican principalmente en el cuerpo? ¿Cuáles son los atributos e implicaciones de las interacciones que emergen en el presentarse, en el estar presente, en el presenciar? ¿Cuáles son los compromisos que nacen y se establecen entre los cuerpos al compartir la experiencia teatral? La investigación cuestiona los parámetros relacionales del evento teatral a fin de exponer los afectos y efectos en los cuerpos de los participantes, sean estos artistas profesionales, hábiles amateurs, investigadores en artes escénicas, o bien accidentales o intencionales espectadores.

Esta tesis desafía las (im)posibilidades del conocimiento a través de un método basado en la práctica como investigación, lo que en el ámbito anglófono se conoce como *practice-as-research*. La tesis se compone de dos partes diferenciadas. El capítulo introductorio titulado *Arquitecturas Invisibles* pretende facilitar la comprensión de las condiciones operativas que desembocan en la construcción de reflexiones a partir de la experiencia práctica de la propia investigadora. Las condiciones denominadas nomadismo, *net-gaming*[a] y transducción, derivan

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[a] *Net-gaming* es un término utilizado en la tesis para denominar la teoría/método del Actor-Red fundamentalmente desarrollada por Bruno Latour. Este término se podría traducir como el "juego de la

respectivamente de las teorías y métodos de Gilles Deleuze y Félix Guattari, Bruno Latour y John McKenzie. Al desplegar estas tres condiciones operativas aparecen ciertas cuestiones relevantes relativas a lo *ecológico*, lo social, lo político, lo geográfico, que son identificadas simultáneamente como aspectos clave para vislumbrar en qué modo la tesis narra ciertos aspectos de las prácticas teatrales analizadas.

El nomadismo se convierte en condición necesaria para vivir la experiencia. La condición de nómada es necesaria para estar allí, para conocer y para engendrar situaciones cosmopolitas. Lo cosmopolita aparece como una predisposición del cuerpo a la obertura. Una obertura que expone el cuerpo a ciertos riesgos que son necesarios para comunicarse con el *otro*. El *otro* que se presenta en tanto que desconocido, ajeno y extraño. Lo cosmopolita se entiende como la "disposición a pensar, sentir e imaginar más allá de los límites existentes en el grupo así como transformar sus prácticas cotidianas e identidades".[b] La cualidad de *kosmopolitēs* en el nómada incorpora su sentido más amplio; combinando un compromiso multidimensional del cuerpo en movimiento y siendo relacionalmente omnívoro, tanto con humanos como con no-humanos. Es decir, para el nómada el ser cosmopolita es una práctica existencialmente intrínseca que se basa en lo relacional. Una ciudadana que habita el espacio más allá de idea de las fronteras y que se adapta a nuevos cosmos imbrica directamente con el concepto del nómada.

El nomadismo se sitúa en este caso concreto en el proceso mismo de investigación que incluye la activa participación de la investigadora en los distintos procesos creativos que se desarrollan en diferentes lugares y que imponen el viaje y el movimiento como condiciones necesarias para su vivencia. El cuerpo pasa por un

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red o jugando a la red", en referencia a las asociaciones que la se elaboran en la aplicación de la misma. De todas maneras, dado que la tesis se ha elaborado en inglés, he preferido mantener la denominación que aparece en el manuscrito principal.

[b] Nota del autor: traducción propia. Saito, Hiro. "An Actor-network Theory of Cosmopolitanism." *Sociological Theory* 29.2 (2011): 124-149. Print. p.126.

proceso de des-enlace (*de-link*[c]); el cuerpo abandona la sujeción de las reglas que lo atan a su propio Estado, a su propio contexto y a su propia persona para embarcarse en un proceso de descubrimiento. Ser un nómada implica aprender a desaprender, es estar en movimiento, es estar sujeto continuamente a la presencia de referencias que abarcan y emergen entre los distintos campos de conocimiento, como el económico, el sociológico, el político, el cultural o el medioambiental. Como Deleuze y Guattari indican, el nómada siempre se encuentra en una trayectoria entre dos puntos.[d] La trayectoria de esta investigación viene marcada por los encuentros que se producen y generan en cada uno de los procesos teatrales, y en cada uno de ellos la investigadora adapta su propio cuerpo para establecer procesos de comunicación con los distintos seres y entes que forman parte de cada experiencia.

La segunda condición operativa de esta investigación es el *net-gaming* (o juego de la red). *Net-gaming* es un método/teoría que permite aproximarse ala cuestiones relativas al cuerpo previamente mencionadas. *Net-gaming* asume la metáfora del viaje y del movimiento como elementos básicos. De esta manera, aparece como una oportunidad que deriva de la condición de nómada y de los encuentros que surgen en el transcurrir. *Net-gaming* se refiere al uso de la teoría del Actor-Red. La teoría del Actor-Red funciona a través de la creación de asociaciones. Estas asociaciones incorporan diversos espacios y especies dando lugar a una versión específica sobre un evento concreto. En otras palabras, una red de conocimiento emerge en el ensamblaje de relaciones entre actantes de distinta naturaleza (humanos y no-humanos). La relevancia de este enfoque reside en dar presencia y espacio a los cuerpos ausentes en los informes de investigación, generando un conocimiento que no establece prioridades entre los institucional, lo

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[c] Mignolo, W. D. "Delinking." *Cultural Studies* 21 (2007): 449-514. Print.
[d] Deleuze, Gilles and Felix Guattari. *A thousand plateaus*. Trans. Brian Massumi. London: Continuum, 2004 [1980]. Print. p. 419.

conceptual, lo natural o lo material.[e] La teoría considera que la descripción de los fenómenos debe contemplar la heterogeneidad de los actantes implicados en una cierta situación, dando visibilidad a los cuerpos presentes. Desde esta perspectiva, la teoría opera a través de lo incierto; el énfasis se pone en las cuestiones más que en los hechos en sí mismos. Así se produce una reconsideración de lo social permitiendo su exploración a través de nuevos procedimientos, conceptos e ideas. Este proceso basado una continua búsqueda de asociaciones, permite dar una respuesta más holística, abierta y transdisciplinar al objeto de estudio.

Net-gaming aparece como una estrategia fundamental en el proceso de investigación. Los procesos creativos así como los espectáculos no han tenido lugar antes de iniciar la tesis y por tanto, las cuestiones que se plantean parten de unos objetivos e hipótesis que mutan, bifurcan o aparecen en el recorrido del mismo. El conocimiento se teje en forma de red, a través de los distintos encuentros que se producen en el viaje. De esta manera, la teoría del actor-red despliega y disemina de forma performativa lo descubierto.

La tercera condición se denomina transducción, y se hace posible gracias a la presencia de las dos anteriores. Transducir, según Adrian McKenzie, consiste en un proceso de mediación donde realidades heterogéneas se ponen en contacto, generando algo distinto.[f] Las realidades que se entremezclan en esta tesis responden no sólo al trabajo de las distintas compañías sino a los contextos y cuerpos con las que los distintos trabajos interactúan. En este estudio, transducir se describe como un proceso generativo que pretende producir esferas de compresión. En otras palabras, las transducciones pretenden generar un contexto común que responda a lo específico, único y mágico de los espectáculos estudiados. Se trata de generar una esfera atemporal de reflexión que desafíe lo efímero y contingente del viaje. Más

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[e] Whittle, Andrea and André Spicer. "Is Actor-Network Theory Critique?" *Organizational Studies* 29 (2008): 611-629. Print. p.612.

[f] McKenzie, Adrian. *Transduction: Bodies and machines at Speed*. London: Continuum, 2006 [2002]. Print. p.18.

concretamente, las transducciones en este estudio toman la forma de metáforas. Las metáforas permiten situar las asociaciones establecidas a través de la teoría del Actor-Red en un marco de referencia concreto y compartido. Las metáforas permiten discutir aspectos concretos de las prácticas artísticas, así como abordar cuestiones más amplias que aparecen a través del proceso de investigación. De esta manera, estas tres condiciones construyen el marco teórico y metodológico que se corresponde con el análisis realizado en la segunda parte.

Esta segunda parte titulada *Esferas Envolventes* analiza los tres espectáculos. Las metáforas descritas hablan de las salas de espera, los icebergs, la lluvia, los laberintos y la sangre, y se refieren a los siguientes elementos teatrales: las expectativas, el tiempo, la magia, el trabajo y la transformación. Cada uno de los capítulos ilustra uno de estos elementos en relación a las prácticas teatrales. La metáfora permite una descripción específica para cada unos de los espectáculos mientras se producen conexiones entre los mismos a través de reflexiones teóricas y contextuales, así como comparaciones críticas con otras prácticas, tradiciones y enfoques en su análisis; similitudes y diferencias se desencadenan a través del texto. Al final de cada uno de estos capítulos hay una sección que despliega ciertas cuestiones significativas referidas a éste enfoque basado en la investigación como práctica (*practice-as-research*). Cuestiones relativas al enfoque transdisciplinar y a la necesidad de destacar la posición desde la cual la investigadora narra y reflexiona sobre los fenómenos vividos. Explora el concepto de movilidad como condición y estética del proceso de investigación exponiendo retos y paradojas que se desprenden de la propia experiencia, utilizando técnicas cartográficas. Discute los usos que la investigadora hace del cuerpo en el trabajo de campo y desvela diálogos concernientes a la identidad que se desencadenan dentro de los distintos contextos culturales y sociales por los que transita. Asimismo, muestra como las tecnologías

permiten establecer nuevos parámetros de reflexión estableciendo de forma espontánea procesos mediadores entre la investigadora y las prácticas artísticas. Todos estos elementos permiten construir redes de comprensión entre el proceso de investigación y las descripciones y reflexiones presentadas a través metáforas.

La metáfora de la sala de espera aborda cómo estas compañías generan ciertas expectativas hacia el espectáculo incluso antes de que éste empiece. La construcción de estas expectativas se realiza a través de un desplazamiento de la convención teatral. Ésta se hace evidente en la sala espera o en el vestíbulo del *teatro* y en los primeros minutos del espectáculo. Así por ejemplo, el público de *Pura Coincidencia* no tiene acceso a la sala hasta que se les indica, y al entrar encuentran un espacio desnudo con la sola presencia de una pantalla en la sala. El público de *Tuning Out with Radio Z* puede acceder y salir del espacio teatral cuando lo desea. El inicio de *Outdoors* se realiza en pub donde los miembros del público se familiarizan con un iPod, compañero de la inmediata experiencia teatral. Éstos y otros elementos hacen plantear diversas preguntas, a saber: ¿cómo se construyen las expectativas? ¿Qué códigos son distribuidos en los primeros instantes? ¿Cómo se induce al público a la experiencia teatral?

La metáfora del iceberg plantea aspectos relacionados con lo efímero y contingente de la experiencia, mientras expone cómo durante la misma se desencadenan distintas temporalidades. Las tres compañías tienen la capacidad de jugar con la naturaleza de esta categoría haciendo transitar al cuerpo por realidades que operan bajo distintas concepciones del tiempo. *Outdoors*, hace de un paseo-digital una experiencia que encadena los recuerdos y memorias de los miembros de un coro con el logro de un objetivo futuro, que se intuye a través del caminar. *Pura Coincidencia* explota la imagen del público jugando con las imágenes capturadas a través de cámaras de seguridad. Estas imágenes son mostradas durante el espectáculo, generando paralelismos entre el tiempo presente y la ubicación de los

cuerpos en otras esferas espaciales y temporales. Mientras, *Tuning Out with Radio Z*, se dispone como una improvisación que parte de un inicio suspendido, en que cada momento parece dar lugar a un nuevo comienzo. Esta premisa adquiere mayor complejidad a través de un público presencial y otro virtual, que participa del espectáculo cuando lo desea. ¿Cómo se descompone la concepción cronológica y lineal del tiempo? ¿Cómo las nuevas tecnologías permiten componer realidades temporalmente híbridas? ¿Cómo se ubica el cuerpo en estas teatralidades que buscan la simultaneidad de tiempos?

La metáfora de la lluvia permite hablar de la magia del evento teatral. Lo mágico se describe a menudo a través de lo que llamamos la atmosfera, concepto que al mismo tiempo resulta escurridizo y difícilmente capturable, en tanto que relativo al aire. Este capítulo intenta abordar cómo ciertos acontecimientos y decisiones del proceso creativo desencadenan la atmosfera particular de cada espectáculo. En general, se indica que los aspectos que la conforman no son cruciales para el funcionamiento de la pieza pero sí para producir unas sensaciones concretas que pertenecen a la estética emergente de cada espectáculo. En el caso de estas tres producciones, se trata generalmente de la inclusión de ajustes dramatúrgicos, pequeñas acciones o elementos escenográficos que reconfiguran la comprensión global del espectáculo, dotándolo de su particular magia. ¿Cómo se puede analizar el concepto atmosfera en el ámbito de las prácticas escénicas? ¿Qué aspectos lo componen y desencadenan sus cualidades?

El laberinto permite discutir aspectos relativos al trabajo, tanto en lo referido al proceso creativo como al espectáculo en sí. Las tres producciones se presentan como sistemas en los que es necesario llevar a cabo ciertas acciones para estos funcionen. Los cuerpos de los espectadores se ven implicados en el propio desarrollo las piezas teatrales; forman parte del engranaje del mismo más allá de la tradicional convención teatral. A menudo ejercen como *prosumers* o *produsers.* La

metáfora del laberinto sirve para introducir aspectos sobre la cultura del trabajo implícita en estas prácticas escénicas. *Outdoors* aparece como un paseo-digital donde los miembros del público son inducidos a seguir las instrucciones que se les proponen; y es a través de la consecución de éstas que ciertas situaciones y encuentros tienen lugar. El contenido del espectáculo ha sido aportado por los miembros de un coro que trabajan durante todo el proceso creativo con los miembros de Rimini Protokoll. El contenido *Tunning Out With Radio Z* se genera gracias a las contribuciones del público enviadas a través de la red en el mismo momento en que el espectáculo tiene lugar; las acciones son motivadas por las aportaciones de éste. En *Pura Coincidencia* el público también genera parte del contenido de la pieza, aportando su propia imagen a través de lo que las cámaras de seguridad pueden captar. Todas estas formas de participación más o menos conscientes generan distintos procesos de apropiación de los cuerpos por parte de los espectáculos. ¿Qué relación hay entre la participación y el trabajo? ¿Cómo se generan los procesos de apropiación? ¿Qué tensiones sociales se manifiestan en el uso de estas estrategias participativas?

Finalmente, el último capítulo aborda de forma conclusiva la capacidad de trans-formación de los distintos espectáculos a través de la transfusión de sangre como metáfora. Reflexiona sobre las nuevas formas de ritual que se este tipo de prácticas experimentales. Cuestiona lo liminal evocando los posibles efectos y afectos en los cuerpos a partir de las distintos aspectos descritos en los capítulos previos. Reflexiona acerca de como estas posibles transformaciones se relacionan con lo local y global, bajo la premisa de lo relacional. Lo teatral se intuye como vehículo de disidencia y disrupción ubicando al cuerpo en posiciones que le permiten visualizar nuevas posibilidades. Lo transformador no se ubica esencialmente en el contenido sino que opera en a través de los distintos elementos teatrales; recae en la esencia de la acción. ¿Cómo se puede describir la liminalidad en

estas prácticas artísticas? ¿Cómo se concibe el cuerpo para generar procesos de posible transformación? ¿De qué manera se relacionan estas prácticas con otros sistemas?

A través de las distintas metáforas se desvela la importancia del cuerpo. Es a través de éste que se pueden discutir los distintos aspectos analizados encontrado conexiones con las distintas realidades sociales. Las prácticas teatrales analizadas permiten argumentar que el teatro experimental parece hacerse cada vez más presente en cotidianidad. Las tres compañías parecen determinadas a fusionar el teatro (como práctica artística) en la teatralidad e lo cotidiano (como escenario social). Erving Goffman en *La presentación de la persona en la vida cotidiana* (1959) explicó la importancia del análisis social a través de una perspectiva dramatúrgica que destacaba lo teatral de lo cotidiano. Actualmente, las prácticas escénicas parece no sólo darse en espacios cotidianos, sino que además éstas se entremezclan formando parte de los mismos. En otras palabras, parece que lo teatral está tan incrustado en la vida diaria que a veces las prácticas teatrales (en tanto que arte) son difíciles de identificar. La liminalidad de lo teatral se difumina en tanto que se entremezcla con las liminalidades cotidianas. Esta perspectiva indica un cambio del *teatro* como institución a lo teatral/teatralidad como proceso. El teatro se convierte en un agente activo del tejido social. Este destacado cambio trae importantes cuestiones al campo de las artes escénicas tales como: ¿cómo se pueden definir los límites que constituyen lo teatral entre las prácticas artísticas y lo cotidiano? ¿Qué sinergias aparecen entre ambos? ¿Cómo puede ser redefinido el concepto de liminalidad en estos escenarios?

Estos cambios en las prácticas escénicas apuntan a la necesidad de proponer cambios en los enfoques de investigación. Así como las tres compañías suelen apoyarse en colaboradores externos de distintos ámbitos para desarrollar sus

proyectos, los grupos de investigación deberían también estar compuestos por especialistas de distintos campos. Esto ocurre ya en algunos países y ámbitos pero debería convertirse en una práctica generalizada si se quiere responder de forma más adecuada a los objetos de estudio analizados.

Mi experiencia, después de haber realizado esta tesis, me lleva a creer en la necesidad de elaborar más proyectos basados en la investigación como práctica, de manera que el conocimiento que se produzca interactúe directamente con los distintos actantes que participan de su construcción. Este tipo de enfoque también sugiere una nueva manera de generar conocimiento donde los cuerpos aparecen implicados como agentes activos interfiriendo en la tradicional dicotomía en teoría y práctica, generando proyectos de investigación que puedan contribuir a generar cambios orientados al bien común. Un bien común que opera bajo la idea de la disidencia dentro de los actuales escenarios sociales, políticos y económicos que afectan también a las instituciones responsables de promover la mejora social. Unas prácticas disidentes, que como los ejemplos analizados en esta tesis, producen disrupciones dentro de los sistemas en los que están ubicados.

El ámbito de las artes escénicas tradicionalmente ha tenido un importante rol en desencadenar la disidencia. Creer que podemos estudiar lo que ya no existe puede considerarse disidente en sí mismo, porque manifiesta la posibilidad de lo imposible. Al inicio de este resumen se planteaba la relación entre el cuerpo y el evento teatral como eje principal de esta tesis doctoral. El cuerpo no es sólo significativo porque es receptor y generador de afectos y efectos sino porque es el principal nodo sobre el cual podemos incidir para generar experiencias trans-formadoras.

Prologue

Roger Bernat (Barcelona), Stan's Cafe (Birmingham) and Rimini Protokoll (Berlin) are three theatre companies that create experimental pieces. This thesis aims to explore their work through a practice-as-research approach, trying to unfold the particularities and extraordinariness of these companies. In comparison to Rimini Protokoll, there is little documentation and published material that analyzes the work of the other two companies, although the three of them have toured successfully internationally. In this regard, the thesis includes practices and projects that haven't been explored in depth previously. This study does not inted to give an historical overview of the work of these companies. Instead, it gives a contingent approach focused on three productions 'Purely Coincidental' (2009) by Roger Bernat, 'Tuning Out with Radio Z' (2010) by Stan's Cafe, and 'Outdoors' (2011) by Rimini Protokoll.

This thesis has a dialogical and experimental nature and this is the reason why its structure might be considered somewhat unconventional. It is divided in two parts. Part 1 is an introductory chapter to the main concerns of the thesis, entitled 'Invisible Architecture: Nomadism, Net-gaming and Transduction'. Part 2 is entitled 'Immersive Spheres' and includes five chapters that provide detailed discussion of the practices of the three companies as represented by the selected project and production for each. Each of these chapters includes analyses of all three productions and companies. Both Parts are approached through a performative writing practice, which aims to produce a reading experience that responds with various kinds of parallelism to the main qualities of the shows.

Chapter 1 describes the theoretical and methodological framework of the thesis, explaining the main elements through which it is developed. More

specifically, it describes the three main conditions of research engagement that operate throughout the rest of the thesis, named as: nomadism, net-gaming and transduction. 'Nomadism' takes Deleuze and Guattari's concept as a main reference point. Through it the text describes mobility and cosmopolitanism as key aspects of the research process. 'Net-gaming' is the term that it uses for the Actor-Network Theory which has Bruno Latour as its main representative. This method/theory enacts the associations and connections that structure the analyses of the thesis' text. And finally, John McKenzie's idea of 'transduction' aids it in finding a performative strategy to account for the three projects selected from the companies' work. These three conditions are interdependent and appear simultaneously in all five of the chapters in Part 2.

This second part of the thesis aims to describe specific theatrical elements of the three shows, largely through the enactment of a metaphor. Specifically, the elements examined are 'expectations', 'time', 'atmosphere', 'labour' and 'transformation'; and these are approached in sequence through the metaphors of 'waiting rooms', 'iceberg', 'rain', 'maze' and 'blood'. So each chapter illustrates one element in relation to the practices. The metaphor allows a specific description for each of the three shows while also producing connections between them through theoretical and contextual reflections, as well as critical comparisons with other practices, traditions and approaches to their analysis; similarities and differences from these perspectives are then triggered as part of the overall investigation. At the end of each of these chapters there is a section which reflects on their discussions of the shows in relation to concerns that are relevant to the practice-as-research approach. Thus, the metaphors have also aimed to raise methodological questions that emerged in the experimental and dialogical process that occured between the companies and the researcher.

Finally, there is an Epilogue that introduces some general conclusions about the thesis investigation and proposes different aspects for exploration in further research projects. This Epilogue aims to emphasize new possibilities in the field of theatre and performance studies whilst arguing for its connections with other fields.

Part One. Invisible architectures: nomadism, net-gaming and transduction

ANT account is a narrative or a description or a proposition where all the actors *do something* and don't just sit there. Instead of simply transporting effects without transforming them, each of the points in the text may become a bifurcation, an event, or the origin of a new translation.

Bruno Latour (2005)

I would like to call an event the face to face with nothingness. This sounds like death. Things are not so simple. There are many events whose occurrence doesn't offer any matter to be confronted, many happenings inside of which nothingness remains hidden and imperceptible, events without barricades. They come to us concealed under the appearance of everyday occurrences.

Jean-François Lyotard (1988)

Nomadism

To have my mouth ready to talk and my hand ready to write means first of all that my body has a new presence. There was a starting point, a debut, a first step that no one can explain or remember clearly. We know there was a body: the one that was my body that you probably can recognize in my present body. Perhaps you don't. Perhaps you slightly feel the essence of a previous presence that you can't distinguish from others. But, why would you remember anything about me if you possibly don't know me? Well, you do: the things that connect your path and mine, the things that are making this crossing happen in this precise moment. These are the things that you know. I am writing this to you because I want to make you understand why you and I have something in common, why our constellations have met, why my journey has come to this node where we are facing each other. I am writing this to you because I want to make sense of why my glaze has changed, why

my body has been exported, why my wounds have been relocated. But most of all, I am writing this to you because I cannot escape from myself. I cannot escape but I can meet others. Between both conditions I perform my understanding. I want to make it clear that all the words that follow are subjected to the conditions of my body. The words, *these words*, are not detached from their broadcaster although they are not *her*. My body appears as a storyteller that articulates a specific storyworld into which my body has been plunged. My body disappears as something that will never happen. We are not going to talk about something out there or something in me, or even in you, but about something in between. We are about to occupy the space that doesn't end, to waste the time that doesn't count, to evoke the thing that doesn't exist; unnaturally. Unnatural narratives appear when we are *affected*. 'The study of unnatural narratives seeks to describe the ways in which projected storyworlds deviate from real-world frames, and, in a second step, it then tries to interpret these deviations'.[1]I tell you: my body is *affected* and that is the reason why my body talks.[2] 'Spinoza's conative bodies are associative or (one could even say) *social* bodies, in the sense that each is, by its very nature as a body, continuously affecting and being affected by other bodies'[3]. My 'conative' body that does, undoes or remains in standstill because of its affections. My body, understood as an interface that switches trajectories, that creates choreographic interludes, that returns an image of the visible.[4]

Can you imagine my body? Can you imagine it travelling through space(s)? I was launched into space(s) to follow unknown orbits; I was launched to meet other forms of life; I was launched into an unknown future. I was launched to meet remote

[1] Alber, Jan et al. "Unnatural Narrative, Unnatural Narratology Beyond Mimetic Models." *Narrative* 18.2 (2010): 113-136. Print. p.166.

[2] Latour, Bruno. "How to Talk About the Body? The Normative Dimension of Science Studies." *Body & Society* 10(2004): 205-229. Print. p.206.

[3] Bennett, Jane. *A Vibrant Matter: A Political Ecology of Things*. Durham, N.C: Duke University Press, 2010. Print. p.21.

[4] Rancière, Jacques. *Disagreement: Politics and Philosophy*. Trans. Julie Rose. Minneapolis: University of Minnesota Press, 2004 [1998]. Print. p.99.

spaces that seem an undecipherable amalgam of entities in the distance. Spaces that, though they are in the same orbit, appear with different characteristics. Spaces that also need new strategies and devices to measure their conditions. Those spaces only become describable once one is in there. Because all the unfamiliar has a compact image, because all the alien gathers the idea of the incomprehensible, because all the way there seems spaced by an emptiness; a vast space that only renders the corporeal once you have begun the journey; because in this text that outer space becomes the metaphor of an adventure; an adventure that explores paths to encounter planets that are as yet unknown. This is the story of how all the strange and concealed only needs to be paced, following the motion of our body. As if here my body was a rocket launched into space to report the impossibility of void: void is only what is omitted, neglected or isolated. Void is only the path we haven't taken, the alternative we haven't thought, the sensations we haven't perceived; all that has been kidnapped by the idea of the impossible.

Hence, after a number of different errors in my system, I finally succeeded in pursuing trajectories that allowed me to place my body in other sites; sites that gathered different atmospheres, with beings that communicated in different codes, with agencies that suffered from diverse dysfunctions. To be precise, my body got trapped in three specific 'planets' called: Roger Bernat (*RB*), Stan's Cafe (*SC*) and Rimini Protokoll (*RP*).[5] Once I threw my body into this adventurous journey, I had to assume that I would be exposed to imbalance, to dislocation, to discomfort in order to comprehend the specific dynamics and synergies of the actants living there. I had to get used to the environmental conditions, to unfamiliar practices and to unexperienced moods, in other words, to the particularities of every 'ecosystem'. I would take risks[6] to build a de-localized understanding, beyond the boundaries and

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[5] The order of the planets follows the logbook of my project's chronology; but not the one presented in what follows. See note 9.

[6] Beck argues in his article "Living in the world risk society" how the shock of danger calls for transformation and as consequence, for a new beginning. The idea of this new beginning embraces

beyond prediction; an understanding that would emerge from the social complexities of those encounters. The philosopher Peter Sloterdijk says that 'the first virtue of space is the creation of distance between bodies'.[7] This journey was an attempt to eclipse it, filling the space with encounters. Hence, with this (e)motional[8] desire, I was ready to plunge myself into the void that grows bodies along the way, with a spare concern in my pocket for everybody's grace, with a spare plaster for every graze.

I am not the first person that has come back from these planets to explain what is in there but I am probably the only one who has had the chance to reach them all in the same attempt. This is the story of a space mission; one that starts in the aridity of a single body (in a solo, in a soliloquy, in a self-portrait) and sows the possibility of others in a group, in a dialogue, in a collection. Others who tell a story, who built a story, who open a story; others who let me be in theirs. But before reporting the singularities and features of each social alien there are some specific aspects of which the explorer has to be aware. I am going to stress those that, regarding this particular trip, have become relevant and partly describe my new presence as a result; namely: nomadism, net-gaming and transduction. Conditions that report the idea of a start, of an agency; of what *is* that wasn't before that. The entire inherent outbursts that took place, that are taking place for me to be able to communicate with the others and with you. All the layers of persuasion which are required to express the voices that belong to a single body, a body which, at the

action (performance) as the key element for change. Taking into account that global risks are less and less predictable, he stresses how the 'de-localization of incalculable interdependency' takes place at spatial, temporal and social levels. Risk regarding space does not respond to a nation-state idea and their effects cannot be determined or limited in terms of temporality. At a social level, because of complexity it becomes more and more difficult to predict causes and consequences with any reliability. Learning to assume those conditions will determine a new approach to politics at different levels. At a personal one, belief can only we rooted in the idea for uncertainty. Risk, then shouldn't be perceived through fear, denial or apathy; risk is the start to introduce a new (dis)order. Beck, Ulrich. "Living in the World Risky Society." *Economy and Society* 35.3 (2006): 329-45. Print.

[7] Sloterdijk, Peter and Royoux, Jean-Christophe. "Foreword to the Theory of Spheres." *Cosmograms* eds Melik Ohanian and Jean-Christophe Royoux. Berlin: Sternberg Press, 2004. 223-40. Print. p.226.

[8] With "(e)motion" I am referring to the emotions which have also a digital component. Our mementoes are often digital and so are the media that we use to create them.

same time, multiplies voices to participate in the existential spheres that respond to those specific planets of *RP, RB and SC*[9]. Because being one, here I am the face of many.

Nomadism is the first condition that appears to raise the different voices which hold the codes needed to comprehend those planets. Nomadism is necessary to be there, to meet, and to render cosmopolitanism. Cosmopolitanism understood as having my body oriented to openness; open to those (dis)ordering risks which are necessary to communicate with the stranger-'other', with the foreigner-'other', with the alien-'other', to become in-the-other. In order to cancel the perceivable space, emptiness, void that belongs to the imaginary of akinetic bodies. To get there, to close in on the other, to mix up the limits of our bodies, an openness to risk is needed to respond as a cosmopolite. Comopolitanism is expressed here as a 'disposition to think, feel, and imagine beyond existing group boundaries and to transform their everyday practices and identities'.[10] Using the quality *kosmopolitēs*[11] in its full meaning; combining a multidimensional engagement with the body in motion and being relationally omnivorous, whether with humans and non-humans, is what the performance of the cosmopolite involves. Being a cosmopolite is nothing new; it is just an existential practice. This idea of a citizen who populates spaces over boundaries, who is ready to adapt herself to a new cosmos imbricates with the concept of nomadism.

But let me go back to my body for a moment, because bodies like mine are subjected to state-living *formulae*; that is to live under an organizational State. I gave to the State the authority to regulate my steps and delimitate my movements. But now, I am facing this journey that probably goes beyond rules, organizations and

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[9] In the description of the practices, 'Outdoors' by RP is described first (with the exception of chapter 1). In terms of description 'Outdoors' is the more complex as intermingles the participation of non-actors and the participation of the audience. For that reason, I decided to start each chapter with this show.

[10] Saito, Hiro. "An Actor-network Theory of Cosmopolitanism." *Sociological Theory* 29.2 (2011): 124-149. Print. p.126.

[11] From the Greek *kosmos* (world) + *polités* (citizen).

authorities, that doesn't belong to a State; but neither does it belong fully to my body. It belongs to the spaces where those encounters took place. For that reason, the only way to get over the super-regulation that would have turned my body into a state of akinesia was to delink myself. To be delinked[12] from your state-rules as well as from your personal-rules are natural processes that appear when embarking on a nomadic life.

Being a nomad implies learning to unlearn, is being on the move, and is being ruled through cross-referential aspects that span beyond the general perspectives within fields, such as economical, sociological, cultural and environmental. As Deleuze and Guattari stress, nomadism is a way of being in between two points. Being in an intermezzo, the nomad 'enjoys both autonomy and a direction of its own'.[13] At every step the nomad glides through contingencies as her gaze emerges from the unstable, uncertain, and unpredictable. At the same time, in the never-ending count of possibilities, the nomad plays with choices. The nomad knows the path to reach and which are the coordinates to stop at: 'the nomad goes from one point to another as a consequence and as a factual necessity'.[14] She's a playful *In-Betweener[15]* guided through intuition and knowledge, through loneliness and company, through belief and scepticism. Her body imagines a path, the path transforms her image into something else and both create an in-between vision, an invisible sculpture that materializes the liminal perspective.

Traditionally liminality has been described as a transformational process between states based in binary opposition. The concept of liminality was first

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[12] Mignolo, W. D. "Delinking." *Cultural Studies* 21 (2007): 449-514. Print.

[13] Deleuze, Gilles and Felix Guattari. *A thousand plateaus*. Trans. Brian Massumi. London: Continuum, 2004 [1980]. Print. p.419.

[14] Ibid.

[15] The In-Betweener (editorially born in 1974) is a comic character that appears in some Marvel books. Created by the beings Lord Chaos and Master Order, he was charged with the mission to keep the balance in the Universe. He represents duality itself in respect to concepts such as good and evil; reason and emotion; truth and illusion; and life and death. Although his mission seems related to the status-quo of the State-Apparatus system, his existence is more related to an in-between nomadic nature that struggles between opposites and the intermediate states in-between. Deleuze and Guattari also use in *One Thousand Plateaus* the idea of duality to explore the relationship between State-Apparatus and Nomadism.

described in Arnold Van Gennep's book *Les rites de passage* (1909), and later developed by Victor Turner in *The ritual process: Structure and antistructure* (1969), always in the field of anthropology. In Theatre Studies it has been explored by other authors and practitioners (e.g. Richard Schechner 1976, Augusto Boal 1985, Erika Fischer-Lichte 2004)[16]. While Schechner and Fischer-Lichte have studied the idea of liminality from theatrical and social perspectives, Boal understands liminality also as part of the empowerment processes that his theatre of the oppressed aims to practice. In general terms, liminality refers to 'in-between situations and conditions that are characterized by the dislocation of established structures, the reversal of hierarchies, and uncertainty regarding the continuity of tradition and future outcomes'.[17] Fischer-Lichte explains that there are two main factors repeatedly found in liminal experiences: 'first, autopoiesis and emergence; and second, the collapse of dichotomies'.[18] In the case of the nomad, the idea of autopoiesis – of automatic self-regulation– is based on the notion of going somewhere, of being on the move, of being here only to move towards there. The loop of this kind of 'autopoetic' feedback is determined by the different positions and options that create a permanent state of transition. In that sense, dichotomies collapse as they never appear as an option; in-between offers the quality of the nuance, of the gradation, of the tone. In-between is about the awareness of multiple layers that take part in each step, all distinctive and all complex. Hence, one's understanding of the liminal becomes framed by the trajectories that the nomad wants to follow as well as the frames that her experience provides. The relationship between the nomad and the spaces she crosses becomes in a sense multidirectional, as both are

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[16] Schechner, Richard. *Ritual, Play and Performance: Readings in Social Sciencies/Theatre.* New York: Sabury Press, 1976. Print.; Boal, Augusto. *Theatre of the Oppressed.* Trans. Adrian Jackson. London and New York: Routledge, 2002 [1985]. Print; Fischer-Lichte, Erika. *The transformative power of performance. A new aesthetics.* Trans. Saskya Iris Jain. London and New York: Routledge, 2008 [2004]. Print.

[17] Horvath, Agnes, Bjorn Thomassen, and Harald Wydra. "Introduction: Liminality and Cultures of Change." Editorial. *International Political Anthropology* 3 (2010). Web. 7 June.2011.
<http://www.politicalanthropology.org/the-journal-current-a-past-issues/57-ipa-journal-3/171-ipa3-introduction-liminality-and-cultures-of-change>

[18] Ibid.,p.176.

implicated in bringing specific traces of the frame, as is finding out how life is in a semi-detached Matrix (or State) position. This quality of the nomad involves a partial and singular gaze which, because of the trans-conditions (i.e. trans-formative, trans-national, trans-mutational), can be placed outside the functions, status and positions in society, as the liminal condition is. As Susan Broadhurst describes it: 'liminal performance is being located at the edge of what is possible'.[19] Here the edge is characterized by the complexities of the trans-conditions already mentioned. Although this temporary condition doesn't turn me into an underground heroine who battles against the State Functional Matrix (apparatus), it does claim the possibility of being unplugged from the conventions of my own story, from the prejudices against other forms of life (*lebensform*),[20] from the *a priori* ideas of nomadic life. Not without struggling, though. As Morpheus[21]could have explained: 'we are so inured to the system that is easier that we keep on fighting to maintain it, than ready to be unplugged from it'.

By tradition, nomads have had an ecological relationship with the environment, thus so should the body that joins the nomadic life. Ecology can be defined as 'the interrelationships between organisms and their environments'.[22] This body understands it as a comprehensive field that analyses the balances and imbalances of these interactions. Here, "ecologies" applies to relationship and practice, to engagement and thought. In this sense, ecology is an approach to describe 'the being in space(s)' as it raises concerns about the synapses that occur in

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[19] See note 2 of the following article: Broadhurst, Susan. "Digital Practices: an aesthetic and neuroaesthetic to Virtuality and Embodiment.*" Performance Research* 11.4 (2007): 37-47. Print.

[20] *Lebensform* or "form of life" is a non-technical word created by Wittgenstein to explain the determinants (sociological, historical, cultural, linguistic) that compound the matrix through which we understand and decode language or in other words: 'the system of reference by means of which we interpret an unknown language'. Biletzki, Anat and Matar, Anat, "Ludwig Wittgenstein". *The Stanford Encyclopedia of Philosophy* (Spring 2010 Edition). Ed. Edward N. Zalta. Web. 6 April 2011. <http://plato.stanford.edu/archives/spr2010/entries/wittgenstein/>.

[21] Morpheus is a character from the film *Matrix* (1999) directed by the Wachowski Brothers. What he actually says is: 'You have to understand, most of these people are not ready to be unplugged. And many of them are so inured, so hopelessly dependent on the system that they will fight to protect it." Wikiquote, Matrix. Web. 8 April 2011. <http://en.wikiquote.org/wiki/The_Matrix>

[22] 'Ecology'. From WordNet Lexical Database (Princeton University). Web. 27 April 2011. <http://wordnetweb.princeton.edu/perl/webwn?s=ecology&sub=Search+WordNet&o2=&o0=1&o7=&o5=&o1=1&o6=&o4=&o3=&h=>

any relational matter. Concerns related to the ecologies of community or group, whether they are conceived through inhabited spaces or responded to via an association between the similarities of living entities. Concerns related to the characteristics and transformations of the species and the spaces that those occupy. At the same time, ecologies include the particularities and interactions of the members of each 'ecosystem' as well as interactions with other groups. Besides the study of dynamics, principally relational and temporal, ecology also raises ethical and aesthetical questions, such as those that pay attention to the way bodies appreciate and consider environments and how those are valued as a *sense of place*; which includes the attributes and characteristics of each specific cultural landscape. Xan Yu describes sense of place as:

> the sense of the beauty and the wealth of phenomena that comprise a particular place. Sense of place is a factor that makes an environment psychologically comfortable. Three variables of sense of place are: legibility, the perception and the preference for the visual environment and the compatibility with the setting with human purposes.[23]

Hence, ecology is materialized in the journey of the explorer as a learning process. She learns about the characteristics of the planets she visits, she finds out how their dynamics function and how the members of their groups communicate between each other and with the stranger–'other'. Alongside those processes she tries to make of those temporary settlements a *sense of place*, or in other words, a transient home. As Allen Carson explains: 'what is often called a sense of place, together with ideas and images from folklore, mythology and religion, frequently plays a significant role in [an] individual's aesthetic experience of their own home

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[23] Yu, Xan. "Definition of sense of place". Illinos: University of Illinois, 1995. Web. 13 Jan. 2012. <http://www.eslarp.uiuc.edu/la/la437-f95/reports/yards/main.html>

landscapes'.[24] The nomad is aware that the ability to adapt herself to new environments is essential for succeeding in her commitment. She needs to apprehend the culture that is embedded in the actions and practices that take place in every space. Ecologies, in this text, also indicates the aesthetic experience of the everyday, mainly when it is developed through 'ecosystems' that aren't the author's homeland. An everyday experience, as Doreen Massey describes it, constructed through a constant production of 'here and nows' and akin to 'being in the moment'.[25] 'A being in the moment' is transferred in this journey into 'being on the move' to get over the inequalities of distance. Distance talks about the diversity of spaces and the diversity in spaces. A distance that is explained by the physicality of bodies but in other daily things: 'the way people express themselves maybe through spatial metaphors, or the way space is worked into a conversation and carries resonances'.[26] In other words, ecology questions the intermingled relations of the spaces of the everyday. In this context, the questions are mainly based on an account which travels through distant places, such as the places of the unfamiliar and of the unknown. Because what matters here is who is involved in the flesh of the encountering. It matters how physical distance is overcome, and most importantly how we splice our personal distances, finding an in-between point where we are coeval, where there has been a (dis)order of power.

In human nomadism, ecologies appear as an expanded experience whose agency is steered by the idea of moving in-between bodies, a choreography that is played within its visible and invisible layers. Some cognitive accounts hold that aesthetic appreciations depend 'on knowledge of what something is, what it is like,

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[24] Carson, Allen. "Enviromental Aesthetics". *The Standford Encyclopedia of Philosophy,* Ed. Edward N. Zalta. Web. 25 June 2011. <http://plato.stanford.edu/archives/win2010/entries/environmental-aesthetics/>. Cf also Saito 1985, Tuan 1993, Carlson 2000, Firth 2008.

[25] Hunter, Victoria. "Embodying the site: the Here and Now in Site Specific Dance Performance." *NTQ* 21.4 (2005): 367-381. Print.

[26] Massey, Doreen. "Making Space." Centre of Research into Creation in the Performing Arts (ResCen). Wren Room, RIBA, 66 Portland Place, London. 12 Jan. 2005. Speech. Web. 27 June 2011. <http://www.rescen.net/archive/images/Making_Space_05_Trans.pdf>

and why it is as it is', hence the 'aesthetics on the move'[27] should respond to what is perceivable and known in this bodily transit. In this regard, there is an emerging interest in studying the implications of mobility in research:

> Through investigations of movement, blocked movement, potential movement, and immobility, dwelling and place-making, social scientists are showing how various kinds of 'make' social and material realities. Attention to the fluid, fleeting, yet powerful performativity of various everyday (im)mobilities transforms conceptions of social inquiry, explanation and critique...We argue that the mobilities turn folds analysis into the empirical in way that open up different ways of understanding the relationship between theory, observation and engagement.[28]

Performing ecologically from the perspective of the nomad, means that the body is ready to experience from her in-between condition the culture-specific practices that surround each place where she disembarks. This position has to do with un-learning processes (those related to the state-status quo condition) and learning new ones that are fundamental for her survival and for establishing rapports with the environment itself. Summing up, bodily ecological performance is what allows not only proximity but communication.

The ecological is not something that can be taken for granted; many times the nomad has to seduce herself and others about its essentiality. Essential as something that can grow only from the body. Because of that, the nomad is aware of the consequences of her arrival. She is here but comes from far away, she comes from a distance and she is distinctive because of that. To attempt the challenges she

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[27] 'Aesthetics on the move' is a concept I have created that emerges from the growth of transit that characterizes our present. A transit that affects all sorts of bodies: persons, objects, information, etc. The idea of flow is an aesthetic reality that also affects research. From that perspective, aspects like international exchanges, multicultural perspectives, a continuous flow of new data, have highly effected the way I approach research. My perception as a researcher is also embedded by this 'aesthetics on the move'.

[28] Büscher, Monika, John Hurry and Katian Witchger. "Mobile Methods." *Mobile Methods* eds Monika Büscher and John Hurry. London and New York: Routledge, 2011. 1-19. Print. p.2.

approaches them eco-phenomenologically,[29] i.e. the body accepts its relational component as a main position in being in the world to enlighten the *flesh* that triggers the stories of 'outer space'; the *flesh* 'capable of weaving relations between bodies (...) beyond the circle of the visible';[30] the *flesh* that expresses the intertwined effects and affects of living. 'Flesh is my body, is others' bodies and is the space between bodies'.[31] Bodies have been flashing on and off along the way: they have appeared and faded with different intensities. All the presences here are in-process; they appear like this because all the bodies are expanded from certain contexts into this text. The text appears as a con/text as it tries to gather in the presences and atmospheres present in the journey. Hence, this con/text (made of words) tries to transduce[32] the context (fieldwork), that is 'the circumstances that form the setting for an event, statement, or idea, and in terms of which it can be fully understood'.[33] From that perspective, the con/text is based on the principles of the counter-discourse promoted by Foucault. Counter-discourse is against the idea of constructing discourse by speaking for others. 'This counterdis-course, he says, is not another theory, but rather a practical engagement in political struggles'.[34] In accordance with this idea, the nomad tries to be part of the planets she stops at; she turns temporarily into 'the other', she turns into part of the planets she visits.

Before this journey started, the bodies were caged in the emptiness, in the invisibility of the unknown, to speak in the encounter and co-incident later in this con/text. Bodies are intermittent presences as they belong fully to a story, but also to its gaps, to its fissures, to its lapses. In that sense, the text moves, plays and experiments with those who participate in it. Because as Novarina states 'language

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[29] Brown, Charles and Ted Toadvine, eds. *Eco-Phenomenology: Back to the Earth Itself*. Albany: SUNY Press, 2003. Print.
[30] Merleau-Ponty cited in Kozel, Susan. *Closer: performance, technologies and phenomenology*. Cambridge: MIT Press, 2007. Print. p.35.
[31] Ibid. p.34
[32] See explanation of transduction, p.25.
[33] "context",n. Oxford Dictionaries. April 2010. OED: Oxford University Press. Web 21 Feb. 2012 <http://oxforddictionaries.com/definition/context>
[34] Moussa, Mario and Ron Scapp. "The Practical Theorizing of Michel Foucault: Politics and Counter-Discourse." *Culture Critique* 33 (1996): 87-112. Print. p.89.

is not in my mind, like a tool that I would borrow in order to think. It is entirely within me: words are our true flesh'.[35] So, this con/text aspires to be a reunion of fused bodies that refuse to be isolated, that refuse to be secluded, that refuse to be apart.

The difficulties of performing according to these principles are not only subjected to the encounter, to the meeting, to what researchers call fieldwork. These spread everywhere; they are part of an attitude that the nomad brings to everything she does. Consequently the nomad learns to behave with an ecological attitude during her journey but she also tries to transfer this idea to this con/text. The idea(l) of ecological writing has been explored by several authors (e.g. Cooper 1986, Dobrin and Weiseer 2002, Krippendorf 2005, Fleckenstein 2008)[36] who agree with specificities in a writing practice based on an interdisciplinary, holistic and dynamic perspective which transits from the context to the con/text and performs as an agency. In other words, 'an ecological narrative is inherently social– not because it may concern social phenomena, which it might, but unlike a theory *about* things outside themselves– because it is written so as to become part of the very phenomena written of'.[37] The experience and the text become dialogically part of the same sphere. As Peter Sloterdijk proposes, living, creating spheres and thinking are expressions that refer to the same matter.[38] They are actions that try to find a conductor through which existence can be explained. In this account, the actions are driven to answer questions about the three planets that the explorer has encountered. Hence, writing ecologically means uncovering, means aligning the

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[35] From Novarina, *The Theatre of the Ears*. Quoted in Machon, Josephine. *Syn(aesthetics): Redefining Visceral Performance*. New York: Palgrave MacMillan, 2009. Print. p.46.

[36] Cooper, Marilyn. "The ecology of writing." *College English* 48.4 (1986): 364-75. Print; Dobrin, Sydney and Christian Weisser. *Natural Dicourse: Towards Ecocomposition.* New York: State University New York Press, 2002. Print.; Krippendorf, Klaus. "Writing: Monologue, Dialogue and Ecological Narrative."*Scholarly Commons*, Annenberg School of Communication University of Pennsylvania. 1 Jan. 2005. Web. 14 June 2011.
 <http://repository.upenn.edu/cgi/viewcontent.cgi?article=1092&context=asc_papers>; Fleckestein, Kristie S. "The Importance of Harmony: An Ecological Metaphor for Writing Research." *College Composition and Communication* 60 (2008): 388-419. Print.

[37] Fleckelstein. p.15.

[38] Sloterdijk, Peter. *Esferas I: Burbujas*. Trans. Isidoro Reguera, Madrid: Siruela, 2003 [1998]. Print.p.22.

metaphors toward sense, means interlacing bodily expectations. 'Methods, their rules, and even more method's practices, not only describe but also help to *produce* the reality that they understand'.[39]Exposing appears as risk, as responsibility, as commitment. Exposing means accounting from the body, means showing (dis)position. Avoiding admitting position – which is frequent in academic writing – creates a distance between bodies, diverts attention from uncertainties, troubles dialogue between the engaged – the narrator and the reader. Because shunning the standpoint from which 'I', 'she', 'the body' narrates divorces her from the intrinsic controversies, arguments, storms, it cuts the body apart, in its thought and in its senses (as if they could perform separately). This *positionless* approach situates the narrated, the told, the explained outside, forever in the 'outer space', as unreachable, as detached, as bodiless but as true, irrevocable, certain because of its externality. On the contrary, in this con/text, paradoxes, stumbles and contradictions are allowed but exposed, uncovered and given at the same time. Because being con/textually ecological is being conversational in the plainest way, it is being accessible, and it is being ready to (dis)order. Or as John Law proposes, it is being ready to deal with the mess, to start to grasp existence out of the clear and the definite which no longer works to explain complexities. Rather it is about finding ways to tackle all that is 'vague, diffuse, unspecific, slippery, emotional, ephemeral, elusive or indistinct',[40] or in other words, what is in-between.

This idea(l) of eco-communication in which the body is immersed in a process of dialogical critique has been also approached by symmetrical anthropology. Shinichi Nakazawa explains that the practice of symmetric intelligence is based in a process of re-education. The practice is centred in a set of conceptions that also appear in the nature of this journey. 'In the symmetric intelligence, the past, the

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[39] Law, John. *After Method: Mess in Social Science Research*. London and New York: Routledge, 2004. Print. p.4.
[40] Ibid. p.2.

present, and the future coexist in the same space'.[41] In this account, time(s) are often triggered simultaneously as a way to avoid fragmentation. This idea of ensemble is also applied to the events; perception is enacted through 'a holistic connection among things and the event. In this universe, the meaning of each individual thing cannot be separated from the whole. Nothing exists in isolation.'[42] That is the reason why this journey is presented as a single adventure in which some explanatory elements about the explorer need to be accounted for in order to understand her relationships with the events. This comprehensive dimension is also applied to the body, which is the reason why, in its logic, sensations and emotions have a value. The perspective does not try to dispel difficulties or even inconsistencies but rather understands that they are part of the process. The affections that this learning process produces are enriched by complexity.

Once on the journey the nomad realises that her ecological intentions, this 'being in the mess' as 'being in the flesh' is not always pleasant. This relational exposure, in the context or in the con/text, tends to create some disturbances. Disturbance understood as interference, as feeling my body abused, as breaking down the limits of tolerance, as interrupting the flow of my movements. For instance, there is a disturbance ritual that I call dislocation. It is a ritual that perfectly explains how my body deals with new places. Every time my body lands on a new 'planet' with its specific 'ecosystem' I have to dislocate some elements of my human entity. But that process of dislocation has a double meaning; on one side, there are injuries that my body receives (or that I have to cause) - to fit in, to adjust, to fix, to adapt. But, on the other side, dislocating my body also creates a dislocation in the 'ecosystem' itself. There is a disruption in doing that. There is a disruption in the 'ecosystem' doing that to me. Those disruptions are exceptions, as they are

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[41] Nakazawa, Shinichi. "Transformation." *Transformations* (Exhibition Catalogue). Tokyo: Museum of Contemporary Arts Tokyo, 2011. Print. p.39.
[42] Krippendorf, *Writing*.

attempts to delink myself, to flee from my previous conditions. To pursue liminality can also be understood as a state of exemption; because it has the chance to restart comprehension from the in-between. My body then appears with the possibility to express itself with new voices, with other voices, with resonances. Those discomforts, pains and strangeness are just the toll of being itinerant. My body calls for a melt-down as it needs to be watery, mobile and expanded in order to be cre-active. This process happens in transit but raises questions around this co-existently deliberate way of moving and being moved. Nomadism reveals several questions from which my concerns emerge, especially those which in a much intertwined manner talk about bodies crossing and relating in specific spaces, the spaces where my body once was.

Net-Gaming

Travelling always implies the payment of a toll. I decided to pay the toll of travelling as a nomad because, besides some disturbances, it also entails the possibility of net-gaming. What do I mean by net-gaming? Net-gaming is a way to approach all those concerns that I have already mentioned about bodies relating and crossing spaces. It assumes the idea of travel and movement as a basic element, so in a way it is an opportunity that that derives from the nomad state and from the deviations that one provokes. Net-gaming is the expression I will use to refer to the use of Actor-Network-Theory (ANT) in relation to the researcher's practice. ANT functions through the agency of *tracing associations*; ANT moves through spaces and species to render a unique account of a given situation. These associations gather actants of all kinds of natures, whether human or non human. The relevance of this approach lies in giving presence and space to the 'missing masses' in research accounts, concretely 'no agential priority is accorded to the institutional, conceptual,

natural or material'.[43] In other words, it accepts that accounts should contemplate the heterogeneity of the actants involved in a certain situation, no matter what their nature. ANT operates through uncertainties; it emerges from a perspective which works through the idea of *matters of concern*, instead of *matters of fact*. The shift from certainty (fact) to concern (uncertainty)[44] aims to 'check what are the new institutions, procedures, and concepts able to collect and to reconnect the social'.[45] Starting research and following *matters of concern* allows exploration of those uncertainties with a more holistic, open and transdisciplinary approach, as they can be of different natures.

Taking into account that this trip cruises from one planet to another, from one viewpoint to another, from one state to another it is appropriate to embrace this approach that, despite its complexities, relieves the adventurer of her anxieties. Hence, travelling (or researching) with ANT is more about being a real explorer, one that has some coordinates to start with, but no clear idea where the journey will lead, than being a tourist who knows the exact path to follow and the precise coordinates where he is going to stop. New options, routes and encounters are welcome all the way through; all the counter-intuitive agencies appear as eloquent. The trip with its uniqueness, disturbances and paradoxes can only be worked through a net. 'It is the work, and the movement, and the flow, and the changes that should be stressed'[46] as Latour says. And this is where I am starting from, explaining firstly how my body moves, how my body lets itself go, how my body learns about the kaleidoscope of what it is out there. Because, what net-gaming (or ANT) allows is to pass from the monochrome, compact and distant of that void 'outer space' to the

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[43] Whittle, Andrea and André Spicer. "Is Actor-Network Theory Critique?" *Organizational Studies* 29 (2008): 611-629. Print. p.612.

[44] This idea was previously developed in: Callon, Michel et al. *Agir dans un monde incertain: Essai sur la démocratie technique* by Paris: Seuil, 2001. Print.; and Latour, Bruno. *Politics of Nature: How to Bring the Sciences into Democracy* (2004). Cambridge, Massachusetts: Havard University Press, 2004. Print.

[45] Latour, Bruno. *Reassembling the Social. An introduction to Actor-Network-Theory*. Oxford: Oxford University Press, 2005. Print. p.9.

[46] Ibid. p.143.

colourful, exuberant and engaging of the same space full of bodies. This specific account starts in my body, a body that later crowds in the encounters with others, with its particularities, its resonances, and attributes.

> I'd say that network is defined by the series of little jolts that allow the inquirer to register around any given substance the vast deployment of its attributes. Or rather, what takes any substance that had seemed at first self contained (...) and transforms it into what it needs to subsist through a complex ecology of tributaries, allies, accomplices and helpers.[47]

ANT explores trans-formation describing how action is located and allocated through a network. In other words, exploring and describing the attributes of a specific entity, it is performing the network.[48] From this principle, all the entities can only be described relationally as they are performed through other actants; ANT is essentially relativist. Any account of it (its information) is trans-formational as it forms its subjects; forms in the sense that it brings together parts to create a specific form which is the network. But 'form', from the Latin *formo/formare*, has also developed another meaning in the Romanic languages. Form means modelling in the sense of training or educating. ANT then becomes an experience, a trip, a relation that creates a new form; thanks to the learning involved when one takes a different (in-between) perspective.

Besides the netting goals (connecting and mediating between actants), it also comprehends, with this terminology, the active nature of my body where I am an actant or player, and my perception of it as a game. "Game" because it gathers all the characteristics that games have, such as fun: separate, uncertain, non-productive,

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[47] Bruno, Latour. "Networks, Societies, Spheres: Reflections on Actor-network Theorist". Ed. Manuel Castells. *International Journal of Communication* (Special Issue) 5 (2011): 796–810. p.4. Web. 1 Jul. 2011. <http://ijoc.org/ojs/index.php/ijoc/article/view/1094/558>

[48] Latour clarifies it as follows: 'network is an expression to check how much energy, movement, and specificity our own reports are able to capture. Network is a concept, not a thing out there. It is a tool to help describe something, not what is being described. (...) The consequence is that you can provide an actor-network account of topics which have in no way the shape of a network – a symphony, a piece of legislation, a rock from the moon, an engraving. Conversely, you may well write about technical networks – television, e-mails, satellites, salesforce – without at any point providing an actor-network account.' Latour, *Reassembling*, p.131.

governed by rules and fictitious.[49] Fun, because of its playful nature; separate, because it is circumscribed in time(s) and space(s); uncertain, because the outcome is unforeseeable; non-productive, because participation does not accomplish anything useful; governed by rules, because these rules are different from everyday life; fictitious, because it is accompanied by the awareness of a different reality.[50] From those characteristics, as described by Roger Caillois, I would like to clarify the following: the idea of non-production and the idea of being governed by rules. "Non-productive" as nothing useful might be misunderstood through net-gaming, as someone could exchange the words in this text with an experience of their own. What I mean is that, although this process of research culminates in the re-creation of an experience by producing a container of words, the process of filling it should not respond to a principal of accumulation or mechanization. In other words, despite the contradictions of this text (recognized as a thesis which is linked to the ideas of institution, field, impact, competition, categorization, achievement and, of course, production) it does not intend to be valued or transmit these specific values. What it aims to do is defy the institutional intentions of *results* in the performance of a process that can be described as delinked, holistic, continuous, cooperative, shared, expanded and playful. Although I am aware that this idea may not have been achieved (and therefore some tensions might appear as a result), I do want to stress that in order to create a fresh kind of knowledge, say, it is necessary to perform each step with the idea in mind that this adventure is a biodegradable container (in this case, one of words). Thus, certainties are ready to be decomposed at each step. The premises of how it should be are only attached to the principals of the con/text. Focusing on the result, not having flexibility in the research process, numbs and erodes the possibilities of change, of perspective, of the in-between. The bumps and

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[49] Characteristics described in: Caillois, Roger. *Les jeux et les hommes.* Trans. Meyer Barash. Urbana and Chicago: University of Illinois Press, 2001 (1958). Print.
[50] Ibid.

accidents that appear in this text in the form of re-constructed or assembled words point to this idea of the flexible, expanded and playful, as they are nodes, bifurcations, synapses that show up along the way, and they denote possible new trajectories for the nomad to follow in the practice of net-gaming, as I will explain later. Hence, when the nomad begins to travel and she is immersed in the experience of living other realities, she should not be considering any productive-goal but maintaining her nomad condition. In other words, to make materiality of the immaterial (experience), it is important to let it emanate organically as a "natural" process. Then the con/text is only a prolongation of the practices that the nomad has been carrying out. The only productive tasks that the nomad should be involved in are those which the 'ecosystem' demands as part of its nature, which is to keep the in-between status in order to obtain a home in her homeless situation.[51] If not, the experience is driven through an imposed frame[52] that doesn't allow unexpected things to happen and maximize the effects of disturbances. In that case, she would be exploring the world through a State-ruled vision that betrays nomad principles. When we say that games are guided through different rules, which are not those of everyday life, it means that the player is ready to leave the States-rule conditions to be guided through new instructions. The instructions proposed by the game.

If games entail action, and consequently experience and knowledge, it is obvious that the instructions or the options that the player takes or refuses are enacted through an ethic. As I mentioned before, the agencies that are emerging in this account have flowed, wound, and looped whether intentionally or

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[51] Virtanen, Akseli. "Immaterial as material." *TkH Journal for Performing Arts,* 17 (2010), pp. 17-22. Print.

[52] The experience is guided by the journey of the nomad, but it is framed as well by the conditions of the ecosystems and livings that she finds in her way. Frame is contaminated by intentions, by desires and by the effects of others. Frame is co-built. Frame cannot be entirely framed or re-framed but can appear through the text. Frame is constantly re-constructed and that is the reason why it cannot be described through a list of characteristics. There is a material frame in the format of this text but the frame is also contingent. Frame is contingent on the reader, and that is why is multiple and expanded.

unintentionally, whether persistently or inconstantly, whether innocently or engagingly in relation to the travelled experience. It is not my goal to determine their origin but their presence as key to understanding the happenings that took place in the explorations carried out. However, I would like to clarify that this performative writing approach, which is obviously attached to the account's identity, localizes a strong relationship to what is known as 'philosophy' of action and to later developments in the field, especially to the emerging field of environmental philosophy[53].

Net-gaming reinforces the idea that what becomes interesting as outcomes are the descriptions we give of actants, bringing out at the same time new strategic insights that might allow playing of the game with another set of rules. In other words, when we play we attribute judgements to others' movements that give us perspective about what is happening and make us perform in a different way. Players contaminate each other with intentional nebulas that, no matter how good we are at predicting, will be different in each circumstance. In a way, it illustrates how the cracks of the relational, the nuances that remain in-between, are possible paths for new actions and actants to show up and to pursue fresh discourses. Net-gaming, following those findings, holds that the travel, the flesh and the mess are the explanatory dealers.

As a player in a game, the nomad generates specific situations to let all the actants talk, to know who and how they are playing the game. As a player she mediates in-between the actions that other actants carry out. Those actants will then be mediators of other actions which will lead to other actants and to places she hasn't been to, and to feelings that she hasn't sensed, and to bodies she hasn't touched and to images she hasn't seen. Her body is, was, will be contaminated by all

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[53] Environmental philosophy embraces environmental ethics, environmental aesthetics, ontology, and theology, the philosophy of science, ecofeminism, and the philosophy of technology. This perspective enacts a holistic comprehension of performative philosophy that raises concerns about the relationship between the bodies and the environment. (e.g. Glesson and Low 2001, Light and Rolston 2002, Preston 2003).

these stories that exceed her own travelling story; stories that don't belong to her, that minimize her presence in favour of appearances that she would have never imagined. That you reading this would have never imagined.

As Latour explains, mediators 'do not allow effects to be deduced as they are simply offering occasions, circumstances, and precedents. As a result lots of surprising aliens may pop up in between'.[54] Net-gaming is about telling, narrating and reaching the limits of the expanded experience. It is about a position in the field; assumed for a later disposition that appears in the text. The position and disposition are tangled together, so they surface and disseminate the intensities and vividness of the journey to pursue experience. In that sense, being a net-gaming player is not easy. It is about playing a game that has no set rules, that has blurred primary intentions, that measures our capacity to come up with the extraordinary. It is a game that plays you while you try to play the other; or that performs you while you try to perform the other. It is a game where other players show up without being welcomed. It is about learning to welcome them. Net-gaming is about giving shelter to homeless ideas.[55] Hence, the pulse of net-gaming is clearly related to my *performative utterances*[56] which are the agency that help the emergent in this version of the visible. Hence, as John L. Austin indicates, 'the issuing of the utterance is the performing of an action – it is not normally thought of as just saying something'.[57]

Transduction

Using net-gaming, I am just trying to unfold relations hoping that this text turns out to be precisely what I saw. In a mimetic way it won't. In the beginning I tried to catch the air, to contain the atmosphere of the places I stopped at, but how

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[54] Latour, *Reassembling*. p.59.

[55] ANT 'wants to show that between the premise and the consequence there exists a huge gap, a complete *non sequitur'.* Latour, *Reassembling*, p.40

[56] Austin, John L. *How to do things with words.* Oxford: Claredon Press, 1962 [1955]. Print.

[57] Ibid. p.7.

can you capture the things that by nature are not contained? How faithful and loyal are the containers that gather what once was? Better than reproducing what happened, I would say that this operational state of being has to do with understanding my position transductively. As Adrian Mackenzie explains: 'To think transductively is to mediate between different orders, to place heterogeneous realities in contact, and to become something different'.[58] In this account, transduction is understood as the generative process of building spheres of comprehension. Transduction encompasses a way to approach undomesticated experiences, to recompose what dissolves, to grow (e)scapes. In other words, the transductions that take place in this con/-text try to bring back the specificity, uniqueness and magic of the three planets of *RP*, *RB* and *SC*. They challenge the ephemerality and contingency of the journey by creating a performative constellation that grows out of convention. Transduction can be related to processes of different natures: physical, biological, mental or social. As Gilbert Simondon explained in *L'individu et sa genèse physico-biologique* (1964)[59] transductions are processes 'in which an activity gradually sets itself in motion, propagating within a given domain'.[60] In the field of social network analysis – as well as net-gaming – transducers are driving forces or catalysts in social change that tend to lead to transformations.[61] At the same time, they are considered multipliers in the process of generating knowledge exchange as well as innovative forms of collaboration. The process of transduction is associated with a whirlpool motion that intends change. Hence, in the process of communicating experience transduction is like having a virus. 'Indeed, to think transductively demands inquiry into the very histories and

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[58] McKenzie, Adrian. *Transduction: Bodies and machines at Speed.* London: Continuum, 2006 [2002]. Print.p.18.

[59] Simondon, Gilbert. *L'individu et sa genèse physico-biologique.* Paris: Presses Universitaires, 1964. Print.

[60] Ibid. p.30.

[61] As mentioned transduction is a wide concept used in different fields such as biology (genetics), psychology, machine learning (statistics) and lately in anthropology as well, understood as a 'process of constituting, structuring, and modifying spatial and logical relations'. Helmreich, Stefan. "An anthropologist underwater: Immersive soundscapes, submarine cyborgs, and transductive ethnography." *American Ethnologist*, 34 (2007): 621-641. p.22

languages that organize conceptions of sensing'.[62] Being contaminated by a virus is something that William Burroughs pointed to long ago in his famous statement 'language is a virus'[63]. This expresses the idea that everything that we want to express is embedded in language; there is no space for communication outside of any kind of language. As the poet and net-artist Alan Sondheim proposes 'the skin is always a skein of communication';[64] as part of the body it works as a transducer of different types of codes and meanings. William Burroughs aims to overcome these problems by experimenting and creating games that explore the boundaries of language. This problematic was also explored by Derrida through the word/concept *différance*. This word/concept indicates how words and signs cannot entirely summon what they mean; so meaning can be only postponed or enacted through a chain of signifiers.

> What am I to do in order to speak of the a of *différance*? It goes without saying
> that it cannot be exposed. One can expose only that which at a certain moment
> can become resent, manifest, that which can be shown, presented as something
> present, a being-present in its truth, in the truth of a present or the presence of
> the present.[65]

As the a of *différance* indicates what is not present, this thesis deals with the limitations of accounting for what is not present anymore. In other to make intelligible the non-present, this thesis plays with language enacting understanding through sensible metaphors. Transduction then, consists in enacting the non-present through différance, as the metaphors differ and defer what once was present.

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[62] Ibid. p.633.

[63] Burroughs, William S. *The Electronic Revolution*. Bonn: Expanded Media Editions, 1976. *Ubu* Web. 1 Jul. 2011. <http://www.ubu.com/historical/burroughs/electronic_revolution.pdf>

[64] Sondheim, Alan. Web. 13 Feb. 2012.< http://www.alansondheim.org/0.README.txt>

[65] Derrida Jacques. "Differánce." *Margins of Philosophy.* Chicago: Chicago University Press, 1982. 3-27. Print. Excerpt at *Hydra Humanities*. Web. 2 March 2012.
http://hydra.humanities.uci.edu/derrida/diff.html

Hence, Burroughs' statement could be then reformulated as 'all languages are viruses', as the complexities of communicating, of being able to transmit what inhabits our body, belong to the different codes that are imbued with each encounter, each experience.[66] The more languages, and consequently codes, are involved in a situation, the more complex becomes the aim to transduce it, and the more we can be affected by the virulence of language.[67] But at the same time, the more codes there are the more poetical and material instances can be welcomed, the more one can play. Consider the version of Jandl's poem[68] a way to express the ideas just stressed:

I have nothing	*I have nothing*
to make a poem	*to make a poem*
a whole language	*a hole whose language*
a whole life	*a hole whose life*
a whole mind	*a hole whose mind*
a whole memory	*a hole whose memory*
I have nothing	*I have*
to make a poem	*to make a poem*

'Contents' (1999) by Ernst Jandl

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[66] "We form a rhizome with our viruses, or rather our viruses cause us to form a rhizome with other animals. The same applies to the book and the world: contrary to a deeply rooted belief, the book is not an image of the world. It forms a rhizome with the world, there is an aparallel evolution of the book and the world; the book assures the deterritorialization of the world, but the world effects a reterritorialization of the book, which in turn deterritorializes itself in the world (if its capable, if it can)" Deleuze and Guattari, *A Thousand Plateaus*, p.10.

[67] Kramer, Florian. "Language a virus?" *Digital Craft*. Web. 13 Jan. 2012.
<http://www.digitalcraft.org/?artikel_id=294>

[68] The column on the right is version that I have done of Jandl's poem to suggest the possibilities of experimental writing. The poem's translation has been taken from *Digital Craft*. Web. 23 Aug. 2011.
<http://www.digitalcraft.org/iloveyou/catalogue_jutta_steidel_if.htm>.

Again the flesh, the mess, the relational can be recycled through language, thus appearing to create a constellation of interprenetrations, inflating possibilities, narrowing spaces until the limits between the nomad and the planets, between the interior and the exterior, between you and me may become almost but just for a while, indiscernible. This quality of the transducer comes with the nature of the nomad player. It has *a priori* invisibility in the field, and possibly gaining intensity when one finds a position in the net that generates elusive associations, trying to trace the paths towards the others and, of course, towards you.

The transduction concept can be related to the idea of translation that Walter Benjamin and then Latour develop from different perspectives. For Latour, translation in the ANT takes a specialized meaning as it entails transformation. 'To designate this thing which is neither once actor among many nor a force behind all the actors transported through some of them but a connection that transport, so to speak transformations, we use the word *translation'*.[69] In other words, he understands translation as an act that puts in relation new paths that appear thanks to the natures of different mediators. A speech is built by welcoming the unexpected and relating it to the already known. Alternatively, from a literary perspective, Walter Benjamin defends translation as a process that should be far from resemblance. Translation should be accomplished through deformation, transformation and dislocations. As Primavesi explains: 'Benjamin reflects the provisional nature of translation and its irreducible violence, a necessity of interruption and choice and the obligation to perform a loss of parts and details'.[70] For Benjamin, translation is an approximation to the original that appears through a dialogical and intersubjective relation with the original piece itself. Both he and

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[69] ANT theory is also called a method of translations*. Latour, *Reassembling*, p.108.

[70] Primavesi, Patrick. "The Performance of Translation: Benjamin and Brecht on the Loss of Small Details." *The Drama Review*, 43.4 (1999): 53-59. Print. p.54.

Latour understand that there is a change, a factor in the process of translating that creates meaning or understanding about *something else,* as transduction does. Besides these two conceptions, making transduction as a key element of discourse also lies in its use across fields to develop speeches around the technological and its relation to bodies of different natures. Taking into account that the performing 'ecosystems' addressed in this text participate in the development of technological environments, 'transduction' seemed a more suitable term to discuss the intelligibility of technology from a bodily perspective. From this point of view, transduction implies translation in a connected and alluvial manner, so the way to conduct speech is generated through the different codes and actants that come together – whether biologically, physically, technically or through thought – in a text that has its own agencies. Hence, 'every transduction is an individuation. It is a way that things come to be, an ontogenesis'.[71] It is to create something from *something else*. Hence in this research report metaphors appear as a solution to evoke fleeting experiences such as journeying.

> Story and metaphor since Aristotle have been seen as inhabiting different domains, the former firmly located in poetics, the latter in rhetoric. Yet, as Czarniawska has argued, most stories are full of metaphorical expressions and, conversely, many metaphors can be unpacked into stories and allegories. Both stories and metaphors require a certain flight of imagination above the literal and the factual. This is what makes them both memorable and also persuasive; it is also what makes them vital devices in unlocking passion, creativity and spawning innovation. Yet again, it is what makes them very helpful concepts in questioning the assumptions of discourses that have become hardened or comfortable. They can both act as stimuli to original and creative thinking.[72]

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[71] McKenzie, *Transduction*, p. 18.

[72] Gabriel, Yiannis et al. "The Marriage of Story and Metaphor". *Organizational Studies* 17.5 (2011): 367-361. Print. p. 367.

I aim to travel, play and transduce. These are the actions that my body performs in order to try to help you understand my presence, and new presences that surround me along the new paths which I come across. I call these performance invisible architectures as they operate through and within the creation of this con/text. My body from now on is only reaching the path towards you from the places I come from. Now that you know about my trips, my locations and dislocations, my ecological concerns, my player expectations and my bodily transductions, you should know about my limitations. Being predisposed or even being ready doesn't mean being successful, capable, productive. What emerges within the tautologies of failure, I hope, is the slapstick of the daily, the bravery of the naïve, and the tirelessness of the optimistic. In all those attempts at discovery, in all those inaccurate *a priori* ideas, I challenge the understanding of what this explorer, researcher and player should be, trying to build a nest of meaning for a game that doesn't have winners of losers but sometimes precipitates failures. Hence, they (me, she, the body) hope to challenge the 'cultural dominance of instrumental rationality and the fictions of continuity that bind the way we imagine and manufacture world'.[73]

Hence, actants in this account are subject mainly to the regulations that their strategies produce. Moreover, actants are also subjected to the 'hybrids' that the appearance of technology, in particular digital technology, has offered. This could be as in the case of *social ecosystems* which can be understood as a 'hybrid structure that provides a living framework enabling interaction and self-organization through networks guided by the policies that individuals and organizations produce'.[74] Social

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[73] Bailes, Sara J. *Performance theatre and the poetics of failure.* London and New York: Routledge, 2011. Print. p.2.

[74] 'Social ecosystems' or 'Socioecological systems' is a quite new term. The term is used in different articles about research and socioecology (see for instance Niemela 1999, Gloster 2000, Warren 2000, Richard et al. 2011) and although a few describe features of it, I haven't found a clear and comprehensive definition. For that reason I have chosen to make a personal one despite its limitations. One of the most useful articles that can provide further information is: Richard, Hanna, Andrew Rohm

ecosystems have emerged through, and evolved from, social networks. They appear through the fusion of features that belong to both: the ecosystem and the apparatus. Ecosystem understood as 'community of interacting organisms and their physical environment'[75]. And apparatus understood as 'dynamic (re)configurings of the world, specific agential practices/intra-actions/performances through which specific exclusionary boundaries are enacted'.[76] Thus, social ecosystems pretend to bring the aliveness of an ecosystem to the artificial elements that comprise an apparatus. For instance, content as fictional living is enacted constantly through interaction, which doesn't mean that it is necessarily dissociated from the agential apparatuses. In general, interfaces are the actants which come up with new instructional performances. As Stephen Zepcke explains, these new operational allies underpin new trajectories and powers through which possible (dis)orders can emerge. Following Pasquinelli's ideas[77] he argues that 'digital technology exploits bios and its libidinal drives by stimulating fictional worlds, building collaborative environments and providing communication channels'.[78] This 'symbiosis of desire', as Pasquinelli calls it, enacts the discussions which surround the autonomy and freedom in the digital sphere. As Zepcke shows in his article, science-fiction films often offer visions of the future with interesting value as they 'represent a new form of cultural and political aesthetics'[79] that often reflect a future that simultaneously explores other futures. In this sense, social ecosystems appear as an opportunity to imagine other future(s). At the same time though, the possibilities are also restricted

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and Victoria L. Crittenden. "We're all connected: the power of social media ecosystem". *Business Horizons* 54 (2011): 265-273. Print.

[75] "ecosystem", n. *OED Online*. April 2010. Oxford Dictionaries. Web. 28 Feb. 2012.
<http://oxforddictionaries.com/definition/ecosystem>.

[76] Barad, Karen. "Posthumanism Performativity: Toward an Understanding of How Matters Comes to Matter." *Signs: Journal of Women in Culture and Society* 28.3 (2003). 801-831. Print. p.816.

[77] Pasquinelli, Matteo. *Animal Spirits: A Bestiary of the Commons.* Rotterdam: NAi Publishers and Institute of Network Culture, 2008. Print. Also available at: <http://matteopasquinelli.com/animal-spirits.>

[78] Zepcke, Stephen. "Interface Aesthetics: Science-Fiction Films in the Age of Biopolitics."*Responsibility for things seen*. BADco. Ed. Peter Milat. Web. 12 July 2011. p.47.
<http://bezimeni.files.wordpress.com/2011/07/badco_responsibility_online.pdf>

[79] Ibid. p.47.

by the instructions or laws that govern each system. Thus, all the relational is set up through certain implicit or explicit instructions, because it is based in a constant process of adaptation, mutation and reconfiguration activated by different parasites, paraphrasing Michael Serres[80]. Instead of discussing those entities in an abstract way, I'd rather stress how they operate in relation to this account in order to perform them through the text. For instance, the planets I visited –*RB*, *SC* and *RP* – are embedded in those operational regulations. Not only that, but through their performance they evidence the tensions that exist between and in-between them. Besides, the conditions through which I perform experience also respond to those tensions; in a way they give me the opportunity to transport the materiality of this speech through those different instructional entities, transferring myself from one to another thanks to the freedom they offer. Nomadism gives me the chance to choose between different alternatives while researching. From that perspective, it is not that a journey doesn't have a goal but it allows adaptations and choices in the process. Net-gaming gives me an open space to connect different kinds of actants while evolving the meanings and findings. And finally, transduction conjugates these processes, materializing the journey into words. It seems that, taking into account the different nature of forces performing, it helps this con/text to materialize discursive practices which are '(re)configurings of the world through which local determinations of boundaries, properties, and meanings are differentially enacted'[81] or in other words, emerging transductions which allow possible sensorial cues that once evoked the ungraspable of the event. The challenges, difficulties and paradoxes found in the practice of these three conditions are also explored in the following chapters. Hence, the metaphors help to discuss aspects relating to both the

[80] Serres, Michel. *The Parasite*. Minnesota: University of Minnesota Press, 2007. Print.
[81] Barad, *Posthumanism*, 821.

companies' work and the researcher's approach, through what I have called micro-method-performances.[82]

Three conditions and one memory

Something had happened to Alik's vision. Things disappeared and sharpened simultaneously. Densities altered and expanded. The faces of his friends became liquid, and objects flowing. But this flowing was pleasant rather than unpleasant, and revealed the connections between them in a new way.

Ludmila Ulytskaya (1999)

I told you about my new presence, I told you about the spaces where my body got trapped for a while and finally I told you about my wish to tell you about all of them together. I cannot perform much of what doesn't exist anymore, as it is just part of memory. And here I am facing another concern that applies to the cadence of time: memory. Before recounting what took place on those three planets, it is important to argue the implications of memory in the creation of this con/text. There has been an accumulation of things (documents, pictures, photographs, notebooks and other objects from the journey) that occupy a space in my room, but I no longer know if they occupy a space in my mind. The research does not take place only when travelling from planet to planet but also in recomposing the journey. Corporeal objects and their subjects can lose their vibrancy. I suppose it is the past that silences some presences while others burble, persistently timeless. Perhaps those that become faint, that don't beckon me anymore are waving to someone else. I gathered pieces, but now accumulation constrains me. Here, just me and all these mementoes that apparently are useless. At this impasse where I wander in-between the tenses of time, I wonder about the relation of external objects around my body and the internal ones, those that in a very delicate way form my memory. How can I

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[82] For a description of micro-method-performances see p.73

take care of memory? What remains of the journey that is meaningful? How do I keep the core of the past? Will I come across ghosts in this reconstructive con/text? In this rhizomatic state where the impossibility of permanence struggles with the representation of the meaningful, with the interpretation of the uncertain, I see myself in images, words, doodles, and I see the others through those as well. Those you don't know but I want you to meet.

Deleuze and Guattari's concept of rhizome explains the idea of knowledge, history and culture as a map that evolves out the out of the structures of domination and out of genealogy. Because of the nature of its movement the rhizome favours propagation and nomadism as a way of travel through thought. As they suggest: 'What distinguishes the map from the tracing is that it is entirely oriented toward experimentation in contact with the real. The map does not reproduce an unconscious closed in upon itself; it constructs the unconscious'.[83]

While looking at the captured, the traced, the archaeological, I see myself trapped in finding a solution to loss. As Gerald Siegmund explains 'memory becomes important as a process of finding something again after its loss, after the moment of disorientation that comes through the destructive and temporal process of moving away from a place even as memory recreates it'.[84] Ontologically, loss and ephemerality are intrinsic conditions when it comes to living, but fear, nostalgia and distinctiveness move us to register, to document, to note. In a present where everything may be a document of something else, the vibrancy of memory loses uniqueness; so how to choose the crumbs that will take us back to the extraordinary? I battle the elusiveness, the trickiness and the playfulness of memory trying to grasp existence.

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[83] Deleuze and Guattari, *A Thousand*, p.13

[84] Siegmund, Gerald. "The Art of Memory." *Rimini Protokoll: Experts of the Everyday. The Theatre of Rimini Protokoll* eds Miriam Dreysse and Florian Malzacher. Berlin: Alexander Velag, 2008. Print. p.192.

If loss is something that is tacit in the fact of living, so may be the capacity to discover some essence of the departed. Those three planets are far away again, but they are not far in the same way. Once you have been there, they have the capacity to appear somehow close if we care for memory. For that reason, all mementoes from a certain event or performance are plunged into the melancholy of the abandoned, the disconnected, the dislocated if we don't give them a chance of further existence. Memory is all about fragments, ruptures, discontinuities that play the incomplete. Once I assumed that the bodies left could only work as defibrillators of the sensed, the conditions of a posthoc dramaturgy of nomadism, net-gaming and transduction.[85] What has been torn, pierced or ripped might still reveal a truth; a truth that comes through the shadiness and mystery of the absent: the truth of an uncatchable. A truth that belongs not to facts, but rather to poetics. As Cixous says: 'What is most true is poetic because it is not stopped-stoppable'.[86] So here I am choreographing 'units of sensation',[87] transitory metaphors that omit the world as already done, creating parallel times as if bodies could diffuse their presence, as if one could migrate to their different places. The associations I trace emerge as constellations through which the metaphorical is intertwined. And metaphors are like the ether; they have the quality of filling space with planets.

The mysterious relations between memory and body concern me in the creation of this posthoc dramaturgy through the tangled rapport between voluntary and involuntary memory. 'Embodied memory' refers mainly to involuntary memory as it evokes instants of the past without any effort, while voluntary memory alludes to memories produced by putting conscious effort into remembering. The idea of the

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[85] Different discussions around post-hoc dramaturgy took place in the laboratory 10 days 1 unity LAB, Museum of Contemporary Art, Zagreb, 25 October - 3 November, organized by BADCo. Some emerging ideas that inspired me during the lab are developed in this text. Post-hoc dramaturgy in this specific text is referred to the construction of a performative narrative that aims to emerge the invisible traces of what once was visible and perceivable.

[86] Cixous, Helene. and Mireille Calle-Gruber,Marie. *Hélène Cixous, Rootprints: Memory and Life Writing*. London and New York: Routledge, 1997[1994]. Print. p.4.

[87] Galhós, Claudia. "Unidades de sensación." *Arquitecturas de la mirada* Ed. Ana Buitrago. Spain: Universidad de Alcalá, 2009. 143-88. Print.

souvenir involontaire has been widely discussed through the episode of 'Madeleine' in Proust's *In Search For of Lost Time* (1913-1927).[88]Involuntary memory feeds those unnatural narratives[89] that are based in the residual, the contaminated, the disposable; litter which reports that recycling the personal is the hardest, if it can be done at all. As Maurice Blanchot in *Le livre à venir*[90] stresses, those involuntary souvenirs are fiery and poignant and cannot effectively support a sustained narrative. Similarly Zizek in *Violence*[91], pointing out that 'contamination' appears in the manner that we report experience. As already noted, the narratives of bodies infected like that are unnatural as they are beyond continuity. They exist through the brittleness of the invisible architectures that inhabit our bodies, with the furtiveness of performances that our bodies keep hidden.

The accuracy of involuntary autobiographical memory still remains a mystery. Even if cognitive science has discovered that involuntary memories 'are not triggered by basic sensory cues, but instead are triggered by a variety of different cues (e.g. speech and other linguistic cues, thoughts, other memories, as well as sensory and perceptual experiences)'[92] there are still many questions that haven't been answered yet. Scientists in the field contend that involuntary memories are real, but probably not in the realm of the real that I express here. Because what matters here, what matters between me and you is the vibrancy of these words that I am placing one after the other to create what hasn't yet been. They become abductions that try to displace perspectives, recombine understanding, keep alive the immune system of the poetics. The process of abduction can evoke the obscurities of thinking, the intricacy of the vivid. Abductive reasoning triggers when a 'novel or an anomalous experience gives place to a surprising phenomenon,

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[88] Proust, Marcel. *In Search of Lost Time*. Trans. C.K. Scott, Terence Kilmartin, D.J Enright, and Richar Howard. New York: Modern Library, 2003 [1871-1922]. Print.
[89] See p. 5.
[90] Blanchot, Maurice. *Le livre à venir*. Paris: Gallimard, 1959. Print.
[91] Zizek, Slavoj. *Violence*. London: Profile Books, 2008. Print.
[92] Mace, John H. et al. "Accuracy and Perspective in Involuntary Memory."*Applied Cognitive Psychology,* 25 (2011): 20-28. Print. p.21.

generating a state of doubt which breaks up a belief habit. (...) The goal of this type of reasoning is precisely to explain the surprising fact and therefore soothe the state of doubt'.[93] Abduction is another way to play and understand the uncertainties that commute mutely in the nomad's trip.

To extract the conditions of embodied experience it is necessary to approach the question of *affectivity* and the recollections of what comes next: 'it is memory again in another form, in the form of a contraction of a matter that makes the quality appear'.[94] All the qualities that appear respond to the invisible, in other words, to the non-representational[95] following Thrift's words.[96] Overcoming invisibility is all about fiction, but what is not a fiction of something else when it comes to representation? The materialization of the past is always dyed by some alchemy. The particularity of this account is not only based on its mementoes, but in all that shows up in the process of its materialization. And, as I have already stressed, it gives birth to a metaphorical con/text.

The fictions of the invisible architectures are not related to the unfamiliar, they are the other way round; part of our existence, part of the daily. Those performances related to our memories are not exclusive; they articulate the *aesthetics of the existence*. This expression, first used by Nietzsche in *The Birth of Tragedy* (1872)[97] as a phenomenon related to art, was later developed by Foucault to include an ethical perspective towards oneself. This latter approach understands this expression 'the aesthetics of the existence' as the interplay of truth and power

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[93] Aliseda, Atocha. "Abductive reasoning: challenges ahead". *Theoria* 22.3 (2007): 261-270. Print. p.267.

[94] Deleuze, Gilles. *Bergsonism.* Trans. Hugh Tomlinson and Barbara Habberjam. New York: Zone Books, 2006 [1966]. Print. p.27

[95] I refer to the non-representational theory developed mainly by Nigel Thrift. The theory approaches 'the leitmotiv of movement', in its different forms. The ideas behind the theory are highly connected to the ones I proposed in here, mainly in terms of what research should be in its practice. From my point of view, the attempt is to represent what has been traditionally invisible in research; whether it has been omitted, whether it has been qualified that way (invisible). The 'Representations of the in-between' is what we are facing here, as is gives images to the blurred and ephemeral.

[96] Thrift, Nigel. *Non-representational Theory*. Milton Park, Abingdon, Oxon; New York, N.Y: Routledge, 2007. Print.

[97] Nietzsche, Friedich. *The Birth of Tragedy.*Trans. Douglas Smith.Oxford: Oxford University Press, 2000 [1872]. Print.

relations that every individual applies to him- or herself.[98] These dialogical concerns, both ethical and aesthetical,[99] raise questions about the politics of intimacy in the most personal manner as they are intermingled with the invisible architectures born through the choreographies of performative thought. If Nietzsche emphasized the aesthetical experience in relation to art, there is a more holistic one developed by Yuriko Saito that talks about daily aesthetics. For him, our daily concerns are, in a way, materialized by our daily aesthetics; our daily performances decode our personal extraordinary. Although we don't pay much attention to everyday aesthetic experiences because of their prevalence and mundane nature, they possibly comprehend the specificities of our way of understanding the world and, simultaneously, the way we perform in it. What I am trying to say is that our memories are probably contaminated by our daily aesthetics as they are part of it. So the way I perform my memory has to do with the overlapped enquiries, both ethical and aesthetical, that continuously re-bind the territories of my body. My everyday aesthetics, in this case, overlap with the conditions, principles and intentions I mentioned previously. Everyday aesthetics is based on the specific, on the personal, on the singular with its own extraordinariness; an everyday aesthetics that is also marked by the presence of the companies, as they are also part of my experiential aesthetics. In this regard, the anthropologist Nadia Seremetakis explores, from a cultural and historical basis, how the idea of the daily contains a particular perspective that helps us to understand embodied experiences. She uses the word *re-perception*, to describe the process of performing memory, and it is characterized by the creation of meaning through the interplay, witnessing, and

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[98] Huiler, Marli. "The aesthetics of the existence in the work of Michael Foucault."*Philosophy Social Criticism* 25.2 (1999): 61-85. Print.

[99] From that perspective E. Schellekens argues in *Aesthetics and Morality* (2007) how in philosophical enquiries, aesthetics and morality overlap and they might not be a clear boundary between them. I would agree to apply this idea to memory; from my point of view, aesthetics does include moral imperatives. Schellekens, Elisabeth. *Aesthetics and Morality*. London: Continuum, 2007. Print.

cross-metaphorization of co-implicated sensory spheres.[100] From this perspective, memory unwraps certain features of experience that allow the location of matters in other spheres broader than the subjective. So although the vibrant memory grows from the personal, that individuality doesn't exclude the possibility of embracing other species and spaces when reflecting experience. The body is just a point to start with, because in travelling, playing and transducing we are not narrating from the outside: '"We" are not outside observers of the world. Nor are we simply located at particular places in the world; rather, we are part of the world in its ongoing intra-activity'.[101]

Invisible architectures appear in the act of witnessing; from a witness that is interventional,[102] as presence always is. The witness is intentionally registered in order to capture the extraordinary. In research, the act of documenting is used as the taxidermy of the experience. The ways we use documents to recall memory or to connect the event itself to other actants is as important as the document itself. The research tradition in Theatre and Performance Studies sometimes allow us to contribute with a rather complacent attitude. In general, we hardly ever come across publications that state explicitly the limitations or procedural difficulties in posthoc dramaturgy. This could be result of the final product-centred approach that, as with theatre critics, has been developed in academia during recent decades. This approach manifests its capacity to ground knowledge through specialization and expertise, so the speech is built through a blend of references that the researcher relates to the artist's work or piece, sometimes even through mediatised experience that is not alive. In this case, documentation becomes the memory of the memory so there is no chance to recover the *alive* through it. The growing interest in creative

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[100] Seremetakis, C. Nadia. *The senses still*. Chicago: The University of Chicago, 1994. Print.

[101] Barad, *Posthumanism*, p.828.

[102] Dewsbury, John-David. "Witnessing space: knowledge without contemplation." *Environment and Planning A,* 35 (2003): 1907-1932. Print. p.1119.

processes and devising[103], practice as research[104], the looping and expanded practice of certain works as well as the difficulties in framing the theatrical due to interdisciplinary practices[105] has raised questions regarding accuracy in research. Expertise and specialization have been the principles defining fields. This means that the boundaries of knowledge and practice are biased towards particular schemes of understanding. In terms of theatre, dance, performance of live art, the ways of creating this dramaturgy after the fact – or to interpret practice–behaves then through preconceived structures where materializing the immaterial becomes nothing but a Taylorist-standardized performance. The emphasis on the outcome, the assumption of limits and the primacy of effectiveness are even earlier than the affects and effects of the performance itself; stocking up with rhetoric is an operational parameter. But if dramaturgy has the capacity to reveal something, then this is the discomfort due to a lack of care and, of course, due to an absence of dialogue with memory.[106] If art, specifically the theatrical and performative, disrupts in practice its limits, what should be disruptive in dramaturgy after the fact? Probably this posthoc dramaturgy should deface language, as the body of the researcher should be exposed in order to create it; the dramaturgy should be about taking (dis)ordering risks.

If memory is something that we all perform, if it is in my nature, if it is cared for through its fragilities, if it is embellished with accurate fictions, to what extent

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[103] Oddey, Alison. *Devising Theatre: a Practical and Theoretical Handbook*. London and New York: Routledge, 1994. Print.; Milling, Jane and Deirdre Heddon. *Devising Performance: A Critical History*. Basingstoke and New York: Palgrave Mcmillan, 2005. Print.; Graham, Scott and Steven Hogget. *The Frantic Assembly Book of Devising Theatre*. London and New York: Routledge, 2009. Print.

[104] Barrett, Estelle and Barbara Bolt. *Practice as Research: Approaches to Creative Arts Inquiry*. New York: I.B. Tauris, 2007. Print.; Allegue, Ludivine F., Simon Jones and Baz Kershaw, eds. *Practice-as-Research: In Performance and Screen.* Basingstoke and New York: Palgrave Macmillan, 2009. Print.; Riley, Shannon R. and Lynette Hunter, eds. *Mapping Landscapes for Performance as Research: Scholarly Acts and Creative Cartographies*. Basingstoke and New York: Palgrave Macmillan, 2009. Print. Kershaw, Baz and Helen Nicholson. *Research Methods in Theatre and Performance*. Edinburgh: Edinburgh University Press, 2011. Print.

[105] Oddey, Alison. *Re-Framing the Theatrical: Interdisciplinary Landscapes for Performance*. Basingstoke and New York: Palgrave Macmillan, 2007. Print.

[106] Those comments refer to the study of contemporary performance, not to history of theatre and performance where the possibilities of analyzing the work are limited to mediatisation as primary source.

should I worry about it? As silence can make the sound of your steps audible in my imagination, these words should make all that is vibrant in my memory alive in yours; although there are frames, although there are registers, although there are codes, although there are institutions, although there are languages, although all should probably be challenged. I am here, ready to find the door ajar; the door of the sensualities, of the new poetics, the recombinant poetics[107] that will get our bodies closer. This text tries to organi(ci)ze the agencies that prompt the particularities of the explorer, of her body, of myself in relation to the specificities of that trip. It deals with the conditions that appear within the personal ethics and aesthetics and the inherent intricacies of the experience; the continuity of the journey and the discontinuities of its memory. It wants to embrace the boredom of the exhausted anecdote and the obscurities of the left over, the stolen, the lost. It tries to overcome, following Italo Calvino, weight in favour of (en)light-ness. A journey that starts with concerns, that follows with choices and proceeds with consequences and that expands its layers in a (e)motional way should be as broad in registers it is as constantly in action. Because concerns emerge from an aim, from a movement which one is committed to, because concerns give rise to actions; because choices appear in between possibilities as multiple paths; because consequences point to the significant, because Consequences is the game made up by players in turn, each ignorant of what has been contributed previously, ignorant of what is coming next. All these elements evoke movement because they are explanations of the choreographies of the body. They are the engine of meanings, they are proofs of liveliness.

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[107] The term recombinant poetics was created by the artist and scholar Bill Seaman in 1995. In a scientific context the term 'Recombinant' can be defined as follows: 'any new cell, individual, or molecule that is produced in the laboratory by recombinant DNA technology or that arises naturally as a result or recombination'. Seaman applies this concept to expanded media-oriented poetics, 'Subsequent research has shown a related metaphorical use of the word "recombinant" (…). Other artists and researchers have used the term 'recombinant' in a metaphorical manner'. Seaman, Bill. "Models of Poetic Construction and Their Potential Use in Recombinant Poetics." Web. 10 May 2011. <http://projects.visualstudies.duke.edu/billseaman/pdf/modelsOfPoeticConstruction.pdf>

My body is engaged with the motion; I am moving and I am being moved. I am gravitating between three planets; *RB, SC* and *RP*. These planets that keep on spinning explore the permutations of the social (eco)systems, they communicate through devices, they move and makes us move. I am sleepwalking[108] on their performances, having faith in the invisible. I am feeling shadows while I am stepping out of my body, walking in the skin of another life. A life proposed by those planets where travelling is visualising new landscapes, where moving is the operational primary law, where touching and being touched by screens is the interpellation to identity. I will keep on dancing in the panic until I come across you, somewhere in-between, to realise that what is beyond is not far enough. But I see and now I can see you. I am glad you are here, that you get to this point. It is all necessary, it is all here and it was all there. We are not going to be alone anymore as it is time for others to appear. Now, you know what is necessary to understand what happened out there. I won't pace you anymore in the aridity of my abstract imaginary. I expect you have a clearer idea of why you and I have met. It is simple, I couldn't avoid it. There were forces, entities, actants, agencies that push me all the way through towards you. I am sorry if I spent too much time holding your hand. I will leave you to follow the rest of this journey alone. Everything exists to fade. Everything turns, oscillates and mutes, and steps back are only a false belief. The memories are still vibrating; I am going to choreograph them once more, so this time I hope you can get closer to those planets.

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[108] Idea inspired by the poem of Edward Hirsch *For the Sleepwalkers* (1981). Hirsch, Edward. *For the Sleepwalkers*. New York: Alfred A. Knopf, 1981. Print.

Part two. Immersive spheres

Chapter 1: Life in the Waiting Room

Life in the Waiting Room

Life happens in rooms. Moreover life happens in waiting rooms, always stepping from one to another. Waiting rooms seem to be existing lines which propose the start of something else. Waiting rooms produce bodily concessions to delegate the happening to someone else; as if that one was entitled to decide the duration of our stay and our call to leave. Think about them for a while.

We allow them all the time, in fragmentary routines, as condemnatory habits, as redeeming episodes. Waiting rooms are the customary spaces for expectation, for prospects, for the upcoming. Waiting rooms endure the compulsive words that keep our mind and mouth occupied in this constructed gap. Waiting rooms shape the interest, the hope, the wish of a certain hungry bodily need. They are everywhere: in the handy seat at the station and in the absent-minded gaze of dying bodies, in the lounge of airports and in the whisper of church prayers, in the drug's fix and in the theatre foyer. Waiting rooms are the spaces that announce a forthcoming ritual. Waiting rooms are full of signals which reveal that the transit has already started. They are spaces in which bodies get ready to face what is beyond. They are spaces for awareness, where the body dialogues with the possible transformations it can come across. Waiting rooms denote willingness: the start of a journey, the cure for a pain, the desire for change, the eagerness for an encounter, the possibility of other realities. They are architectural spaces that perform inside the body through moments of expectancy and outside of it in architectonic volumes.

Waiting rooms have traditionally been materialized in architecture as lobbies, foyers, halls. Nowadays architectures can appear as temporal, multifunctional and virtual as well. Thus the idea of the waiting room can be materialized through other spaces and relations to accommodate the expectancy of the body. Attending to the versatile and volatile attributes of current architectures (as the term is broadly used in processes that require construction), the shows that compound this research experiment resonate with architectural space(s). Hence, waiting rooms in this text respond simultaneously to the idea of the factual space where the body is placed to wait and to the idea of entrance to the ritualistic liminal state that lures the body to action. Waiting rooms draw synchronically this inside-outside transit towards an experience.

'Purely Coincidental'

Waiting rooms are the excuse through which we organize several conventions, such as the theatrical one. But what if the show starts in the waiting room while we chat, observe, wait once more? That is the case in 'Purely Coincidental'. People stand there, outside the theatre, in the lounge behaving as an expectant audience. An audience waiting to be welcomed through certain exhausted rituals. They do, they are allowed to do, what they know as a waiting audience, they are expected to behave like this as well; it means there is someone or something that is waiting for them, which is thinking of them, even looking at them. In this show, there are cameras all around the space. Cameras that stare at them, that capture them, kidnapping their role at the same time.

There is a camera outside the theatre, there are cameras in the lounge, there is a camera in the box office, there is a camera in the toilet and there is a camera in the theatrical space. All these cameras are recording this atmosphere of expectancy that takes place before the show kicks off. The audience is there, ignoring the fact that

they are being filmed. While they wait in the lounge, they are the audience for someone else. The show has started: there is eying, there is action, and there is the chance that something happens. But for them, for the audience there is probably this naïve belief that things will remain the same, that their turn will come, that everything is settled as usual, that they are here and now a group of spectators waiting to be introduced and started in this particular show. This is the offence, the first one because no one wants to miss the beginning; no one wants to misunderstand his/her role; no one wants to be betrayed by time. Because they are being left in the waiting room and no one wants to be waiting when time is precious and something has already started. But there are no performers playing a pantomime inside the theatre, there is no darkness, there is no audience sitting in the rows. The audience is still an audience, but the show has taken its own decisions, set its own timing, created its own expectations. The show has its own secret, rules and life. It is the show that automatically generates the first movement, which presents the performers, which sits for a while in the rows for the audience. The show is looking at them through its cameras. This is beyond the artist; it is the show placing us, all of us, in a concrete void space that now is full of bodily expectations, of questions unrevealed and full of all sorts of interfaced eyes. As if the show itself wanted to follow Beuys' postulate:

> I've always wanted to get away from the conception of the artist, because I
> don't want to be that. I want to have a thing that can live, based on its own inner
> laws. That's my starting point and that's not something that's limited only to
> art.[109]

And like this the show begins to meet, feel and constellate the ephemeral life of the encounters that let us know that waiting rooms define the comprehensive fruition of something that is rising slowly within us. There is this recording system

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[109] Beuys, Joseph. *Joseph Beuys. Make the secrets productive* (Exhibition Catalaogue). New York: Pacewildenstein, 2010. Print. p.8

that triggers an autopoietic dramaturgy, using Maturana and Varela[110]'s concept.[111] This machinic system produces a sequence of images in which their organization is embedded in its structure. And while the cameras perform their role, the audience performs its own. Hence, the audience remains there in the lounge, some talking to their company, some standing alone looking at others, some avidly collecting leaflets, some showing off in their arty outfit, some checking mobiles, some looking for their tickets in their messy bags, some visiting the bathroom and some are outside running towards the theatre expecting the show to wait for them. And then, when the ritual has been accomplished and there is a starting suspicion about why the entrance to the theatrical space is still forbidden the show implies[112] that it is time to talk about the secret magic which mediates between the polarities, modalities and forces of this specific audience, inquiring if all the people that came today to the theatre can be starkly conceptualized as 'audience'.

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[110] Maturana, Humberto and Francisco Varela. *Autopoesis and Cognition: the Realization of the Living.* Dordrecht: Reidel Publishing Co., 1980. Print.

[111] *Autopoesis* is a term developed by Maturana and Varela (1980) and referring to the self-creation or production of systems. 'An autopoietic machine is a machine organised (defined as a unity) as a network of processes of production (transformation and destruction) of components that produces the components which: (i) through their interactions and transformations continuously regenerate and realise the network of processes (relations) that produced them; and (ii) constitute it (the machine) as a concrete unity in the space in which they (the components) exist by specifying the topological domain of its realisation as such a network.' Ibid. p.78.

[112] The audience cannot enter into the theatrical space, so they have to wait in the foyer. In general, audiences are welcome to take their seats at least 15 minutes before the beginning of the show, so they are 'ready' when the performance starts. In this case, the audience is obligated to stand outside the room. In the spaces the show was performed the seats had no number. Those who arrived earlier to get a good seat remained in the foyer waiting for the rest of the audience. As the show tries to capture the image of all the members of the audience, the access to the theatrical space is delayed. The access to the theatrical room happens around 10 minutes later than the scheduled beginning. During those minutes the audience seems a little bit restless. Apparently it seems that there are technical problems with the show, although no one states so.

Images captured by the cameras used in 'Purely Coincidental'

So, as the show begins its journey, the attention already seems focused on the audience. Observing the audience, the show is directly questioning what is special or

not about this specific group of people that came to gather in the theatre. The act of looking, observing and recording them is announcing that there is something about them that needs to be discussed, analyzed or considered. This fact signals that the system is also expecting to disrupt certain formalized theatrical procedures. So, when a certain vibrancy, the one which appears when objects have been displaced from the materiality of convention, catches the attention of those waiting, the doors of the theatre space open. Thus, the tension of being kept waiting in the foyer when the show should already have started is finally released when the door-keeper allows access to the room so the audience can sit. Convention states that they should already be seated and enjoying the first minutes of the show. Instead they have been waiting in the foyer longer than expected. During the delay, the vibrancy of people is translated into the compulsive act of checking clocks, of looking around, of asking the door-keeper what's happening, while the restlessness of waiting is spreading around from one spectator's body to another. In the edgy feeling of being left forever waiting the chromatic heterogeneous audience gathers around the entrance door and transfers this primary and quickly solved suspicion into the soothing recognition of what comes next; sitting and waiting for the show to finally start.

As usually occurs, the audience occupies its seats with no awareness of the cameras, not even the surveillance ones. Once they are seated they check the space. In front of them a big screen stands occupying the stage. When all the members of the audience have placed their bodies next to each other, sitting in the symmetrical rows that divide the space, the show decides that it is time to begin. The screen starts showing the images recorded. The screen shows the images of them waiting in the hall, outside the theatre, in the box office, where the cameras have had the chance to capture their presence. The images show the arrival of this audience at the theatre, the actions which claim expectation and the way they perform the condition of being 'audience'. There is an emerging tension between the generic fact of being

an audience and being this specific audience. These welcoming images through which the spectators are introduced to the show, reveal this local and global version of audience. The convention, as a ritualized process, performs this global quality while at the same time the bodies which form this group turn out to be unique and singular. They create a set of images that delineate a recognizable habit but not an interchangeable one, as these spectators can only fully identify themselves as themselves.

The show that has already registered the motion, notion and emotion of its relationship with the audience proceeds with erratic and efficient execution to welcome the spectators through the screen, the only object placed on stage, which is cinematically issuing a challenge to theatrical convention. 'You are welcome' the screen literally claims. The empty stage establishes its dialogical parameter through that cinematic effect. The show has already met the audience, has observed them, has recorded them, and has created a memory of its own: that was the beginning.

Another beginning takes place when the audience has already occupied their seats. This start begins in the convention of the theatrical to proceed with welcoming words and images on the screen, letting the audience know that today is all about them. As such, the screen turns into a vending machine offering the spectators their own expectant images, their own dramaturgy, their own choreography, their own way to behave as a waiting audience. This is the way that the show sees them, this is who they are for the show, and this is them being the show. This show does not only need an audience, but it is about the audience.

It is obvious that in any kind of theatre or performance event the presence of an audience is essential, although recently there has been an increasing interest in this fact. As Joanne Robison stresses:

> It is axiomatic to any definition of performance that it requires the presence of an
> audience: theatrical meaning is created in the interaction between performer and

audience, between stage and auditorium. Yet the difficulty of addressing the identity and the reactions of the audience in theatre history means that all too often in writing about performance the presence of the audience is elided, merely mentioned in passing: the audience is there, imaginatively necessary, but critically unconsidered.[113]

This interest is probably due to the fact that audiences are often engaged actively in the performance, which means they are a creative part of it. Since Susan Bennett's book *Theatre Audiences* (1990)[114] was published, different authors and researchers have approached this topic with different concerns. For instance, Nick Blackadder in *Performing Opposition: Modern Theatre and the Scandalized Audience* (2003)[115] and Dennis Kennedy in *The Spectator and the Spectacle: Audiences in Modernity and Postmodernity* (2009)[116] try to explain through different examples of theatre the role of audience, mainly by historically contextualizing its role and reception. But, as already mentioned, what triggered this interest in the audience has been the introduction of participatory techniques into the development of theatre pieces. This is what Susan Kattwinkel explores in her book *Audience Participation* (2003)[117].

Besides these examples, there has been a philosophical debate around the role of the spectator, especially through 'relational aesthetics', and the discussions that Borriaud (2002)[118], Bishop (2004, 2006)[119], and Ranciere (2009)[120] have published in relation to it. Next to that, other debates in relation to the frame of the theatrical (what is theatre?) and its ethics have also given birth to a number of articles and

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[113] Robison, Joanna K. "Mapping Performance Culture: Locating the Spectator in Theatre History". *Nineteenth Century Theatre and Film* 31.1. (2004). Print. p.3.

[114] Bennett, Susan. *Theatre Audiences : A Theory of Production and Reception.* London: Routledge, 1997 [1990]. Print.

[115] Blackadder, Nick M. *Performing Opposition: Modern Theatre and the Scandalized Audience.* Wesport, Conn.; London: Praeger, 2003. Print.

[116] Kennedy, Dennis. *The Spectator and the Spectacle: Audiences in Modernity and Postmodernity.* Cambridge: Cambridge University Press, 2009. Print.

[117] Kattwinkel, Susan. *Audience Participation: Essays on Inclusion in Performance.* Westport, Conn.; London: Praeger, 2003. Print.

[118] Bourriaud, Nicolas. *Relational Aesthetics.* Trans. Simon Pleasance and Fronza Woods.Dijon: Presses du reel, 2002. Print.

[119] Bishop, Claire. "Antagonism and Relational Aesthetics." *October Magazine* 110 (2004): 51-79. Print.; Bishop, Claire. *Participation.* London: Whitechapel, 2006. Print.

[120] Ranciere, Jacques. *The Emancipated Spectator.* Trans. Gregory Elliot. London: Verso, 2009. Print.

books[121]. All these references point out what practice has previously revealed: the audience has been traditionally elided and now it is time to find ways to question the presence of those bodies that have been sitting for decades on the other side of the stage. The way in which the role of the spectator is approached varies from practice to practice, but enquiries into the frame and the actions that those bodies carry out in the theatrical space. In this sense, 'Purely Coincidental' starts questioning the conventions that create audiences, even when they are waiting in the foyer. Hence, the beginning of this piece suggests that it is also about introductions, what comes before the play, how an audience is the play, how many important things are established while we are apparently trapped in a waiting room, and how this limbo state contains the possibilities of what comes next. In other words, what usually happens in the waiting room is taken for granted; there is an audience waiting, but this audience is only a group of bodies that while being looked after are being turned into something else.

'Tuning Out With Radio Z'

Waiting rooms are also personal spaces that evolve in a *kairos*. *Kairos* is an ancient Greek term meaning the right or opportune moment. Opposite to *Chronos*, which is referred to the chronological sequence of time, *Kairos* is referred to a moment in between (timeless time) when something significant happens. 'Perhaps the strongest and most eloquent advocate of the place of *kairos* in modern composition theory is James L. Kinneavy, who understands rhetorical *kairos* as situational context and uses that principle to emphasize the contextual nature of all discourse'.[122]They are not only the arid room where we stick our bodies; as already mentioned, waiting rooms also internally perform a state of restlessness which

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[121] E.g. Oddey, (2007), Kershaw (2007) Balme (2009), Frieze (2009), Whybrow (2010) Jackson (2011).
[122]Carter, Michael. "Stasis and kairos: principles of social construction in classic rhetoric". *Rhetoric Review* 7.1 (1988): 97-112. Print. p.98.

enacts magnetic and subtle dramaturgies about what is coming next. In a *kairos,* something becomes meaningful and embodied. The term stresses the idea of an event that is beyond the structure of *chronos*;[123] what matters is how a specific time becomes meaningful. These embodied narratives reach towards an amalgam of possibilities of what is beyond the state of transit. They are the flux of ramifications, the concatenate loop, and the anaesthetic standstill where we lay the contingencies, fragilities, vibrancy of intimate desires around the forthcoming. They are our transitory, fleeting homes where we find shelter, where we can imagine without restrictions. In that sense, while our body is framed by the convention of being momentarily waiting we are also free to imagine future suggestive possibilities. This turns out to be an intriguing and exciting position in which the body dialogues with chances. But the openness of possibilities is also framed by the specifics of each situation and by a historical and experienced body that is influenced by its own past journeys. In a theatre, the spectator performs, with more or less intensity, an inventive performance about the possibilities of the piece while they wait. Those personal narratives are often shared and discussed in the theatre lounge. Those fictional dramaturgies that engage the body towards the immersive ritual that is the theatre are supported by all kinds of personal and collective constructions. Those are based on the previous information that we have about the show, the interest we have in it, the critics we have read or not, our knowledge about the company's work – a never-ending number of variables that trigger the expectant dramaturgies.

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[123] In *Postdramatic Theatre* Hans-Thies Lehmann describes a group of characteristics that are found in postdramatic theatre. Between those, we find the elements 'parataxis', 'simultaneity', 'density of signs' and 'plethora' (86-90). Those elements stress the non-hierarchy of signs, the possibility of fragmentary characters, the cancellation of balance in favour of disruption, and the renunciation of the conventionalized. Those aspects describe a theatre in which time, in terms of narrative, is regarded under the idea of the *kairos.* While dramatic theatre moduls its sections through the paradigm of the *chronos*, postdramatic theatre tries to get over the organization and structure of it. Lehmann, Hans-Thies. *Postdramatic Theatre*. Trans. Karen Jüns-Munby. London and New York: Routledge, 2006 [1999]. Print.

What if there is a show with a suspended beginning? What if the show starts when you decide? What if there is always the option to go to and from the waiting room? What if waiting rooms are only a place of transit shaped by our own desire? There are many ways to configure and understand the waiting room area. The open waiting rooms work in our minds like the simple button that we press in switching the radio on and off. These waiting rooms broadcast the story of our own body. In this laxity of open doors and unregulated times 'Tuning Out with Radio Z' decides to start its improvised show. Hence, these previous expectancy narratives that the body evolves and shares with the other members of the audience, this way of getting prepared, is cancelled by a vague start. In 'Tuning Out with Radio Z' the audience can decide when they want to join and leave the theatrical experience. This is stated in the information about the show given on the website and in the programme of the show.[124]Because of this, it all kicks off with a palpable strangeness. It is less likely that the audience will share the waiting room, enter the theatrical space at the same time, have time to get the feeling that they are gathering with others to form the audience, look at their watch, less likely they will rush towards the theatre, observe the entrance. In this performance the hall, foyer, waiting room operate through a different convention. As just noted, the spectator is invited to join or leave the theatrical space at will, which means that the convention of the waiting space remains suspended. The spectators, alone or in small groups, arrive at the theatre using their own timing, path, ways of getting to the show. Hence, what is expected to happen before the show starts doesn't take place. The spectator transits their entrance into the show alone (or with his company). This transition turns the ritual into a more individualized process. There is not the subliminal feeling of 'we are going to share this together, we are going to be equally and simultaneously

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[124] In some of the performances of the piece, the radio programme (on-line) started one hour before the audience could had access to the theatre. The performers made comments about the possibility of entering and leaving the theatrical space during this hour and also during the show.

identified as audience members, we are going to share the same space and time this evening'. What happens instead is that 'we are going to share bits of this show together, we are going to be identified alternatively as audience members and we are going to share our time only at some brief point this evening'. Because each member of the audience can decide how much of his/her time is going to be shared with the other members of the audience and with the show as well, the perception of the audience as a group, and a concrete one, is constantly reconstructed. For this reason, the flux of people coming and going leads to the idea of suspension. Every time someone arrives or returns to the show, there is something starting for him/her (something that doesn't happen for those already immersed in the performance). This technical and dramaturgical decision can be described through the concepts of 'openness' by Umberto Eco and 'lines of flight' by Deleuze and Guattari.

The show is set up as an *Opera Aperta*,[125] to use Umberto Eco's expression. As he explained in his essay of 1962, the idea of *openness* refers to:

> [the] Artist's decision to leave arrangements of some constituents of a work to
> the public or to chance – and for its striking anticipation of two major themes of
> contemporary literary theory: the element of multiplicity and plurality in art,
> and the insistence on literary response as an interactive response between
> reader and text.[126]

Eco discusses this idea of openness by applying it to diverse arts manifestations, raising different concerns about cultural practices. In this sense, the openness in the show not only refers to its interactivity, as we will see, but also to its access. The audience creates a specific relationship with the work that is based on breaking the convention of time and space, the idea of audience as a continuous role

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[125] Eco, Umberto*. La obra abierta.* Trans. Rosa Berdagué. Barcelona: Planeta de Agostini, 1992 Spanish Edition [1962]. Print.
[126] Book's review available at the Harvard University Press website. Web. 3 Nov. 2011.
<http://www.hup.harvard.edu/catalog.php?recid=25299>

and the belief that everybody is going to see the same show. In 'Tuning Out with Radio Z', this element of not waiting creates a dynamic of continuous movement that generates the discontinuities just mentioned. Eco also explains that the openness of the work of art tends to create a sense of movement, creating particular relationships which train the sensitivity and imagination of the spectator. This sense of movement creates a poetic that is perceivable, in this case from the very beginning, when the spectator arrives through his own motion and timing to the theatre. Hence, the flow of the show is not only determined by the movement and actions of the performers but as well by the members of the audience. The intensities of the show are also driven by their presence. This flux creates a poetic of mobility that is embedded in a *kairos,* as the audience has the chance to introduce him/herself at the moment he/she considers opportune. This flexible relationship with the work, this sense of kinesis, and this poetic of the possible creates an 'epistemological metaphor'[127]. Eco understands this metaphor as a way to see the world we live in, but underlying the nature of the event, it might be better to say that this metaphor is not only a way to see but also to perform the world. Perform because the vibrancy of the bodies involved in the show generates a corpus, a system, a matrix in which action is not only what we see but also what we do. The trajectories of the show are subjected to this openness. Thus, the suspended waiting room appears as an opportunity for 'lines of flight' to perform.

'Lines of flight are shifts in the trajectory of a narrative that escape a line of force or power. These diagrams of lines of power are also "places of mutation" where people bend the lines and seek out lines of flight to somewhere else'.[128] Because of the flow of audience members, the narrative mutates all the time. One specific action can act as a beginning or not depending on the audience member.

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[127] Eco, p.109.

[128] Winslade, John. "Tracing lines of flight: Implications of the Work of Gilles Deleuze for a Narrative Practice." *Family Process* 48.3 (2009): 332-346. Print. p. 337.

This means that the different dramaturgical elements play different positions at the same time. Hence, this idea of a suspended beginning is continuously taking place. This is amplified by the fact that this specific show turns out to be both a theatrical performance and a simultaneously broadcast radio programme. This means that the show may be driven by at least two different audiences: the listeners and the theatre-goers. The listeners, like the theatre-goers, have the option to engage with the show when they want, in their case via the Internet. They have access to the show from the very beginning to the very end, and they can also enjoy it in fragments (as that is an accepted condition of this medium). The openness of the work triggers a multilayered experience, so the audience engages in a completely different way, from the beginning until the end depending on the way they choose to be audience and also depending on the moments when they are part of it. Thus, more than having a show welcoming the audience we have an audience giving a particular welcome to the show, a welcome that is not restricted to the theatrical space, but is expanded into all those spaces that the waves of 'Radio Z' can reach. 'Tuning Out with Radio Z' is explicitly set up as a radio program and as a theatre show, neither being subordinate to the other. It is the spectator that engages in a create-it-yourself show. Thus, the waiting room is less a physical space than an attitude, a predisposition, an approach which gives an appearance to the heterogeneous audience, respects the rhythm of their bodies, allows the possibility of dissecting the show playing with external and internal waiting rooms proposed by them. In other words, the spectator is not expecting to be driven by the show all the time, as it permits bodies bumping in and out of both actual and virtual space(s). Moreover, it encourages the creation of flowing waiting rooms, as the audience decides how and when to step into the show, both physically and virtually.

Having this layered quality, the show opens a space for framing the work of art as a singular and unique experience. The performance generates within the

audience a dialogue with no regulations, which evolves as a sort of game they can be part of, enjoying and interacting with the piece in different ways. Once they have understood its dynamics they can allow lines of flight simply by their presence. Beyond this, the audience consists of bodies that exist in order to speak, to dialogue, to participate in the accounts that are triggered in the expanded spheres which include: the intimate, with their own perception and involvement; the show or what is being created; and all the other possibilities yet to be invented, i.e. the unexpected elements that are found in the between. The void space, the rows of seats before the show starts, are not occupied simultaneously by all the expectant bodies in a chronological choreography, but rather it is occupied dynamically through the possibilities that each body projects by making its own decisions regarding attendance. Here, waiting rooms are not found in a concrete and convergent time, but in the divergent construction that each member of the audience produces and interprets with their own particularities. Because of this state of fragmentation, the show is always about to start.

'Tuning Out with Radio Z' moments before the audience arrives. Photo by Jon Ward

'Outdoors'

Waiting rooms are also spaces for encounters, for sudden complicity, for synaptic emotions. They are the spaces that splash our mundane paths with surprising subtleties. They are the spaces where bodies sometimes refuse to remain in the void, in impersonality, in their cages. Waiting rooms are also all those familiar sites that we use to set up an encounter. Waiting rooms are about the bodies we want to meet. Usually the waiting rooms are chosen to reach the other in the easiest possible way. Thus, when we are about to meet someone we know, we agree to meet the other in a mutually significant place; the same square or park, the same café, the same corner pub. Often those places are part of our routines. When we are about to meet someone that we don't know, we also choose those neutral territories where bodies can, with certain habitude, adapt themselves to feel comfortable. Those agreed waiting rooms claim the need of the other. They are the spaces that facilitate touch as they are the spaces where we finally find the other. These reciprocal calls express the significance of the other in our lives; because it is through the other that we usually find the way to communicate with ourselves. Thus, those agreed waiting rooms are about the bodies we want to share our journey with and through which our own journey gains meaning.

Sometimes these encounters reveal to us the secrecy of a fact that we don't want to know, embrace, or even sense. Most of the time, they bring the spark of a delicate intimacy. Those are the times in which we celebrate the break, the rupture, and the lapses in which we are immersed in the basement of our thoughts. They are instants that already feel nostalgia for the future, as they are going to remain in the memory expecting to be recalled with a certain fiction, with certain imperfections,

with the e-motion.[129]Perhaps there is a body of reminiscence that also holds the echoes of that encounter. These encounters tell us that the daily, the normal, the mundane can reveal the dissolution of convention, the enthusiasm of carnality, the inspiration of another movement(s). They show us the extraordinary of encountering. The voices wishing to communicate are standing in every corner, they surround us, and they count on us. Even speechless objects have ways of conversing, we only need to be ready to listen; listen to what is unfamiliar or unknown, distant or far, compact or undecipherable. Because, listening, we will get closer to the bodies and we will be able to touch them, to feel them, to share our voice with them.

Encounters often take place in a pub. We wait for the other while we enjoy our ale. Aberystwyth is known for its pubs. It is said by locals that there are 52 pubs, one for every week of the year. What if a theatrical encounter is set up in one of those pubs? What if we have the chance to wait for the other and for the show sitting and drinking in the warmth of the pub? This is what the waiting room set up for the beginning of 'Outdoors' proposes. Around thirteen people gather in a local pub where they are given a device, to be exact, an iPod.

The iPods and rehearsal image

This small group of people turn out to be the audience. They are asked to stand or sit each in one specific place. A place labelled with the name of someone, for

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[129] Emotions enacted also through new technologies.

instance Bob, Sandra, Ethel, Tony, Max, Shirley. Spectators put their bodies in a place apparently belonging to someone else. They are being introduced to someone whose body is not there, but its presence resonates as if they were. They are already starting to know someone just by being in the pub because those labels already tell us things about them. They have no time to establish a dialogue with the other members of the audience, because the device immediately becomes the centre of their attention; because they immediately receive instructions about the device. Their expectancy is mediatised straight away, as if the iPod is the first one they get to meet, they get to touch. After that, they are told to put on their iPod headphones because a voice is going to start to talk to them. A voice first hums, other voices are humming as well. The voice immediately introduces a name, the one that is written in the place that the spectator is occupying and has already noticed. A voice talks to us through the device, shows us an image, the same image of a pub room that we are looking at on the iPod's screen. And then, the spectators become aware: each member of the audience is occupying the place of someone else. We see these 'other' individuals on the screen of the device from the point of view of the person speaking to us. They are not audience, they are another group: they are the members of a choir. They are talking to the audience, they have been where the audience is now, they are breaking the ice, they are talking, they are sharing. They broadcast through the device which can be described as a contemporary ventriloquist. The device is only a technological reshaping of something that we have seen throughout the ages. For example, ventriloquism was practiced by the ancient Greeks and understood as a mystic practice to imitate the spirit of the death. Ventriloquism as an amusement emerged during the 17th and 18th centuries.[130] Ventriloquism[131] was approached by Nietzsche as a key element that reveals, through the projection of voice, the

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[130] *Ventriloquism History Documentary*. Extract available at YouTube. Web. 13 Jan. 2012.
 http://www.youtube.com/watch?v=x01oAJO-I-4
[131] Goldblatt, David. "Nietzsche and Vetriloquism." *Voice and Void* ed.Thomas Trummer. Vienna: The Aldrich Contemporary Art Museum, 2007. 58-72. Print.

relationship of the body with the world. Ventriloquism is described by Yolande Harris as 'an utterance which makes hearers think that the sound comes from a source other than the actual speaker, reels with disembodied voices, personalities coming alive by possessing a sound that actually cannot come from them. The viewer is fooled and accepts this dilemma'.[132] Ventriloquism has been always surrounded by a halo of artificiality that also explains the its magic and interest. From that perspective, David Goldblatt claims that ventriloquism 'can be utilized as a metaphor, perhaps a paradigm, for generating ideas and organizing phenomena of interest'.[133] The iPod devices are technological bodies with ventriloquistic capacities that transfer a clear sensation of otherness, not without a certain artificiality. Technologies have the capacity to perform appropriations of the human body. The device absorbs what is natural – the voice, the body, the meeting– into the suggestion of a body which has the capacity to manufacture presences. *RP*'s Helgard Haug explains that the desire to create individual experiences brought the company to the technique, to the use of this specific device.[134]With reference to the iPod, Michael Bull claims that:

> Surrounded by enveloping acoustics, iPod users move through space in their
> auditory bubbles. In tune with their bodies, their world becomes one with their
> 'soundtracked' movements; they move to the rhythm of their music, not the
> rhythm of the street. In tune with their thoughts, their chosen music enables
> them to focus on their feelings and desires. In tune with their memories, they
> create an auditory mnemonic of their day via the playlist of their iPod.[135]

'Outdoors' uses the enveloping characteristic of the iPods to generate this intimacy, to feel this ventriloquistic voice more closely, through the voice but also

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[132] Harris, Yolande. "Inside-out Instrument". *Contemporary Music Review* 25.1/2 (2006): 151-162. Print. p.154
[133] Ibid., p.59.
[134] See the video produced by the NTW during the Research Week, concretely 1.30'.
<http://www.youtube.com/watch?v=rXyZ1OT81Vk
[135] Bull, Michael. "iPod." *Sensorium: Embodied Experience, Technology and Contemporary Art* Ed. Caroline A. Jones. Cambridge, Massachusetts & London: MIT Press, 2006. 156-58. Print. p.157.

through the image. The show could have been as simple as meeting someone, that other one, who wants to break the silence to tell us a story. But that one emigrates into the ventriloquistic device, because it is the one that can hold the stories of many at the same time, as it can display a variety of voices, a concatenation of moods. The iPod helps to generate this music documentary in which life and song become one. It has the capacity to evolve a collage of musical humanity. This evocative way of inducing bodies to connect also brings a permanent sensation of the incomplete. For the spectator, this dialogical position remains as a continuous half-responsiveness, as the other body, becoming mediatised, is at the same time unreachable. The relationship that is established at the very beginning of the performance eternalizes the waiting room, not only because it proposes an encounter with another concrete one which has appeared while waiting, but because it makes it impossible to fully respond, sense or become partly touched by the other, as that one is only present to a limited extent. The spectator is left to follow the voice(s), which call for attention, waking up feelings metonymically, gaining interest in, and expectation of, the one(s) hidden within the device, keeping the audience waiting for a fleshly encounter. The narrative instantly reveals this fleshly need, as it is through interaction with others that the meaning of the encounter is performed. As observed by Kristin Langellier, 'the personal in personal narratives implies performative struggle for agency rather the expressive act of pre-existing, autonomous, fixed, united, or stable self'. [136] In this respect Chaim Noy stresses that 'performance engulfs a radically constructionist notion, suggesting that personal narrative performance is a site in which social meaning—including that of the narrator's identity—is fervently negotiated and constructed'.[137]

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[136] K. Langellier in Noy, Chaim. "Performing Identity: Touristic Narratives of Self-change." *Text and Performance Quarterly* 24.2 (2004): 115-138. Print. p.117.
[137] Ibid, p.117.

As mentioned above, waiting rooms are set up because we are willing the other to be present. Waiting rooms explain this dialogical need, finding ways to negotiate expectation. 'Outdoors' uses the attributes of the waiting room as an agency, prolonging any willingness to finally reach the other body.

Life happens in rooms. Life happens in waiting rooms, which show us that our body is already plunged into void(s) spaces that aim to be fulfilled. Waiting rooms are the entrance to an experience wishing to materialize carefully, attentively, obstinately the human desire of having our bodies grow 'new organs of perception',[138] to adopt Goethe's expression. And bodies, at the same time, move with inspiration, imagination and intuition towards what they need to discover. Waiting rooms are versatile places, which slide us into their layers of choice, as an exploratory game. All those ways of setting up waiting rooms, all those ways of deploying their nuances, all those ways of treating those bodies that came to the theatre today, with all sorts of (dis)positions. All those bodies that are more likely to understand that the gloom of theatre is what defines its start, initially ignoring what waiting rooms are warning us of; letting us know, making us understand that we won't go back the way we came.

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[138] Robins, Brent D. "New organs of perception: Goethean Science as Cultural Therapeutics". *Janus Head* 8.1 (2005): 113-126. Web. 13 Jan. 2012. <http://www.janushead.org/8-1/robbins.pdf>

Life in the Waiting Room: the expectancy of the researcher

There is a part of our lives that happens in waiting rooms. We dedicate part of our time to step from one to another. Research is always in-process and sometimes, in this process, we find ourselves in a waiting room. For that reason, it is hard for me to state when this research truly started. In the task of trying to compose an historical overview of it I found this photograph, which can be taken as the beginning. This self-portrait was taken on my arrival in the UK. I bought this blackboard to write, draw and map all the significant moments of the journey. I remember I took it as a way of saying to myself: I want to have a witness of the beginning of this adventure! The photograph also pictures the embodied element of this thesis; my body engaged in experiences that need to be transferred.

Me and the Blackboard (November 2010)

At that moment, I knew only a few things about my thesis. I wanted to analyze the creative processes of different theatre companies that worked to create audience-centred performances. I knew that *RB* was going to be the company from Barcelona, but I didn't know which the other two would be. At that point the questions that surrounded my research were related to the ideas of citizenship, participation and empowerment that still appear in the thesis and which followed some of the questions that I had approached in my MA dissertation, 'The educational dimension of theatre'[139]. However, my main concern was the methodology I would use.[140] I wanted to give a response to the companies' work by creating a holistic and accurate comprehension of them. I wanted to reply to their work in a comprehensive manner through which the reader could grasp what I might identify as the flux and atmosphere of their pieces, which means not taking a result-object approach but a process-embodied one. Due to my interests in creative processes, I decided that an ethnographical participatory approach, which can be associated with *practice as research*, would be the best way to respond to the ideas informing my topic. Through this, I believed I could find a methodological assemblage that would help me to do the work the way that I wanted. Baz Kershaw has clearly defined this idea:

> Thus *performance practice **as** research* more precisely defines itself as method and methodology in search of results across disciplines: a collection of *transdisciplinary* research "tools". Boundless specificity produces precise

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[139] Belvis Pons, Esther. 'The Educational Dimension of Theatre'. Universitat Autònoma de Barcelona, 2008. <http://ddd.uab.es/record/44624?ln=es>

[140] Part of these concerns emerged as well through my previous research experience. Prior to my thesis I had worked as a researcher in the field of education at the Autonomous University of Barcelona using a wide range of methods that included gathering quantitative and qualitative data. During these years I faced different methodological issues that are probably reflected in this project. For example questions such as: Is the dichotomy between quantitative and qualitative data hindering new possibilities in research? To what extent should the researcher's body be present in a research account and in which ways? How do we describe expertise and how do we perform it? Are the global standards in research shaping the way we create knowledge?

methodological opportunities generally and a plethora of insights, understandings, knowings relevant to a wide range of disciplines specifically.[141]

The need to use a *transdiciplinary* approach resulted from three different aspects. The first was my interest in using a comprehensive approach, which would lead to a systemic and yet constellated account due to a hybridisation of resources and methods. This epistemology resulted from the breakthrough of systems theory 'which seeks to understand the whole of the mechanism at work (system-oriented) instead of focusing exclusively on fragments and parts (object-oriented)'.[142] This interest has been already shown with the ANT as a primary framework supporting research based in the creation of constellations through which knowledge is performed.

The second aspect is the fact that this project aims to study companies that have different working, creative and cultural backgrounds as they are based in different countries which inevitably calls for adaptation of both the methods used to collect information and the contingent creative practices that the researcher has to develop in their fieldwork. The researcher has to be aware that the engagement in the practice, the consideration that she is going to get from it, and the relationships she is going to have with the companies are going to be different for each experience. For example, three different linguistic situations occurred in this research. In the case of *RB*, the researcher was based in the same city she was born and used her mother tongue to communicate with the members of the company. In the case of *SC*, the researcher communicated in English, which was the mother tongue of the members of this company. In that case, she had to make an effort to

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[141] Kershaw, Baz. "Performance Practice as Research: Perspective from a Small Island." *Mapping Landscapes for Performance as Research* eds Shannon Rose Riley and Lynette Hunter. Basingstoke and New York: Palgrave Macmillan, 2009. 3-13. Print. p.5.

[142] Doucet, Isabelle and Janssens, Nel. "Transdisciplinarity, the Hybridisation of Knowledge Production and Space-Related Research." *Transdisciplinary Knowledge Production in Architecture and Urbanism. Towards Hybrid Modes of Inquiry* eds Isabelle Douce and Nel Janssens. Berlin and Heidelberg: Springer, 2011. 1-14. Print. p.1.

understand linguistically, but also culturally, the events that were happening. And finally, in the case of *RP* – whose members had German as their mother tongue – both the researcher and the company were in a foreign place (Aberystwyth) with two languages (Welsh and English), and both used English to communicate, it being the one language that both knew well enough to communicate. Hence, both were obliged to try to decode the other's messages through the mediation of a linguistic culture which wasn't part of their native backgrounds. This is only one example of the set of factors that contaminate, and are part of, the research experience.

Thirdly, the *transdisciplinarity* of ANT (as epistemology and as method) also appears as a tool that enables the researcher to set up a dialogue with her own body in relation to ethical concerns. This is the reason why this narration approaches questions regarding the situations, decisions and feelings that are part of the researcher's body. In other words, it tries to explain what are the difficulties, challenges and possibilities of this body-specific research.

From a feminist perspective, different authors have noted that self-interrogation tries to evoke what appears obscure in the development of research:

> Coslett, Lury and Summerfield note that this might involve detailing what is usually hidden — for example, personal investments in a subject area, intellectual affiliations and their influence on the choice of research frameworks adopted— as well as an examination of the relationship between research and the private life of the researcher.[143]

These thinkers clearly exposed the use of autobiographical techniques as a way to argue the fallacy of objectivity. Thus, they argue that research is obviously produced by those who live it and that that should be unfolded as part of the process itself. Hence many feminist researchers try to include the body – including their own bodies – as a point of reference. The researcher's body is always present, whether acknowledged or noteither stated or refused in the production of knowledge.

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[143] Rendell, Jane. *Site-Writing: The Architecture of Art Criticism.* London: I B Tauris, 2008. Print. p.16.

Jane Rendell proposes the idea of 'position' through writing as a way to 'enhance criticism's spatial qualities'.[144] In this account, the idea of 'position' is also argued as a strategic concept that helps to perform the different layers of experience, as we will see throughout this text. Positions are the different strategies that the researcher uses and produces in their fieldwork, but also in the text, to perform different perspectives and registers. For example, this multiplicity is made explicit through the use of 'I', 'she', 'the researcher', 'the explorer', 'the traveler' and the 'body' to talk about the experience of the researcher. As Kristin Langellier claims, 'If narrative was at onetime the province of literary study, the personal narrative as a communication phenomenon crosses disciplinary boundaries everywhere and every which way'.[145] In that sense, this boundary phenomenon specifies the position from which the body makes its accounts. Personal narrative can be found through 'different traditional categorical pairs: between literary and social discourse, between written and oral models of communication, between public and private spheres of interaction, between ritual performance and incidental conversation, between fact and fiction'.[146] This multiplicity tries to perform the relationships and in-betweeness of the researcher's body with the research itself. The presence of a feminist perspective was a 'position' which I discovered in the later stages of this research. It is not that I was influenced beforehand by the theoretical legacy of these theorists and writers, but rather I came across them while I was seeking a theoretical perspective that would support the idea of 'position' as a layered way of accounting. In that sense, I don't consider this research as 'feminist', but it probably gathers the 'essence' of a feminine body. It also goes beyond this as I consider my body a constellation. My body as an entity holds an identity that is constantly modulated by the different positions it takes. In other words, I don't

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[144] Ibid.

[145] Langellier, Kristin M. "Personal Narratives: Perspectives on Theory and Research." *Text and Performance Quarterly* 9.4 (1989): 243-276. Print. p.243.

[146] Ibid.

consider this account 'purely' feminist because my feminine condition is constantly being renegotiated and defined and it is also described and influenced by other factors (personal, social, economic, etc). In other words, my body belongs also to other layers that form the constellation(s) that describe me.

This written artifact is an experiment to see how I can articulate these three theatrical events into something else that performs what noticeably cannot be reproduced exactly through writing (theatre). From this point of view, I find parallels with Jayne Wark when she writes:

> in reference to both feminist performance itself and to the writing of feminist criticism, the performative act or utterance is not a declaration of the certainty of a utopian feminist future but rather a process of rewriting and reimagining what one can barely glimpse, can only imagine, and cannot reproduce.[147]

This is clearly manifested in the difficulties of the researcher when she tries to produce accounts of past events, which is a problem that affects all practice as research. Working with that limitation (or should I say opportunity) is something that researchers have to deal with. Thus, in summary we can say *transdisciplinarity* is performed through three main elements: 'the integration of discipline and profession (theory and practice) in knowledge production, the ethical dimension, and the importance of experimental, designerly modes of inquiry'.[148]

The way *transdisciplinarity* is enacted in this research has been explained in the introductory chapter. It is based on three conditions: nomadism, net-gaming and transduction. These conditions have been the main agency (as they trigger the strategies to achieve a transdiciplinary approach) in the elaboration of this work. These are specific elements that belong to this research and that make concrete the

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[147] Wark, Jane. *Radical Gestures. Feminism and Performance Art in North America.* Montreal, Kingston and London: McGill-Queen's University Press, 2006. Print. p.86
[148] Doucet, *Transdisciplinarity*, p. 2

generic PaR (practice-as-research) approach of Robin Nelson (2006).[149] The model is based in a triadic and dynamic set of interrelationships that includes as main elements: the practitioner knowledge, critical knowledge and the conceptual framework of the research (see diagram below). From my point of view, this model is only a starting point for research that should be specified and materialized with another set of concepts, tools, and performances. And this is exactly from where my conditions emerge. Although I didn't take Nelson's proposal as starting point I do consider it is a useful diagram to develop a PaR project.

This text unfolds its development through an unconventional structure that also aims to meet these conditions. In order to do this, I have framed myself in the writing through the use of metaphors. Metaphors help to position different realities in contact with each other: the three companies' work and their context, my position as a researcher, and the in-between elements. Metaphors perform *transdisciplinarity* that often evokes what Baz Kershaw calls 'the paradoxology of performance', which argues that 'paradox could be an *a priori* characteristic of performance studies'.[150] Metaphors generate atmospherical constellations that elucidate the paradoxes encountered.

The main metaphor that informs this text is the idea of 'the journey'. I have been thrown into a world to explore events in such a way that I couldn't know where they would drive me and, being in there (in the fieldwork, in the process of research), I couldn't avoid being present. I have committed myself to the explorer's buzz:

> The notion that a researcher acts, or participates, in the research is
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> consolidated by further considering issues to do with epistemology and

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[149] Nelson, Robin. "Practice-as-research and the Problem of Knowledge." *Performance Research* 11.4 (2011): 105-116. Print. Also in Allegue Fuschini, Ludivine, Simon Jones and Baz Kershaw, eds. *Practice-as-Research: In Performance and Screen.* Basingstoke; New York: Palgrave Macmillan, 2009. Print.
[150] Kershaw, Baz. "Peformance Studies and Po-chang's Ox: Steps to a Paradoxology of Peformance." *New Theatre Quarterly* 22.1 (2006): 30-53. Print. p.31. It is also appears (shorter version) in Baz Kershaw's *Theatre Ecology*. Cambridge: Cambridge University Press, 2007.

ontology. We are always already in the situation of having to act. That is, we are 'thrown' into our context, and cannot avoid acting. By involvement in research, we do not conduct research then act on it.[151]

PRACTITIONER KNOWLEDGE
Tacit knowledge
Embodied knowledge
Phenomenological experience
Know-How

DYNAMIC MODEL
MIXED MODE RESEARCH
MIXED MODE PRACTICES
THEORETICAL PRACTICES

CRITICAL REFLECTION
Practitioner action research
Explicit knowledge
Location in a linage
Audience research

CONCEPTUAL FRAMEWORK
Traditional theoretical knowledge
Cognitive -academic knowledge
Spectator Studies
Know that

Robin Nelson's practice as research model (2011)

It is in this sense that I have pursued a journey with unpredictable stops, during which my actions became a responding performance that was constituted through three processes. The first one takes place in the field. There she collects information; she writes notes, she records herself talking about the experience, she takes pictures and makes short videos. All these tasks vary from experience to experience due to the commitments she has made to each company. With each one she performs a different set of tasks; tasks related to research (looking for videos, bibliography, images), to creativity (bringing content to the pieces and exploring

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[151] McClintock, David et al. "Metaphors for Reflection on Research Practice: Researching *with* People." *Journal of Environmental Planning and Management* 45.6 (2003): 715-731. Print. p.719.

new dramaturgical applications for the technologies used in the shows), to observation (giving feedback), to production (coordinating volunteers, looking for materials, supporting non-actors). So, the records she obtains are of different kinds depending on the tasks she has to develop.

The second set of responding performances takes place in this text. Here she has to find a structure, a framework and registers to convey her concerns and the knowledge she has gained on the journey. She needs to find a way to broadcast all the nuances that form the experience according to her ethical and ecological principles.

Thirdly, there are the responding performances that put her under considerable strain. They are the ones that expose the different positions that trigger this performative narrative. In other words, they are the happenings of the in-between; between the fieldwork and the text. This is where the researcher has to find an unnatural position to broadcast the paradoxes she finds along the way. She calls these responding actions *micro-method-performances*, writing as follows:

> Broadcasting memory is a choreographic exercise as it plays between different existential layers. In the practice of research, caring about memory is based on the construction of all sorts of future mementoes. Those are made by the textures of the different supports that we use to document or register practice. They are the log–book of the researcher. In the fragilities, stumbles and disorientations that any process of research entails, we trust them as the links of the chain that will show us the path towards the past, towards experience and towards our body there in it. They are a collection of captured moments which give us an image of the past to return an image in the present from where we try to start the narrative(s) of one specific process, period or event. We often expect that our records will perform as a *camera lucida*, giving us a free pass to decode not only our movements but also the movements of others, as if all those remembrances could concatenate an explicit and clear sequence

towards the past. Far from that, as in the attempts to reconnect with all previous times through these mementoes we realize that they have become vacuous or detached, as if they were the archeological vestiges of a past which doesn't belong to us. I don't mean they are useless or that the act of documenting is a waste of time rather that it's the other way round; the mementoes stress that in order to communicate we need an unnatural position to start with. This unnatural position materializes in the practicalities of writing as it is the strategy that the body comes across to challenge the emerging tensions of accounting.[152]

The micro-method-performances perform the search of this unnatural position and they are often found through her mementoes. They have been registered unconsciously and they have emerged – hopefully meaningfully – in the anxiety of an answer. They are materialized through different supports (images, videos, notes, etc.) and they express the paradoxes that the researcher's body has been dragged into. They often have an autobiographical component, as they intend to perform the in-between of two things that don't fully belong to her: the creative work of the companies and the text (in which the other participants are also present).

I started this section talking about a photograph I took to enable me to talk about the expectations of the researcher. This picture shows the waiting room of the researcher (the first expectations regarding a project) just as the waiting rooms of the companies' shows express the possibilities of what is coming next. Each micro-method-performance that appears in this text is also based on a metaphor. A metaphor that performs, reflecting a net-worked relationship between the

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[152] This extract is part of an article entitled "Micro-Method-Performances: Finding an Unnatural Position in Post-Hoc Dramaturgy" developed after attending a Symposium organized by BAD co. at the Museum of Contemporary Arts (Zagreb, 2010) for the 10th anniversary of the company. BAD co. is a Croatian dance company that works also actively in the production of theoretical and research materials. Different artists, writers and thinkers were invited to participate. The article belongs to a series of contributions called 'WHATEVER #3 POST-HOC DRAMATURGY: reflections on poetics of presentation and circulation in performing arts'. p.1.
<http://bezimeni.files.wordpress.com/2011/10/2_whatever3_belvis_pons.pdf>

companies' pieces and the positions of the researcher's body, a constellated understanding. This metaphorical constellation tries to bring a transparent account of what cannot be performed again. This is an account of a path that cannot be walked because it doesn't exist anymore. This is the paradox from which I start.

Chapter 2: The lifetime of an iceberg

The lifetime of an iceberg

'We'd rather have the iceberg than the ship

although it meant the end of the travel.'

Elisabeth Bishop (1935)

The day when that large piece of ice broke off from the glacier a life started. A life made itself present in the sea. Life always starts through a process of detachment. Life is a countdown, the beginning of which is pencilled on a calendar. Even icebergs have dates of birth. And that one took the determination of *being. Being* is a courageous state, because it implies readiness for the forthcoming. An iceberg's life is floating, is nomadic and is meltable. That iceberg knew that, in life, determination is also conditioned by other elements such as: the weather, ships, scientific experiments, animals etc. So its life would also be modelled by all the relational situations it is exposed to. These would be marked by a concrete interval of time. This chronological conception of time didn't generate much interest in it; the iceberg cared more about the flow while it glided across the waves of different seas. It didn't pay attention to the length of the journey but about how it was constantly shaping its figure. Sometimes, under a sullen sky, it could foresee an upcoming storm that might pull a part of it off. But at some other times, in the middle of the vast ocean, it would encounter the gazes of amazed sailors. It would pick up these

moments to build its own story because those experiences were timeless; they developed in a *kairos*.[153]

Icebergs also have a deceptive appearance: they hide more than they show. So when you come across them you discover more than you expected. Its body extends under the water as if trying to reach the seabed, as if it is trying to grow roots. In this underworld other encounters take place, other interactions that also affect the iceberg's life. Its life is full of happenings that often take place simultaneously. The driven iceberg, which didn't have a memory of its own, knew that the best way to leave a track of its own story was to create a great impact on the others, to participate actively in the seascapes it was crossing because of its lack of memory. Once melted, others would be able to say things about it. The iceberg thought that its life was strange, or more, that nature was strange; while the majority of beings tend to grow during their lifetime, it was meant to become smaller and smaller until its disappearance. Thus, when it got close to the end, instead of feeling sad it thought about how amazing it was to be melted, reaching bodies and places it could never have touched as ice. It was glad to think that, imperceptibly, its body was part of the environment without being something concrete; intangible but still *being* there.

Theatre is a social iceberg. At the beginning, when a new piece is emerging, it is just something attached to the ideas and history of a company. It has no constitution as an entity; it is there, but it isn't born yet. It is part of the imaginary of the group that works on it. This theatrical iceberg only appears when exposed, when thrown into the sea of possible audiences. The opening of a show is a celebration of a birth. That day becomes so important because one can finally depict the qualities of the show, as scientists can describe the characteristics of the iceberg. Once the piece is premiered, one can start to make predictions about the journey and the duration of its presence in relation to its success in the media, its impact on the

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audience and its cutting-edge nature in the field and in the company's history. From this perspective, one can start guessing about the lifetime of the show in the theatrical scene. But from the perspective of the iceberg, what appears as relevant in this account is to question the nature of the specific journey that takes place in the duration of the pieces; the one that shows up in the liminal[154] time of theatre. The experience becomes meaningful because time is used in a specific way to make something meaningful of the performance; an interval of time passes as well as a *kairos*. The members of the companies and the members of the audience engage their bodies in this specific ephemeral lifetime that will melt, that will disappear after making itself present in the environment. The performances resonate in the spaces and bodies they come across; they are still there, although not fully once the show is over.

As in the story of the iceberg, the shows in this project reveal a way to travel, a way to interact and a way to become *water* in the social fabric. This research follows some of the interests expressed by Shannon Jackson:

> I am most interested in social practices that provoke reflection on the non-autonomy of human beings, projects that imagine agency not only as systemic disruption but also as systemic relation. Through social art projects that provoke a reflection on the opportunity and inconvenience of our enmeshment in systems of labour, ecology, able-bodiedness, social welfare, public infrastructure, kinship and more, expanded artworks might induce a kind of 'infrastructural avowal,' that is, an acknowledgement of the interdependent systems of support.[155]

Some of the elements she mentions will appear in this text but, regarding the conception of time, the first disruption that those works enact is the use of timeless effects as they perform a change of state in the engaged bodies that can, of course, also be regarded as temporary. Hence, the question of time it is not only approached

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[154] See p. 10.
[155] Jackson, Shannon. "Working Publics."*Performance Research*, 16.2 (2011): 8-13. Print. p.10.

'as the time taken for forms to come into being and pass away (a premodern Aristotelian notion) or as the neutral abstract "container" within which changes occur (modern Cartesian time)'.[156] Thus Claire Colebrook explains how contemporary theorists such as Luhmann or Agamben, following Humberto Maturana and Francisco Varela, have considered life from the point of view of the reproductive and self-productive organism, trying to emphasize the political elements behind systems and systemic interaction. Considering the contributions of these thinkers but considering at the same time the philosophical discourses of eco-feminism, specifically the ideas of Karen Warren (2000), Colebrook proposes a conception of sexual time where sexuality is taken in its non-organic and truly sexual sense:

> Such a time might be engendered, opened from all the modes of life (organic and non-organic) that produce distinct and interconnected rhythms, but would not be *gendered*, could not be figured within the norms of man or his others. Time is essentially sexual, and sexuality is essentially temporal. Yet these two intertwined essences subvert and preclude any proper thought or thought of propriety.[157]

Time seems hybrid, also responding to the subjectivities involved in the lived experience of time. Time is a multilayered category that performs between the bodies and within the bodies. This means that, happening in different sites at the same time, its significance and usage can be understood when performed. Most of the elements that appear in this text appear as ungraspable; here the iceberg's metaphor again helps us to unfold its significance in the shows.

> Metaphor remains a figure of speech, which transfers a normal signification to another object with which that signification is not ordinarily associated. Instead of aiming at an aesthetic effect like the poet, the philosopher uses metaphors to

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[156] Colebrook, Claire. "Difference, Time and Organic Extintion." *Sex, Gender and Time in Fiction and Culture* eds Ben Davies and Jana Funke. Basingstoke and New York: Palgrave Macmillan, 2011. University of Warwick Library. Web. 7 Feb. 2012. p.195.
[157] Ibid., p.197.

exceed the possibilities of normal language in order to grasp a nameless object.

Such objects are common in phenomenological research.[158]

In terms of this con/text, both kinds of metaphor are triggered to transduce either in order to give comprehension to the nameless object (time) or to evoke the specific poetical cosmos that is created by the companies, through them also providing a timeless approach to the events.

The iceberg also evokes the idea of a memory that appears and is constructed in time through the interactions between bodies. The iceberg keeps its presence thanks to its encounters. The bodies involved become part of a memory; a source for storytelling. The events travel beyond the experience of those involved; memory is still latent. From this perspective the idea of a lifetime also appears intermittent, diffused and constellated. Theatre and storytelling have a close and interactive relationship[159] and the latter is currently questioned as a contemporary performing art.[160] In the case of the three companies, memory seems a significant agency in the productions that are exposed here. This happens either through an active construction of a memory or the account of it. This characteristic is reinforced by the fact that technologies allow other sorts of presences, and consequently other sorts of interactions, such as virtual real-time interaction. Susan Melrose explains that, despite the interest that the introduction of technologies has brought to the conception of time in theatre and performance practice, the fact is that the notion of virtual time remains relatively untheorized. 'The body, *in the event*, is theatrical: it is understood to be multi-dimensional, and it consistently signals, in performance-disciplinary terms, 'more than' can be seen. Engaging with this 'more than' is, once again, a matter of judgement, of measure; and judgement tends to operate

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[158] Mayzaud, Ives. "The metaphor of the Stream: Critical Approaches." *New Contributions to Husserlian phenomenology of time* eds Dieter Lomarch and Ichiro Yamaguchi. Dordrecht and London: Springer, 2010. 137-151. University of Warwick Library. Web. 7 Feb. 2012. p.137.

[159] Wilson, Michael. *Storytelling and Theatre: contemporary storytellers and their art*. Basingstoke & New York: Palgrave Macmillan, 2006. Print.

[160] See Special Issue "Storytelling as a Contemporary Performing Art". Eds Hannah Blevins and Joseph Daniel. *Interdisciplinary Journal of Storytelling Studies* 4.2 (2008). Print.

contrastively, in time.'[161] Thus, the pieces perform different temporalities that lead to different affects and effects in the bodies engaged. In this sense, she questions the possibilities of overcoming the traditional conception of time:

> Now, we might need to leave it to expert spectators to signal whether or not the performance event – including durational performance – can seem to have 'unhinge[d] time', *even while an older and more stablised time continues to condition its being as performance event.* My 'own sense' (and I use the term advisedly) is that in certain events spectators may seem on occasion to be caught up at the interface between times *sensed*, times *intuited*, times *measured*, and times *recalled.*[162]

These reflections seem to indicate that the possibilities of time are embedded in the actions and in the bodies. How time is constituted and inhabited as a primary condition in the happening reveals the particularities of each experience; as well as how each theatre-iceberg is driven by different ocean currents.

'**Outdoors**'

The iceberg of 'Outdoor' begins to melt when the participants (audience)[163] start their journey through the streets of Aberystwyth. Remember that the members of the audience are in a local pub with their headphones on. The voice coming from the iPod, after introducing himself or herself, announces that they are going to leave the pub to pursue their walk. Each participant has a different route and a different voice talking to them. Once they are outside the pub they follow different directions, already being part of the show. The beginning takes places simultaneously as all the iPods are started via remote control. This precise beginning indicates from the start the importance of chronological time in the engine of the show. Structurally each

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[161] Melrose, Susan. "Bodies without bodies". *Performance and Technology: Practices of Virtual Embodiment and Interactivity* eds Susan Broadhurst and Josephine Machon. Bakingstoke and New York: Palgrave Macmillan, 2011. 1-17. University of Warwick Library. Web. 7 Feb. 2012. p.6.
[162] Ibid.
[163] In the case of 'Outdoors', the audience are often called audience-participants/participants in the text, as the company used this term during the creative process.

participating-audience member is driven by 6 different stories. Thus, they are going to be introduced to 6 members of the choir. Altogether, there are 13 different stories recorded, each one belonging to one choir member, that have been edited in different ways to create the different routes. It is likely that each participant has at least 3 of these stories in common with another audience member. This means that in different sections of the show, they are going to walk the same path. It is important to note that two participants are never following the same voice (i.e. the same bit of route) at the same time, which means that the dialogical element between the device and each audience member is never broken. The experience is individualized throughout. The stories are concatenated through the sound of the choir humming. This repetition clearly marks when one story is finishing and another is starting. The technical process used to achieve this coordinated performative body is explained in chapter 4, 'The maze craves for puzzling bodies'[164].

In the duration of 'Outdoors' different kinds of time are experienced. To start with, each audience-participant will have a different version of the show that has, obviously, a different rhythm as the sections are concatenated in a different way. But, besides the specificities of each recording, all of them include the intersection of different temporalities. There is the present time, a walking time in which the participant follows the route driven by the iPod's video. This time has the quality of the present but is also paced by the past, as its flow is determined by the moment when the recording was made. This intersection can be clearly perceived by the audience as participants throughout the show. The shooting for the video was done on a Saturday, the busiest day in Aberystwyth as many people from the surrounding area come to town. 'Outdoors' was programmed to take place one day per week, specifically on Tuesday evenings, which is also the choir's rehearsal day. When it

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[164] See p. 133.

was premiered, it was still winter and the streets were quite lonely in the evening and it was already dark. Thus, the contrast between daytime on a Saturday and the evening on a weekday illustrates the visible differences of the town's landscape at different times. For each audience member, this element created specific sensations. For instance, while the audience-participant sees, in the video, a vivid image of the main street full of noises and people, they are walking at a time when the streets are quiet and the shops are already closed. At the seafront location they can actually see the horizon in the video, the ships and people walking in the promenade, and the seagulls and starlings. However, while standing there at night, they perceive more the sound of the waves, the sea breeze and the lights coming from the amusement arcade on the Pier. In the University hall the audience-participants observe in the recording the students having coffee and talking in small groups while actually he/she is in an empty space where there is no one but the guard walking up and down. All the activity has ceased. All these elements explore different timings that not only belong to the narrative of the show but are also embodied through the actual action of walking.

Another element that introduces a relationship between time(s) is the set of stories that the members of the choir recount. Each member explains things about their life and about the choir. Their memories emerge as the audience-participant is immersed in events placed in different spheres of experience. All these different narratives evoke relationships between the choir, the town and what is beyond. The audience participants are engaged in multiple instants that belong to different lifetimes. For instance, in her account, Martha[165] evokes moments about her past as a young nonconformist hippie. She recounts a birthday spent in a café that is now closed and how the owner was in love with her. She explains what living in a caravan and having a nomadic life used to be like. Jessie explains her interest in the

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[165] The names used for the members of the choir are not the real ones.

tarot and mysticism and how her life is marked by difficult relationships with the ones she loves. Dennis explains things about his life in the United States during the 60s and the effervescence that the country was living through in that period. The accounts place the participants in a fragmented sense of history while they experience parts of the choir members' lives.

'Outdoors' is not a show that engages with time only in relation to the past. On the contrary, it is set up as a walk that clearly goes somewhere. In this sense, the sensation of a specific aim is intensified by the fact that the audience-participants are walking. There is also a connection with future moments that are directly driven by this wandering. The sense of achievement of a future collective goal is shared in the brief encounters that participants have during their walks; the route were designed to have them meeting in pairs or small groups. In general, during these encounters a short exchange of words takes place. This verbal exchange doesn't happen between the audience-participants but between the voices coming from the iPods. The audience-participants can see, in their iPods, the members of the choir talking, while they are standing in front of the other participants. Thus, a sense of complicity between the participants is created. At the same time, these small interruptions of the isolated experience (each participant with his/her iPod) increase the feeling of purpose; we are here, walking towards there (a there which is, as yet, unknown). We are walking towards a specific future.

Stefan Kaegi, one of the members of the *RP* collective says that 'walking and thinking work well together'. It is clear that walking triggers certain sensations that have been widely explored in the recent years through the format of audiowalks, which generally evoke fictionalized narratives. Beyond simply focusing on that idea, *RP* aims to find a strategy to generate a mobile documentary experience in which the participants– both audience and choir – are engaged in specific realities. Thus, 'Outdoors' calls to mind one of Julio Cortázar's celebrated phrases: 'We walked

without looking for each other, but knowing we were walking to find each other'.[166] The recordings appear as a way to find the other; they are the way to get to know the other. Strangers become, for a while, less and less like strangers while walking. At the same time, the experience, while lived, is also generating a memory in the participants' bodies. The show generates, through its liminal time, a remembrance.

The artist Luis Carlos Sotelo has explored this connection between walking and memory in his work *Hacer memoria al andar (Making Memory While Walking)*. In that work he proposed an interesting framework which can help to explain the relevance of walking in *RP*'s 'Outdoors'. He conceives *Making Memory While Walking* as a group walk to be undertaken in collaboration with a number of Indigenous and non-Indigenous participants in a particularly evocative rural area near Bogotá. Sotelo explains:

> The idea was to walk with them for an entire day (in daylight only) where
> Indigenous Peoples had once lived and been forced to be slaves, where there is
> a material trace of the colonial history upon which to walk and where we would
> be able to get in direct contact with something of present shared concern – the
> environment.[167]

Rather than being confused with the postcolonial discourse that can be found in the project, *Making Memory While Walking* reflects upon identity and environments taking into account spatio-temporal terms through words and physical actions, i.e. the specific conversations and actions that happen during the group walk (e.g. jokes, anecdotes, etc). Through its actions and temporalities, 'Outdoors' also triggers a memory that is created while travelling through memories. It leads to reflections about the meaning of group (the choir), the relationships with the immediate environment and the town as a place to be rediscovered. In other

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[166] Own translation, from the original: 'Andábamos sin buscarnos pero sabiendo que andábamos para encontrarnos' (15). Cortázar, Julio. *Rayuela*. Mexico: HispanoAmericana, 1977. Print.
[167] Sotelo, Luis Carlos. "Looking backwards to walk forward: Walking, collective memory and the site of intercultural in site-specific performance."*Performance Research,* 15.4 (2010): 59-69.Print. p.60.

words, it gives a specific position to the participant to experiment with the town and consider their relation with the place, and probably with his or her own memories. Sotelo proposes to call this performance practice 'participation cartography':

> *Hacer Memoria al Andar* illustrates a type of practice that I have termed 'participation cartography', which enables participants to position themselves and to position others in relation to a given and shared performance space. (...) A group walking performance enables participants to produce spatial auto- biographical narratives by which they position the self and others. Further, it enables participants to acknowledge the environment as an integral, necessary and participating element of their intercultural dialogues.[168]

This idea of 'participatory cartography' obviously references the idea of mapping, of marking the site architecturally, but also facilitates a subjective activity that is generative. What happens is that the body changes through the experience but so does the space in which one walks. There is a mutual exchange via the dialogue that takes place while walking. To explore how this dialogical element negotiates its path between temporalities, Sotelo takes the idea of Harré and Scolum's *Positioning Theory*: 'Positioning Theory is the study of the nature, formation, influence and ways of change of local systems of rights and duties as shared assumptions about them influence small scale interactions'.[169] The theory is based on the idea that the 'convention of speech and action are labile, contestable and ephemeral'.[170] It brings a new approach to the reading and understanding of human dynamics within a social constructivist paradigm, and appears to replace the older framework of Role Theory. 'Positioning theory, attends to the problems inherent in the theatrical metaphor of "role" by working the much more dynamic metaphor of "position". Already, the spatial dimension of the term suggests its

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[168] Ibid.
[169] Harré, Rom. "Positioning Theory." (2004). Web. 08. Nov. 2011. p.5.
<http://www.massey.ac.nz/~alock/virtual/**positioning**.doc>
[170] Ibid.

flexibility: one's position in space is ever-changing, even if only by degrees'.[171] This theory helps us to understand social interaction more dynamically and, of course, the elements that have already been discussed here: how temporalities are engendered through specific positions. Positions allude to continuous possibilities and evoke the fluidity of the performative body.

The iceberg is continuously changing position, is always travelling and that is the reason why its body is shaped by its encounters. Being touched by other bodies is the way in which memories are built and its own identity is negotiated. 'Outdoors' allows the audience-participants to meet others on a walk during which different temporalities trigger a net of presences that expand beyond the piece. Noting this effect, it is interesting to observe how this machinic and precise system has been created to generate these coordinated routes and encounters, but at the same time provides several possibilities for other temporalities. Time is structured but is also lived, sensed, evoked and reconstructed. Bodies also call for a future. The iceberg knew that to make its presence last after melting, it was important to create a significant impact on the others. It believed in the possibility of storytelling as a sort of form of documentation; an intangible document that also travels from body to body. *RP* was also interested in achieving room in the future through this project, beyond the possible effects that it could have on the audience-participants. 'Imagine watching these recordings of 'Outdoors' in 30 years', Stefan Kaegi used to say during the rehearsals. So they openly stated the value of the work not just as a theatrical piece but as a potential documentary. Thus, the digital documents that emanate directly from the performances turn out to be vestiges of it. There is a sphere in which theatre and archaeology encounter each other even through digital mementoes.

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[171] Luberda, James. "Unassuming Positions: Middlemarch, its Critics, and Positioning Theory". Web. 08 Nov. 2011. <http://sp.uconn.edu/~jbl00001/positioning/luberda_positioning.pdf >

> Here archaeology and performance are jointly active in mobilizing the past, in making creative use of its various fragments in forging cultural memory out of varied interests and remains, in developing cultural ecologies (relating different fields of social and personal experience in the context of varied and contradictory interests) and in their joint address to particular sites and themes, a significant resource in constructing and energising contemporary identities, personal, communal and regional.[172]

Angela Piccini has explored the production of *littering* in creative practices, stating that 'the ways in which live creative practices produce media traces that are fractured across screens and networks...produce new spatial relations between live events and their records'.[173] For instance, in the case of 'Outdoors', the main elements of the production, the thirteen recordings of the performance showing the streets of Aberystwyth, become not only a memento of the show itself, but also a document that captures the people, the architecture, the daily life of the town during the winter of 2011. The different accounts express a version of a choir, a version of Aberystwyth and a version of life in that context. The show returns a site-specific image of the times. *RP*'s work has been often described as 'documentary theatre' and they have also been called the 'experts of the everyday' as claimed in *Rimini Protokoll: Experts of the Everday* (2008)[174]. Relating to this, Gerald Siegmund clearly explains:

> The status of the theatre as a special place with its own rules makes Rimini Protokoll's specific memory work possible. Their form of remembrance safeguards things that are in danger of being forgotten because society

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172 Pearson, Mike and Michael Shanks. *Theatre/Archeology*. London and New York: Routledge, 2001. Print. p.131.
173 Piccini, Angela. "Locating Grid Technologies: Performativity, Place, Space: Challenging the Institutionalized Spaces of e-Science". *Digital Humanities Quarterly*, 3:4 (2009). Web. 23. Dec. 2011. par.3.
< http://www.digitalhumanities.org/dhq/vol/3/4/000076/000076.html>
174 Ibid.

commonly considers them unspectacular, not effective in media terms or unworthy of being remembered.[175]

'Outdoors' intends to construct a mobile experience that also becomes a particular sort of *documentary* which emerges from the game of the theatrical. This game is characterized by the undetermined nature of the accounts that are most likely compounds of real and fiction events. Past memories are always dyed by a certain dose of fiction, and the stories of the members of the choir aren't an exception. The *RP* collective doesn't show a special interest in verifying facts, rather they are interested in the quality of the accounts. The *RP* collects information about the members of the choir through interviews and informal meetings. The interviews were mostly conducted while walking around Aberystwyth. Helgard Haug explained to me that, in general, people tend to be more relaxed when walking. At the same time, while walking it was easier to establish a more open atmosphere as tension could be released by talking about other elements (weather, buildings, landscapes, etc.) or by bumping into acquaintances. The material they have, i.e. the accounts given by the choir, goes through a selective process. Firstly, they exclude the expected, trying to identify the elements that make the narration, as memory, a singular one. That means that *RP* is looking for the exceptional particularities of this choir. All those attributions that we give to local non-professional choirs need to be revoked, either by giving a more concrete account or by dismantling preconceptions. This was particularly interesting in the context of Wales where there is a strong tradition of choirs, as the locals explained to me. For instance, it emerged clearly that, for the *Heartsong Choir*, meeting to sing was an excuse to share other sensible material; it is a healing space. To get closer to the choir, the *RP* collective attended a rehearsal.[176] Stefan, Daniel and Helgard (*RP*) participated actively as if they were members of the choir, despite their musical inequalities. This was an interesting

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[175] Ibid., p.190.

[176] I attended this rehearsal with them. I participated actively as well by singing with the members of the *Heartsong Choir*.

experience as one realizes that they, the *RP* collective, engage their bodies in the creative process to produce materials of the sensible they need to obtain.

Memory then becomes layered: on the one hand the show produces a document, a register, a track of a specific group of people, on the other the piece itself performs memories at different levels, as explained previously. It is difficult to analyze the effect of these temporalities as the experience is conditioned by many factors. First of all it is individualized, so each route generates different sensations. Secondly, the outdoor conditions can vary depending on the weather and on the light, both of which change with the seasons. Thirdly, being a site-specific project, the relationship that each audience-participant has with the place conditions his or her embodiment of the walk. For that reason I guess that time in 'Outdoors' is capable of performing, through an organized chronological system, the multiple qualities it has. In other words, through the apparatus it is possible to find strategies to also depict dissident temporalities.

'Tuning Out With Radio Z'

While *RP* creates 'Outdoors' through memories of others, *SC* proposes a show that has no memory. This is of course due to the fact that the piece is fully improvised, so there is no previous material for it to strictly follow; to be precise, it is a long-duration improvisation (3 hours). James Yarker, artistic director of *SC*, wrote a few notes for the show's programme, indicating why the company had chosen this option:

> Improvisation is a technique we use regularly in private to test out ideas and generate material for new shows. Over the years I have been privileged to sit as solitary witness to many, many hours of improvisation. These improvisations are always experimental and, as with all experiments, sometimes they succeed and sometimes they don't. Usually you learn something, and occasionally you witness a transcendental moment when something sparks and a breathtaking,

illuminating theatrical phenomenon occurs. Unfortunately, it is always more difficult to capture these moments and repeat them in a show than it is to create them in the first place. Often I have wished there was an audience in the rehearsal room to share this excitement with. Now, we have made the improvisation the show.[177]

The duration is long because the company wants these 'magic moments' to take place. But, as Yarker claims, it also had to do with getting rid of conventional rhythms. As introduced in the chapter on 'waiting rooms', the experimentation with temporalities is enacted from the very start of the show; the suspended beginning immediately announces that there is experimentation relating to time. Remember that the members of the audience can walk freely in and out of the theatre while the performance lasts. Because of this, every time someone arrives at, or returns to, the show, there is something starting for him/her and possibly any others there. The start becomes suspended, as it possibly happens more than once, at a different moment for every person. In other words, there is a stated time for the start of the (radio) program/show, *and* the live show may start at different times *per se* as the first individuals/groups arrive, *and* this implies (as audience members may not think of it in this way) that it has different starting points for people separately. The start time is 'suspended', not by being delayed as with *RB*, but by being made multiple and therefore ambivalent.

The temporalities are also conditioned by the fact that each day there is a different theme through which the improvisation evolves. For instance, some of themes were: lost, flood, shooting, escape, cure, revolution, electricity, sea, flight and paranoia. Each theme implies certain synergies that condition the flow of the show during performances, creating quite diverse rhythms. To clarify this, it is necessary to introduce how temporalities are enacted. Returning to the 'icy' metaphor, the aim

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[177] Stan's Cafe website. Web. 09 Feb. 2012. <http://www.stanscafe.co.uk/project-tuning-out.html>

is to question how the journey is also conditioned by attributes that the iceberg naturally has: stunning, surprising, mobile, changeable, ephemeral.

There is also a virtual space that functions interactively with the show. *SC* set up a website for the show. In this website, which works as a chatroom, theatre-goers and radio listeners can feed into the show. They can deliver comments, suggestions and ideas, or send videos or images. Contributions can be sent from mobile phones, smartphones and computers. On stage, there is a big screen that alternately shows those contributions: texts, images, videos. The screen is often also projected in the chat room so people on-line can directly see the activity on it. At the same time James Yarker and the production team also feed the programme through the website.

In general, the director (Yarker) sends suggestions and inputs to the performers so they have more material to improvise with. Diego de la Vega[178] and I also contributed to this task. The virtual space, however, is primarily created to provide a place where the audience can interact with the show. All contributions can be seen by the performers on the computers they have on the table from which they broadcast the show. The performers openly choose which contributions they are going to read and comment on. It is important to clarify that this virtual relationship with the audience also happens in the other direction; the performers ask questions of, or offer impressions to, the audience (through live broadcast), or encourage them to dedicate a song. Requests can be related to the main theme or to other daily topics. For instance, here is a transcript of an excerpt from the show, performed by Craig Stephens, that shows the interaction between the audience and the show:

> Yvonne is celebrating her b...birthday with her friends from work. Have a great
> night! Sue is 24 today, happy birthday! Roger is 31 tomorrow. Have a great last
> day being 30 Roger. Molly is one today, but she doesn't know it but she will do

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[178] Diego de la Vega Wood was doing an internship with SC as part of the MAIPR (Master in International Performance Research) at Warwick University.

one day. Malcolm was 28 yesterday but he is still partying. That's good to hear

Malcolm, you keep it going! Amy wants to know when your birthdays are, so

she can send you a card. That's very kind Amy, you can let us know here at

Radio Z. when your birthday is. We'll let Amy know. When is your birthday?

Today we especially want to know. Bob, he wants to know when Steven

Wonder was born. Wonderful! Bob we will find out for you, that's out job at

radioZ@co.uk. It's our job to find out the answers to the questions in your

head.[179]

The flow of the virtual space is connected to an expanded group of bodies;

bodies that are not only located in the theatre but also in other places, all connected

to the frequency of Radio Z. Leslie Hill points out that these kinds of performance

often have the quality of 'placelessness'.

> Notions of 'placelessness' in performance sometimes relate to the use of new
>
> technologies by artists to make works that can be accessed in real time from a
>
> variety of different locations, opening up the work to remote audiences (if they
>
> have the necessary receivers).[180]

This concept of 'placelessness' refers directly to the idea of multiple times as it

stresses the presence of bodies moving in different environments that are, in turn,

differently engaged with the present. In the show, the nature of virtual time is highly

conditioned by its associated participation by various audiences. There are hectic

moments when the show is receiving contributions constantly, as if the distributed

bodies felt the need to state their awareness of being present, as if they had the need

to communicate, as if some had the need to let the performers know 'we are here,

you are not alone'. Time in these moments seems accelerated by the constant

presence of new bodies in the space. There are other moments when the virtual

space seems abandoned, as if the show had lost connection with it. Here time seems

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[179] This is a transcript of the show. I did an audio recording of the show the opening night (13 May 2010). The theme was 'lost'.

[180] Hill, Leslie. "(Dis)Placing the Senses." *Performance and Place* eds Leslie Hill and Helen Paris. Basingstoke and New York: Palgrave Macmillan, 2006. Print. p.48.

slowed down, even suspended. The perception of time through the level of participation also affects the show. The actions of the performers and the mood of the show change due to the level of interactivity. Thus, it becomes interesting to analyze the actions that the performers carried out in moments of high and low participation in the virtual space, and relate this to the number of audience members sitting in the rows of the theatre. As mentioned above, the atmosphere is modified by the contributions. Considering the theme, there is the possibility to observe how the audience gives it possible interpretations and nuances. For instance, for 'lost' I annotated: getting lost, being lost, to lose something, the loss of someone, to lose a game. All these multiple layers that are being described trigger the qualities of the lifetime of the piece that evokes the Deleuzian concept of 'the body without organs'. Deleuze and Guattari emphasize that the nature of the 'body without organs' is dynamic, experimental and practical; it is based on an endless becoming: 'The full body without organs is a body populated by multiplicities'.[181] Practicing searching for it entails a search of all the virtual potentialities of the body, and that is exactly what 'Tuning Out with Radio Z' does.

Time, as sensed element, is inhabited, changed and materialized interactively. Sometimes the show seems to be an 'immersive installation' through which the bodies are in transit. The concept of 'immersive installation' is directly related to Kaprow's concept of 'environment', and this one was frequently used in radical performance in the 1960s. 'The shift from the term "Environment" to the term "installation" was a gradual one',[182] gave birth to the field of 'Installation Art' and Sarah Rubidge has recently described 'immersive installation' as:

> primarily multi-sensory *experiential* environments, designed to be inhabited
>
> rather than viewed as an artifact or event. Because the viewers are responsible

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[181] Deleuze and Guattari quoted in Torkild, Thanem. "The body without organs: nonorganizational desire in organizational life." *Culture and Organization*, 10.3 (2004). Print. p.204.
[182] Reiss, Julia H. *From Margin to the Centre: The Spaces of Installation Art.* Cambridge, Massachusetts: MIT Press, 1999. Print. p.xi.

for generating and/or processing imagery in real time, each material

manifestation of these installations is unique, a never-to-be-repeated event. (...)

In the immersive interactive installation, the participating 'viewers' themselves

become active elements in the installation environment, responsible both for

the initiation of individual image elements and the modulation or inflection of

the intensities from which they are composed.[183]

The reason why I briefly point out this relationship is to stress how the *SC* show finds points in common with installations. Related methods have become especially frequent now that even traditional theatre has more widely opened its boundaries to welcome other practices. The frame of the theatrical is currently under discussion, especially regarding more experimental performance due to this trend in live art, dance, visual art.[184] This is why descriptions of other practices may help to illuminate the qualities of current theatrical works. In this sense, if there was a clear relationship between documentary and theatre in 'Outdoors', in 'Tuning Out with Radio Z' this relationship is with the idea of installation. This connection also helps to understand the archaeologies left by the show. What is left from Radio Z can be described as a collection of digital and non-digital vestiges: a webpage with no activity, the technologies used during the show and the rest of the objects forming part of the scenography, plus all the virtual and non-digital documents produced contingently by the event. The mementoes in this case don't offer a continuous, clear and fluid account of what happened. Rather, they highlight the nature of intensities of different engagements (website), the possibilities of something built between strangers and the remains of something that appears to disappear, being diffused in the bodies and technologies that took part in it.

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[183] Rubidge, Sarah. "Sensous Geographies and Other Installations: Interfacing the Body and Technology." *Performance and Technology. Practices of Virtual Embodiment and Interactivity* eds Susan Broadhurst and Josephine Machon. Basingstoke and New York: Palgrave Macmillan, 2011. Print. p.112.
[184] Oddey, *Reframing*.

'Purely Coincidental'

RB's 'Purely Coincidental' presents the idea of control and nothingness creating a mechanical narrative. The audience is sitting in the rows of the theatre. The show welcomes them through the screen showing the images of them that were recorded while they waited in the foyer. For the first few minutes this is the only thing that happens. The images shown are pre-selected electronically through specific software; every 8 seconds it chooses a camera and records what is in view. The system is technologically quite complex;[185] while the images recorded 15 minutes before appear on screen (i.e. this is what the audience is looking at), the cameras are still recording, creating new material. After a while the images shown to the audience are interspersed with parts of the text of *Offending the Audience* (1966) by Handke[186]. Handke's piece was described in the 70s by Michael Kirby as follows:

> *Offending the Audience* and *Self-Accusation* are rather unusual plays, if they can
> be called plays at all. Handke refers to them as "speak-ins"(Sprechstucke). They
> do not employ any matrices of place or character. They take place on plain, bare
> stages; the actors do not relate to or refer to imaginary locales. The performers
> are themselves; they are not dressed in any unusual way, nor do they portray
> characters. In fact Handke has written dialog for performers who do not
> necessarily have to act.[187]

This is what the audience have been doing without knowing it; they have performed as actors and actresses who do not have to act. They are who they are, and they are in this moment immersed in a system that has its own governing rules. The system works with precise *chronos,* showing the images of the audience and also fragments of Handke's text, a text that often reiterates the idea that nothing will happen, that the system will perform like this forever. Sentences such as 'This is an

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[185] See this video recorded the opening night in the technical room. Purely Coincidental Video (technical room). Web. 20. Jan 2012.
http://www.youtube.com/watch?v=P-M--UwxRiM
[186] Handke, Peter*. Offending the Audience; and Self-Accusation*. London: Methuen, 1971 [1966]. Print.
[187] Kirby, Michael. "On Acting and Non-Acting", *The Drama Review* 16.1 (1972): 3-15. Print. p. 14.

introduction' or 'You have recognized that there are repetitions', exemplify this. This precision based in repetitive and sharp chronological patterns leads to a sensation of apathy. That was one of the sensations that the company looked for. It is like having an iceberg that doesn't melt, that doesn't change shape. This sphere of apathy generates heaviness in the atmosphere in which 'this time' (the lifetime of the performance) seems as if it could never end. This idea of standstill that also emanates from Handke's text was researched during the creative process using other references. In order to use a cinematic example of this sensation, the company took as inspiration *Un homme qui dort (A man asleep)* (1967)[188], a novel by George Perec which later (1974) became a film by Bernard Queysaane. Another idea that appeared in relation to this was the concept of void. One of the main references to this concept was the exhibition *Vides: a retrospective,* at Musée Pompidu (2009). The exhibition explores the idea of void, taking Yves Klein (1958) as a main reference. One of the ideas that appear in the exhibition catalogue is the paradox that states that to name a void, to represent it, there always needs to be a 'shape' that defines the limits of the emptiness.[189] This emptiness can be explained through a time without a time. Through repetition the piece shows us how the theatre-iceberg wants to move forward, wants to travel but is stuck in a specific spot. To do this, *RB* creates simultaneous temporalities that return similar images; there is no significant difference between past, present and future.

> As Vivian Sobchack explains, audiovisual technologies of the twentieth century
> collapse the temporal distance between present, past and future. There is no
> longer a history that is 'before' and a re-presentation that came 'after' the event,
> but we are moving towards simultaneity.[190]

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[188] Perec, Georges. *Un homme qui dort.* Paris: Denöel, 1967. Print.
[189] *Voids: A Retrospective* (Exhibition Catalogue). Paris: In Co-edition with Éditions du Centre Pompidou and Centre Pompidou-Metz, 2009. Print.
[190] Plate, Liedeke and Anneke Smelik. *Technologies of Memory in the Arts*. Basingstoke and New York: Palgrave Macmillan, 2009. Print. p.15.

In this sense, 'Purely Coincidental' works as an experiment that plays on creating a theatrical void that also triggers different temporalities. Through this process, *RB* builds a critique around theatre and its capacity to generate transgressive experiences. Guy Debord's *Comments on the Society of Spectacle* (1988) insists on the idea that the spectacle has achieved the status of irresponsible sovereignty thanks to the techniques of control that have come along with it.[191] From this perspective, the piece questions the (im)possibilities of theatre to revoke this social order based on entertainment and control. Temporalities are used in the piece as a strategy to unsettle the audience in order to generate awareness about spectatorship, consumerism and control. Bertolt Brecht already pointed out the potential for this in his manifesto *A Short Organum for the Theatre* (1948):

> There you saw a particular species of theatre extending or contracting its social functions, perfecting or sifting its artistic methods and establishing or maintaining its aesthetics — if the question arose — by rejecting or converting to its own use the dominant conventions of morality or taste according to its tactical needs. This theatre justified its inclination to social commitment by pointing to the social commitment in universally accepted works of art, which only fail to strike the eye because it was the accepted commitment. As for the products of our own time, it held that their lack of any worthwhile content was a sign of decadence: it accused these entertainment emporiums of having degenerated into branches of the bourgeois narcotics business.[192]

This sensation of nothingness is interrupted narratively by two elements. After a while, on screen, the image of a man appears alternately performing a variety of different actions in the theatre building. There is no information about who he is or what he is doing. At first sight, it seems he is a worker at the theatre, but his repetitive presence implies that he has something to do with the show, or at least it

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[191] Debord, Guy. *Comentarios sobre la sociedad del espectáculo*. Barcelona: Anagrama, 1999 [1988]. Print. p.14.
[192] Brecht, Berltolt. *A Short Organum for the Theatre*. 1948. Web. 13 Feb. 2012.
<http://blogs.evergreen.edu/stagesofdiscovery/files/2011/10/Brecht-2.pdf>

seems so. Curiosity is raised as no one knows if his actions are actually happening or if they have been pre-recorded; if he is a worker from the theatre who has been accidentally captured by the cameras or if this is something prepared as part of the show. Thus, the piece tricks the audience's perception by playing between present and past times. In a way, the aesthetics of surveillance (playing specifically with its temporalities) is what the show persistently presents. Once the audience has understood the mechanics of the piece, their initial amused reaction of seeing themselves on screen fades to be replaced by a sensation of something like breathlessness. That feeling was expressed by some members of the audience after the show in informal conversations. Then, approximately in the middle of the show, the dynamics are interrupted by an ellipsis. In this ellipsis, where the repetitive pattern is cancelled, the show redirects its view to scenes offered by other surveillance cameras; cameras placed in different locations around the world. Some of the places appear empty, as if people were hiding from them, while in others there is a clear sensation of activity. The cameras show different temporalities outside the theatre. It is interesting to stress that, although different rhythms are depicted, the surveillance aesthetic makes them look more or less similar. Ian Good stresses how 'the look of CCTV footage is normally distant, disembodied, poorly lit and mute'.[193] They have the capacity to show distance, to enact detachment. Eyes that look through the cameras use their time to realise that most of the time, in the governance of CCTV, there is nothing interesting to see. This control is reined in by a time full of nothingness.

It is interesting to think how the vestiges of 'Purely Coincidental' reflect our present through the more powerful eyes of our times (CCTV cameras). Again using the metaphor of the iceberg, they show the part of the iceberg that remains hidden under the water; all the mechanisms that form the Control Society. The piece creates

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[193] Goode, Ian. "Value and Television Aesthetics." *Screen* 44.1 (2003): 106-109. Print. p.107.

a memory based on the *chronos* of a system without flexibility and without a specific target. This is how life is controlled and organized step-by-step to respond simply to the stability of the system. What happens and should happen is only the expected. Through this automatic dramaturgy *RB* discusses the nature of the theatre spectator. How the audience responds automatically to conventions. In this case, the convention doesn't exist; even more, theatre[194] doesn't take place. As the expectations of the audience are totally manipulated and dismantled, they do retain their status as spectators, as if they had no other way to respond to the piece while it takes place. This is a real-time documentary that registers, in each performance, the behaviour of a different audience and a different theatrical space while on tour. The mementoes become a collection of documentaries about audiences, which include their manners at the beginning of the 21st century. They might even be perceived as from social laboratory experiments as they frame behaviour (selecting images) but don't shape its content, because to begin with the audience may not realise they are being filmed to be shown onstage. The audience takes the surveillance cameras for granted, so these do not represent the unexpected. They do not draw the audience's attention in terms of embodiment. Therefore when they see themselves on the stage screen they become aware of their 'embodiment' in time, i.e. makes them self conscious. They experience the potentialities of technologies in relation to time. Thus, 'Purely Coincidental' is an iceberg that never melts, that doesn't travel, that stays in the same place because embodied time only happens through the unexpected.

Breaking the uniformity of chronological times by experimenting with others is something that these three shows have in common. Technology offers newly complex ways to sense our present, to recall our past, to imagine our future, i.e. to

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[194] That is conventional theatre.

choreograph our experience. This is what the companies try to make of the performativity of time, a time for the bodies to melt.

The lifetime of an iceberg: the journey of the researcher

The researcher's iceberg is characterized by practical encounters that take place in different spaces. It is also an iceberg that is shaped by experience from encounter to encounter, from theatre company to theatre company. Practice entails some sort of movement, of path-making. In this sense we might say that practice-as-research is based in mobility. Mobility is agential in any organism's journey. This journey is layered by different movements and directionalities, which are the result of the actual fact of practicing and researching but also of the geographical displacements that this exploration has involved. As has been shown, the lifetime of this journey takes place largely thanks to the opportunities that the companies have offered the researcher. In order to understand this, it is important to note that the researcher's exploration was done as continuous movement, visits that followed on almost one after another, just as the iceberg continuously glides across the sea.

> It has long been recognised that the world appears different on the move – we understand it and relate to it in distinct ways from when we are still. Our relationship to each other, space, time and place are mediated by our movement through the material and the social world.[195]

So, my presence in the creative processes, likened to an iceberg, is characterized by 'aesthetics on the move'.[196] Recreation of the events, as a constellated path, explores my presence and my movements and its encounters with the other mobile bodies. This 'aesthetics on the move' has also triggered a particular way of recounting the story. This con/text flows, showing the particularities of this continuous in-betweenness using strategies to design paths that allow the reader to travel from show to show, creating spheres of commonalities through the

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[195] Fincham, Ben, Mark Guinnes and Lesley Murray. *Mobile Methodologies*. Basingstoke; New York: Palgrave Mcmillan, 2010. Print. p.1.
[196] See p.14.

metaphors. In the process of research this condition raises different methodological questions that have been clearly stressed in *Mobile Methodologies* (2010):

> A sustained emphasis on movement provokes interesting methodological questions: how do we research and represent mobile experiences: of being in place momentarily, of passing through, of being 'in-between'? Can existing social scientific research methods that slow down and freeze experiences (the interview, the focus group, the survey) adequately capture mobile experiences, practices where the context of movement itself may be crucial to understanding the significance of the event to the participant, rather than being simply 'read off' from destination points and origins.[197]

It has been explained that this thesis's methodological questions are mainly based on nomadism, net-gaming and transduction (taking into account all the different aspects that support these three conditions). These are articulated through a PaR approach that takes the everyday work of the companies as a process which can make the strange familiar. The main strategy to create and understand the positions (as possible coordinates) that define this journey has been created through mind mapping. Mind mapping has helped to identify the metaphorical spaces that this research should expose, although metaphor and space are also mobile concepts. As Sandra Ableggen explains:

> We could therefore say that space is not static. It is constantly created and recreated (physically, socially and mentally). ...space is a social phenomenon and an ongoing process—in contrast to the notion of space as a container. This means that space is never given but always created and that social goods and people are not in space, they make it.[198]

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[197] Ibid., p.2.

[198] Abegglen, Sandra. "Body, Space and Maps." *Studies in Temporal Urbanism: The Urbantik experiment* Ed. Fabian Neuhaus. London: Springer, 2011. Print. p.61.

Thus space is constructed through a set of relations provoked by a dynamic and simultaneous multiplicity,[199] to use Doreen Massey's words. I could say that this research has been walked through the process of moving between theatrical practices finding, at the same time, the metaphors to gather them into the same constellation. As happens with any path taken, the walk always can be reflected in a map.

Cartography is clearly related to the conditions (nomadism, net-gaming and transduction) that underpin this account. Firstly, nomadism as ontology supports the idea of perceiving and knowing through mobility. The fluid geographical movements of the nomad are those that enact the possibilities of the network. Secondly, it is through the movements of the nomad that the network emerges. This network maps the different associations (net-gaming) that the researcher has come up with. And finally, transductions are the ways in which those constellations are exposed and performed. Cartography therefore appears as a consequential tool to evoke the life-time of those theatrical icebergs. Also, taking ANT as a main point of reference, Anders Blok proposes the concept of ethno-socio-cartography as an explanatory concept for mapping experiences:

> Ethno-socio-cartography is about mapping trans-local connections through mobile ethnography. Needless to say, we will need all tools of the trade, from fieldwork to interviews, text analysis, visual sampling, historical archives – and some newer ones, like Web-based hyperlink tracing and time-space diaries– to fulfil this promise. The scope of the job ahead, however, is no excuse for evading the task.[200]

In this research different sorts of methods have been used to represent the journey, as I have mentioned previously. The construction of maps or, more generally, diagrams has been a frequent tool used to identify actants, to draw

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[199] Massey, Doreen B. "General Introduction." *Space, place and gender*. Minneapolis: Polity Press, 1994. 1-16. Print. p.16.
[200] Blok, Anders. "Mapping the Super-Whale: Towards a Mobile Ethnography of Situated Globalities". *Mobilities* 5.4 (2010): 507-28. Print. p.511.

relations between them, and to perform the creation of new sites. The use of mind maps has been always a tool that I have enjoyed using. Specifically in this study, the works of artist Warren Neidich have influenced me. He has developed a series of spatial diagrams[201] that were part of a performance that took place at   New York's The Drawing Center in 2009. This performance has been published with other works in the book *Lost Between the Extensivity / Intensivity Exchange* (2009)[202]. Mapping is a tool that helps subjects to think while, at the same time, it engenders thought. The work of Neidich, as the writer and philosopher Olov Wallestein explains, has clear connections with Deleuze and Guattari's 'abstract machine' or diagram. The 'abstract machine' 'does not function to represent even something real, but rather constructs a real that is yet to come, a new type or reality'.[203] The diagram draws the path taken but also the path yet to come. Warren Neidich's diagrams[204] also help to locate the body within the maze of the map, giving direction to the path. In reference to Neidich's work, Wallestein claims:

> Neidich creates a maze of concepts and connections that may at first sight seem bewildering, and even more so since he explores them not just as theoretical concept, each located within their particular sphere, but as physical and corporeal zones that we can indeed inhabit, and that we traverse in the most minute of our everyday activities (8).[205]

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[201] The term diagram is introduced here as Neidich uses it. Diagram is a more general term that includes different kind of associations and ways of representing those. Mind-mapping is a specific kind of diagram that implies certain hierarchies between the elements exposed.

[202] Neidich, Warren, Christine Elso and Remco van Bladel, eds. *Lost Between Extensivity/Intensivity Exchange*. Eindhoven: Onomatopee, 2009. Print.

[203] Deleuze and Guattari, *A Thousand*, p. 157.

[204] Photograph taken from the Tate Modern Library Catalogue. Ibid.p, 45.

[205] Wallestein, Olov. "Diagrams of the mind." Neidich, *Lost,* p.8.

One of Niedich's Diagrams

The diagram is then characterized by spaces that have mobility as they can be interpreted following a different path depending on the specific place where the body is positioned. These installations allow the subjects to play with the dimension of the map, taking different positions in the space. The actants that form the constellation are a flux that describes a specific path in which certain elements are stressed. With this idea in mind I created a set of maps that stress some of the coordinates that this research-iceberg has crossed (see Appendix). Rather than being a systematic tool to be included in this final con/text, this was used as a strategy that has helped me to develop different associations that are part of this account. This is the reason why here they are exposed as *post hoc* elements of a process. Simultaneously, they also represent a fragmentary sequence of the lifetime of this research.

Maps relocate comprehension while they bring new ways to express ideas. 'The diagram is indeed a chaos, a catastrophe but it is also a germ of order or

rhythm. It is a violent chaos in relation to the figurative givens, but it is a germ of rhythm in relation to the new order of painting. As Bacon says, it 'unlocks areas of sensations'.[206] In creating diagrams one also tries to create certain coordinates for each element. The embodied experience unfolds in these non-linear representations through which landscape is enacted. So in Appendix offers just nine are of the maps created during the fleeting life of this research-iceberg[207].

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[206] Deleuze, Gilles. *Francis Bacon*. London and New York: Continuum, 2005 [1981]. Print. p.72.
[207] Some of the maps/schemes are not of the best quality. There are probably mistakes and contradictions in the content as they were/are all a work-in-progress.

Chapter 3: The day it rained frogs

The day it rained frogs

Apparently everything seems so normal. Every day we see more or less the same image when we look out of our windows. The changes are defined only by the changing weather and the small things that denote that today is different from yesterday. Everything seems so normal, even boring; it does, unless you pay attention. If you do, if you pay attention, there are all sorts of odd happenings surrounding you. Weird things, extraordinary coincidences, gobsmacking situations: sometimes filling the headlines of the tabloid press.

But riddles, mysteries and secrecies also embed themselves in our lives and our memories. This is not about the obscurities of existence; it is about the gaps, the questions, the doubts which remain in the absence a reason, a cause, a motive. They are the inexplicable alchemies of life compelling our thoughts to seek an explanation, but sometimes we don't have an explanation; sometimes we don't get it, sometimes we don't reach it. This is how it is, and probably should be. Walking the path of those who stop loving us won't give us an understanding of feelings; looking at the images of those who left early won't give us a reason for death; spending time with happy people won't give us the key to happiness. However, not all the inscrutabilities of life take the shape of such dilemmas; also the daily may be marked by them. Small incidents remind us about the extraordinariness of life, despite the consequences, good or bad. Most of the time we recognize them in the coincidences that daily life brings, but they can appear through different manifestations or forms. Nature is full of inexplicable events, which illustrate the extraordinariness of life. Though science tries to overcome it with reasoning, proofs, facts, something always remains ungraspable. Even in this thesis there are curious phenomena. For instance,

the three theatre companies studied in this research are based in cities whose names begin with B: Barcelona, Birmingham and Berlin. Those three cities are not the capitals of their countries, but appear as the second main cities, all with a strong distinctive character due to their own histories. This is surprising as when I started my research I didn't know the existence of two of them. I contacted lost of companies in order to follow their creative processes. It got many rejections. For that reason it is strange that this odd geographical, but also political, cultural and social triangle has emerged randomly.

Often it rains. Sometimes it hails or snows. It rarely rains animals from the sky. Raining animals from the sky is a 'rare meteorological phenomenon in which flightless animals rain from the sky'.[208] It seems that this kind of occurrence has been reported in different places and countries throughout history[209]. In 1919 the *Book of the Damned* was published by Charles Fort[210], an American researcher and writer interested in anomalous phenomena. In this book he reports examples of the falls of organic and inorganic elements from the sky. The title of the book refers to all the information and data which have been damned as not being logical or not meeting the requirement of the scientific method. Thus, the cases and collected stories that comprise Fort's book could be used as evidence and as a metaphor to challenge the claims of scientific explanation.

Since its publication, the most commonly accepted hypothesis about 'raining animals' claims that given strong enough winds, in thunderstorms for example, small whirlwinds and mini-tornadoes may form. When these travel over water any small items or animals in their path, such as fish or frogs, may be picked up and carried for up to several miles.[211]Besides this quite logical explanation, the

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[208] Raining animals, Wikipedia. Web. 22 July 2011. <http://en.wikipedia.org/wiki/Raining_animals>
[209] See also "Why are birds falling from sky?" *National Geographic*. Web. 23 July.
<http://news.nationalgeographic.com/news/2011/01/110106-birds-falling-from-sky-bird-deaths-arkansas-science/>
[210] Fort, Charles. *The Book of the Damned*. New York: Boni & Liveright, 2006 [1917]. Print.
[211] Green, Edward. "How can it rain fish?" Web. 22 July2011.

phenomenon hasn't been scientifically tested. The example of the raining of animals also has been also depicted in cinema. The last scene of the film *Magnolia* (1999) [212], directed by Paul Thomas Anderson, shows a rain of frogs that becomes a clear metaphor regarding the plot. The story presents the situation of nine different people located in the same area with personal stories apparently independent of each other, but which become strangely interconnected. The rain of frogs provokes a sequence of events which gives the idea of a whole, as if those characters belonged to a particular net or 'ecosystem'. At the same time, this froggy 'rain' unleashes the action leading to an ending which reinforces an idea of the 'magic' of life.

The director was inspired by Charles Fort's book but, as some critics stress, during the film there are also references to the Bible's Exodus 8:2'And if thou refuse to let them go, behold, I will smite all thy borders with frogs'. In reference to these extraordinary events, the dialogue in the final scene runs: 'There are stories of coincidence and chance...and intersections... and strange things told...and which is which and who only knows? And we generally say... Well, if that was in a movie, I wouldn't believe it.'[213]

Raining Frogs scene from the film Magnolia

<http://news.bbc.co.uk/1/hi/magazine/3582802.stm>
[212] *Magnolia.* Screenplay by Paul Thomas Anderson. Dir. Paul Thomas Anderson. New Line Cinema, 1999. Film.
[213] Ibid.

Even our acts and responses can have a halo of strangeness. Sometimes we do unexpected things, we collect eccentricities and we perform the illogical. We make decisions with more or less awareness, we provoke the common and we haunt the implausible in following an instinct that reveals what the mirror cannot reflect. As if for a while we took on the role of being a cloud pouring frogs from the sky. All those stories where the human, and beyond human, convey troubling of our perception, questioning our belief, intriguing our sensibility. All those odd events that return in the form of anecdote, of tale, of legend are armed with seduction. And, as happens with all the unfathomable, we don't know if we should satirize it or glorify it. We don't know how to react in the face of such inexplicable phenomena. I am talking about fictions which are subtle, or disjointed, or disrupted. There are disturbances which contaminate our bodies, which leave them with a certain sensation of discordance. Often, when we are immersed in this sensation of uncertainty and confusion, we perceive the possibility of a path that hasn't been explored yet. There is a remote feeling which tells us there is another way to approach things, to supersede our own truths, to interact with the bodies that surround us. All those momentary flashes, all those subtexts, all those shadows inhabit the events creating something that we call 'atmospheres'.

'Atmosphere' is used to describe the tone or mood of a certain environment. It might be reasonable to think this linguistic usage comes from the scientific notion of atmosphere which is described as the 'the envelope of gases which surround the earth or another planet', as in the first definition in its OED dictionary entry.[214] This thesis talks about the companies as three different planets, and describes how their atmospheric conditions affect bodies and how those bodies can enter into relationships with each other. The atmosphere is something difficult to describe, it is

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[214] "atmosphere, n.". *OED Online*. April 2010. Oxford University Press. Web. 3 Feb. 2011.
<http://oxforddictionaries.com/definition/atmosphere>.

a gaseous world difficult if not impossible to catch. Atmospheres are speechless; they cannot be annotated with comments, pictures or recordings. Atmospheres pervade our bodily memory and history. The philosopher Peter Sloterdijk has used the concept of 'atmosphere' to build his trilogy *Sphären* (Spheres) (1998, 1999, 2004)[215]. This trilogy aims to create a 'theory of modern times' taking the idea of the sphere as a basic element, and certainly has its origins in the concept of atmosphere.

> The 'atmosphere' that envelops the ball we inhabit is the only cosmic sphere spoken of by the Ancients that has preserved a certain meaning for the moderns. The term (literally: 'fog ball') designates this gaseous layer that envelopes solid Earth and that makes us all "students of the air", to borrow Johann Gottfried Herder's beautiful expression. According to this thinker, what we share with all other living beings is the destiny of being nurtured on air. Air is the absolute teacher and the education it gives us is constitutive and infinitely discreet. It never speaks, but it brings everything together and makes everything possible.[216]

We are all learners that try to understand the mysteries of the air. As Bruno Latour explains, Sloterdijk borrows Heidegger's expression 'to be thrown into the world' to question the relationships between the being and the place. The idea of 'being thrown into the world' is related to the concept *Dasein*. *Dasein* (*there-being* or *here-being*) describes 'the inherent social being'[217] that is placed temporarily in the world; a world that also includes the others and from which the *Dasein* will start to question its relational attributes. In this sense, being 'in' some place denotes the possibility of the place. The idea of 'being thrown into the world' 'always means

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[215] Sloterdijk, Peter. *Spharen 1. Blasen Mikrosphärologie*. Frankfurt: Suhrkamp, 1998. Print.; *Spharen 2. Globen Makrosphärologie*. Frankfurt: Suhrkamp, 1999. Print.; Spharen 3. Schaüme *Plurale Sphärologie*. Frankfurt: Suhrkamp, 2004. Print.
[216] Peter Sloterdijk, *Cosmograms*, p.225.
[217] Wheeler, Michael, "Martin Heidegger", *The Stanford Encyclopedia of Philosophy (Winter 2011 Edition)*, Ed. N. Zalta. Web. 2 Feb. 2012. <http://plato.stanford.edu/entries/heidegger/>

being inside some sphere, (some atmo-sphere)'.[218] So, following Sloterdijk's proposal, we are always subjected to air; that is to say, to some sort of atmo-sphere.

It is common in live arts practice to find the word 'atmosphere' used, but not directly approached by defining it, as it is difficult to grasp its materiality. Atmospheres as such are a kind of mystery; it is like knowing the ingredients and preparations of a recipe, but not having the cook's touch for creating the dish. Often this cook's touch is something intuitive, it is a hunch, a small gesture, a sudden vision. Doing things intuitively also responds to a kind of magic, something that we cannot verbalize with coherence. This kind of intuition is described as, and commonly related to, creativity. Looking at the works of the three companies, it is noticeable that all of them have one or more elements, in general dramaturgical and scenographic ones, which were introduced into the performance for no clear reason, in the last stages of the creative process. These elements appear extraordinary because they seem beyond the rules of the systems created. In the previous chapter we saw how the journey (enacted through the system of the sphere) helps us to understand this phenomenon, as it triggers a particular landscape and a particular way to be 'in' it.

Sloterdijk also uses different structures to develop his broad theory of 'spheres'. In the first volume, he uses the metaphor of the bubble to discuss micro-sphereology; that is to say, how human nature is based on the dyad and not on the monad. In other words, the volume 'is a critique of subjectivity and its interrelation with an environment'.[219] In the second volume he uses the metaphor of the globes to talk about macro-spherology; that is to say, the ensemble of humans into families, cities, nations, in order to develop a language about globalization. Finally, the third volume explores the idea of foam as he explains that life develops through a multi-

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[218] Ibid.

[219] Elden, Stuart. *Sloterdijk Now*. Oxford and Boston: Polity Press, 2012 (forthcoming). (Open electronic access to the introduction). p.8.

focal perspective (plural-sphereology) that evolves through a networked approach. Similarly, Sloterdijk claims that his first intention in the development of the Theory of Spheres followed certain ideas proposed by Lacan. 'If we really want to speak about what human beings are, it's necessary to pierce this illusory layer of metaphysical and psychoanalytical individualism in everyday thought'.[220] Each metaphor materializes the ideas that Sloterdijk is exploring while producing a specific atmo-sphere. Thus, some of the ideas, while well described, retain this quality of elusiveness. This fact, rather than being a weakness, supports the idea that certain aspects of research call for a flexible, dynamic approach, capable of gathering the contingency and the uncertainties that haven't been solved. In the companies' works, this diffused quality of the atmo-sphere is present, and the atmospheres they propose all seem to be embedded in Sloterdijk's proposal; what is made of air is not graspable, but might be performed. This probably explains the instinctive introduction of those elements.

During the creative processes I remember different conversations that interrogated those elements and that took place out of the working space while driving with the members of *RB*'s company, in a fabric shop with Amanda Hadingue (actress from *SC*) and in a conversation in a café with Daniel Wretzel (*RP*). In those informal situations, when I asked about those elements (the ones introduced with apparently no reason), I did not come away with a clear answer or satisfying explanation. At the same time though, none of those elements, somehow disruptive, inexplicable, unexpected, were key to the development of the shows. The performances would work as well without introducing them, as they were appendices (such as extra elements in the dramaturgy or the scenography), details (small shifts in the structure of the show) and the appearance of extras (other

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[220] Sloterdijk, *Cosmograms*, p.223.

performers) in the productions. Conversely, their presence gave each performance a specific atmosphere that worked beyond confusion and illusion.

'Tuning Out with Radio Z'

These abstract ideas regarding the atmosphere turn out to be concrete examples in the work of the companies. In general, these elements are the ones that, once the show has finished, the audience raise questions about: What was that? What did it mean? What is the reason? In 'Tuning Out with Radio Z' there is a table located in the middle of the stage from where the performers broadcast the show. A big screen is located at the back, on the right hand side. There are also some shelves full of different objects that the performers use in the development of the show. Often these elements help them to develop actions during the performance. At both sides of the stage, there are beds of different heights (three on one side, two on the other). These beds are occupied each day by different volunteers, who are dressed in their pyjamas. The volunteers are asked to remain in bed during the show and be as quiet as possible. They can even sleep if they feel like it. At the same time, they are asked to maintain their state of being sleepers if one of the performers interacts with them. In other words, they shouldn't react even if the performers talk to or touch them. These are the instructions given by James Yarker, director of *SC,* who wanted these figures to be as comfortable as possible in order to promote their real sleep. Their presence, which might seem not to have anything directly to do with the show, interacts with it in a delicate way. The long duration of the performance makes their presence even stronger and more meaningful, as they seem immersed in a lengthy sleep.

The Sleeping figures in 'Tuning Out with Radio Z'. Photograph by Jon Ward

One of the reasons why the sleeping bodies might be a little disturbing is that they are actually doing something very intimate in front of the audience. This notion of exposing the intimate, named *extimacy*, was first coined by Lacan and developed later by Jacques-Alain Miller.[221] The intimate goes beyond the sphere of the private as it is used to communicate with the other. A clear example of *extimacy* can be found in virtual spaces where the intimate is exposed to create new relationships.

This idea is used in 'Tuning Out with Radio Z', increasing the sensation of strangeness. Thus, when looking at the sleepers, one might have the sensation of invading someone else's privacy. This feeling also becomes marked by the fact that sleeping as an action triggers human fragility, as the body is in a state that transits between consciousness and unconsciousness. While the minutes go by there is a stronger conviction that these people are truly sleeping which enhances the sensations just mentioned. In some cases, the sleepers actually fell asleep. Following this, it was really interesting to hear their comments about how they had

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[221] Miller, Jacques-Alain. *Extimidad*. Barcelona & Buenos Aires: Paidós, 2010. Print.

experienced the show.[222] In general, they stated that the show seemed to be part of a dream as they were half asleep most of the time. Because of this they had a fragmentary idea of the show. It is curious to observe how this fragmented perception also takes place regarding the audience, as I have explained in the previous Chapter. This leads to a possible relationship between the comings and goings of the audience and the sleepers; one coming in and out of the space and the others going in and out of consciousness. At some point, you cannot tell if the audience that is going in and out of the theatre does so quietly because they don't want to disturb the performers or because they don't want to wake up the sleeping figures. There is an apparent caring as if all the individuals in the theatrical space were watching over their sleep. These intermingled sensations of extimacy, fragmentation, caring, strangeness, entrances and exits, consciousness and unconscious states, feed the specific characteristics of the atmosphere of the show. As mentioned before, I had a conversation with Amanda Hadingue about the sleepers while buying the sheets and fabrics for the sleepers' beds. She explained that often in *SC* they experiment with possibilities and that James (the director) probably had the feeling that the sleepers would help the performers and the show in producing the specific sensations they were trying to deliver.

Accurately analyzing the relationship between those extra-elements and the rest of the narrative of the performances, one can observe that they question, more or less directly, the limits between reality and fiction. So, we have some people apparently out of context, who don't interact directly with the show by doing any particular actions or interventions, but they are just being there, as if they had walked out of their beds as sleepwalkers toward the theatre to continue with their sleep. They are real people, citizens of the city, sleeping in the theatrical space. They are urban and local figures relocated in a new space. The specific atmosphere of

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[222] After the performance I asked the sleepers about their experience, exchanging impressions about it.

'Tuning Out with Radio Z' addresses this relationship of reality and fiction, through other elements.[223]For instance, every hour the performers report news. Some might be based on true events while others are part of a fictionalized account. But, the participants and listeners of the show could assume them to be real as they may have accepted that this show is about the construction of possibilities. That doesn't mean that the convention of the fourth wall is present. This show is not constructed through the presence of actors playing a character in a particular historical moment. Instead, the show plays with the layers of what is possible in that specific moment. However, the elimination of the fictional closed world has also been analyzed from other perspectives. Borowski and Sugiera explain:

> Eliminating illusion by abandoning all strategies of engendering a fictional, enclosed world and replacing them with self-referential actions and situations was to give the spectators the impression that they can get in touch with an undeniably palpable reality. However, in order for this strategy to produce the desired effect, the methods of creating fiction, by that time dominant in film and the mass media, had to be constantly present at the back of both the artist' and the audience's mind as a necessary counterpoint and a background that properly set off the "truth" of performance (x).[224]

It is possible that self-referential actions and situations can be present but in this case, with the show being a shared construction, these are constantly negotiated. This means that the audience, for instance, can interact or respond to a proposal or an idea by giving completely different feedback, modifying the show's atmosphere. The presence of the sleeping figures seems to trigger another way of *being* in the same space and time, which escapes the constraint of there being just one possible reality or one possible fiction. Thus, the sleepers appear as the node

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[223] The relationship between reality and fiction becomes blurred when it comes to virtual spheres. Virtuality has the power to mix both, creating something that might be call the agreed or believed, which revokes the existence of a clear difference between reality and fiction.

[224] Borowski, Mathieu and Sulgiera, Malgorzata, eds. *Fictional Realities / Real Fictions. Contemporary Theatre in Search of a New Mimetic Paradigm*. Newcastle: Cambridge Scholars Publishing, 2007. Print. p.x.

between different spheres; the one of the show and the one of the dreams, being not only part of the network of the show but also part of other(s) realities.

'Outdoors'

In the case of 'Outdoors', the collective introduced different small and extra actions into the video recording. These elements slightly affected the dramaturgy, and more directly the landscape, bringing specific nuances to the show. Further, these extra-elements of the recording are compounded by the presence of different groups walking around the city: a group of runners, a canine association (owners with their dogs), a group of punks, a street musician, a flock of sheep. Most of the time these elements remained in a second tier, as part of the context, the view, as part of the set mixing the reality of the town with the fiction of these small happenings. The process of creating the videos was done through the synchronization of the recording of the thirteen iPods. This meant that the shooting was done whist having all the people performing at the same time. Basically, the 13 members of the choir walked a pre-designed route through the streets of Aberystwyth, reciting a more or less structured script that had been agreed during the rehearsals. All the walks were synchronized in time, as explained in the previous Chapter, which meant that the filming process was like working a precise machine. Besides the main actions and speeches which were largely planned, the elements mentioned above were included in the final stage of the development of the show. These gave a specific atmosphere to the recording. When the audience-participants were asked about them, they answered that most of these contextual events had remained unnoticed (with the exception of the group of sheep for the locals), though they were happening within the participants' view.

During the creative process the members of *RP* found, in the Ceredigion Museum (Aberystwyth), old photographs of the town. There is one in which you can

see some elephants on the beach. Apparently, in the early 20th century, a nomadic circus (i.e. travelling circus) used to stop in Aberystwyth to perform a show. It seems the animals of the circus used to bathe in the sea during their stay. The first intention of the collective was to bring back this image to the town. They wanted to bring back this scene by taking some elephants to Aberystwyth, connecting one common yet extraordinary event from the past with a current one. So, the idea was to create a dialogic element between images of scenery from the past and present. Apparently, the cost of doing so was too high for the production so they decided to include other elements instead, e.g. the flock of sheep (around a dozen). The sheep were located in a wide corner, in front of the Aberystwyth Baptist church. They were surrounded by a small wooden fence

The recording did not alter the dynamics of daily life, i.e. the streets were open during the filming day and people appeared in the film randomly. The fact that the iPods are small devices plus the fact that most of the locals had seen the company and the choir working in the streets for a month facilitated the shooting as people did not pay much attention to it and acted naturally. The only place that was surrounded by people was the corner where the flock of sheep was located. Thus, the atmosphere of the recording had the characteristics of a documentary as explored in chapter 2 'The lifetime of an iceberg'. The documentary aesthetic becomes relevant in relation to the atmosphere of the show. As Bauchman states:

> Documentary constructs what Rancière calls an 'aesthetics of knowledge' which is a redescription and reconfiguration of a common world of experience through which knowledge and facts acquire their meaning. The questions concerning the politics of documentary should not be about its explanatory power, its efficacy as delivery machine for facts and information, but rather the

forms of community that are implied by the regimes of identification through

which art, facts and politics are perceived and recognized.[225]

The work of RP has the aesthetics of a documentary but is also fed with actual

external elements that intensify the discourses that lie behind it. These elements

produce a more thrilling atmosphere, creating a sensation similar to the one that

takes place with the sleepers in *SC*'s show. Seeing on the iPods the runners or the

members of the association walking their dogs makes them a quasi-fictional

element, but also they are not outside reality. They become a community of fiction

when they perform for the show, while still being a part of the town when not used

in this way by the show. The runners, dogs and owners are performing actions that

they would do in any other situation, they are performing as themselves; they only

have been placed, located, positioned in the landscape of Aberystwyth in another

specific place and time by the show.

The fact is that these included elements are still perceived through an

everyday aesthetic[226] that is not easy to reach. Maurice Blanchot pointed out the

difficulty of capturing the qualities of the everyday due to its extraordinariness:

> Whatever its other aspects, the everyday has this essential trait: it allows no hold. It
>
> escapes to insignificance, and the insignificant is without truth, without reality,
>
> without secret, but perhaps also the site of all possible significations. The everyday
>
> escapes. This makes its strangeness the familiar showing itself (but already
>
> dispersing) in the guise of the astonishing.[227]

Through their creative proposals, *RP* have the capacity to capture the essence

of everyday moments. Both *RP* and *SC* use delinked[228] strategies, placing bodies in a

new context; putting sleepers on stage in one case or including specific social groups

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[225] Baumbach, Nico. "Jacques Rancière and the Fictional Capacity of Documentary." *New Review of Film and Television Studies*, 8.1 (2010): 57-72. Print. p.63.
Rancière quoted from Panagia, Davide. "Dissenting Words: A Conversation with Jacques Rancière." Diacritics 30.2 (2000): 113-126. Print. p.115.
[226] For everday aesthetics, see p.39.
[227] Blanchot, Maurice and Hanson, Susan. "Everyday Speech." *Yale French Studies* 73 (1987):12-20. Print. p.14.
[228] Mignolo, ibid.

or collectives (as well as sheep) in the landscape of Aberystwyth. Thus, all the elements just mentioned may seem to fall into the performance like frogs raining from the sky.

'Purely Coincidental'

Finally, in the case of *RB*, something similar happens. As mentioned earlier, there is the figure of a man that appears on the screen intermittently at different points in the theatrical space. He shows up in front of the cameras that have recorded the audience as if preparing himself to do something. Later on, he starts covering the cameras with different panels. He seems to be doing those actions in the present time, being outside the theatrical space but interfering with the performance. Who the man is and why is he doing that remains an enigma; perhaps he is a worker from the theatre, perhaps he is a member of the company, perhaps he is someone annoyed by the fact of being recorded and followed by the CCTV cameras. The introduction of that figure in the show was decided in the final weeks prior to opening. All the company had a conversation about it; they found describing this figure was difficult. Roger Bernat, the director, asked me to note down the different ideas that had emerged while talking. In the document appear the following ideas: God, a ghost, a presence. Even after the opening there was no clear idea of who he was. The *character* seems to be disrupting the system as he is covering the cameras. As he covers them, only coloured photograms appear on screen. He also seems to be a sleepwalker determined to put an end to the ravenous appetite of the cameras. He is like a ghost that knows how to dominate the system. It is interesting that this character also seems to belong to another sphere. He opens the door to another possibility as he is manipulating the mechanical dramaturgy enacted by the system.

The idea of control, of the structuring convention, of being continuously immersed in the role of spectators is also present, creating an atmosphere full of eyes:

> Being a "spectator" means first of all that you have lost the right to be an actor, in other words, that you are resigned to not having a positive role, or sometimes even any distinctive feature. For the first time a term that meant having a seat, and even one in the front row, today means not having any place or significance on the stage of everyday life. It is true that we can take comfort in the fact that we are members of the most enormous, most functional audience ever, the media public, but– even trying to make a virtue of necessity– the trick of the market and the status of consumers are no longer satisfying of purposeful.[229]

The condition of audience has been transferred to nearly all spheres of life. Hence, this condition doesn't play out in life as an opportunity but rather as a form of life; being a spectator is equivalent to saying that we have renounced any kind of solely observational relationship. So it is the system that establishes our identity relationships, placing us in that specific position. Hence, having another human presence that is a stranger in the system but playing from another position that seems to 'understand' it, reveals the possible gaps in the system. As with the others, this element could be omitted, which of course, would change the show but not dramatically. The camera images could be directly replaced by coloured photograms. A human presence that again gains veracity through its actions, but inside the mechanics of the show. The idea of an alternative way to position the body beyond the spectator state becomes explicit.

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[229] Giacché, Piergiorgio. "The Art of the Spectator: Hearing Sounds and Seeing Visions". *Diogenes* 49.193 (2002):77-87. Print. p.77.

In the last part of the show, on the screen, a man appears, enclosed in one of the toilets of the theatre where the music of the show is playing.[230] Immediately, our camera-covering man appears, blocking the last camera. It seems that our mysterious man wants to try to revoke the relationship of space, time and image. The strangeness appears because the perception of the spectator may be that they are part of the show but they are performing actions that have to do with something else, that obviously cannot be fully grasped from the audience's position.

Covering the cameras of 'Purely Coincidental'

The question which emerges is to what extent those elements, those presences, those disruptions become essential or not in the creation of the atmosphere as they do alter the whole collage in a subtle manner. Firstly, they appear to be small details but through the analysis of the shows they reveal their significance. As mentioned earlier, once we have been 'thrown into the world', we can perceive and delimitate the qualities of the atmo-sphere that we are located in. Daniel Wetzel from *RP* explained that for him the atmosphere is delimitated by the stories of the people and their particularities. *RP*'s work is based on the desire to create a dramaturgy that comes from reality but is probably contaminated by the

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[230] There is only music when the screen shows the images of the world through surveillance cameras. In the rest of the show the only sound is the one that appears in the recorded scenes of the audience.

choreographies of memory which always illustrate a version of a situation that doesn't need to be particularly exact or clear. This is probably the reason why these memories allow some fictional or strange elements. 'Our research is often more about atmospheres', claims Helgard Haug. 'Maybe we will remember the poster hanging behind an expert's[231] desk, and this sparks something. It is often the small things that become important'.

Hence, it seems as if the performances being exposed through the elements that comprise the atmosphere want to keep their fetishism, as there are things that remain obscure. Thus, I can give details of these elements but I cannot fully explain their importance, as most of them are understood only by experiencing the atmospheres that the three companies have created. This idea brings us to Latour's concept of 'factishes'. A fact, as traditionally understood, is autonomous and unconstructed. A fetish, by contrast, involves the projection of beliefs upon a mute, passive object. The concept 'factish' is:

> a combination of facts and factishes [which] makes it obvious that the two have
>
> a common element of fabrication. Instead of opposing fact to fetishes, and
>
> instead of denouncing facts as fetishes, it is intended to take seriously the role
>
> of actors in all type of activities and thus to do away with the notion of belief.[232]

In this sense, the factish entails unpredictable events; it entails relationships that are unforeseen. There is no doubt that the nature of the elements that have been exposed appear simultaneously as a fact and as a fetish. So, as Latour claims, they are always the products of a construction. Following these ideas, we could also refer to them as key elements in the creation of the 'cosmogram' of the show. John Tresch's description[233] of the cosmogram finds certain elements in common with Sloterdijk's 'sphere' and Latour's 'factishes'. On the one hand, the question of

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[231] 'Expert' is the word that the members of RP use to call the collective of performers they are working with, who are in general not professional actors but 'normal' people chosen for a specific characteristic, particularity or affiliation. In this case, the experts are the members of the choir.

[232] Latour, Bruno. *Pandora's Hope. Essays on the Reality of Science Studies*. Cambridge (Massachussets) & London: Harvard University Press, 1999. Print. p.306.

[233] Tresch, *Cosmograms*.

cosmology is understood as the comprehension of every part upon the 'whole', which has a clear relation to the idea of the sphere. However, the cosmogram also encompasses the reference to symbols, as cosmology has been historically related to religions and esoteric philosophies. The elements are part of this 'whole' (the show) and they also bring symbols that are related to it, in these cases, with the mysteries of the daily, bringing elements out of context into the scene. The elements included seem to be imported from another cosmos, bringing connections that help the audience to understand the dynamics of these specific shows.

> There are always certain points of reference that enable people to bring themselves into an agreement. (…) And that's exactly what a cosmogram does: it puts this totality in a concrete form as the basis for interpretations and action: social relations, relations with other cultures, with natural entities, with animals, plants- but it also establishes the relation between different domains or ontological levels.[234]

This way of understanding the cosmogram also has aspects in common with ANT theory, as the theory sets relationships for the comprehension of events. So, it is possible to claim that a description of a set of associations through ANT should also give the perception of a certain atmo-sphere or cosmos.

In this cosmological approach it is interesting to explore the connections with astronomy. At the beginning of this thesis, the companies being researched were described as 'planets'. It is not a random metaphor, as cosmography is described by the OED as the 'the branch of science which deals with the general features of the universe, including the earth'.[235] This research has to do with the analysis of the cosmos created in the companies' pieces, as they establish new relational, narrative and performative parameters.

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[234] Tresch, *Cosmograms*, p.69.
[235] "cosmography, n.". *OED Online*. April 2010. Oxford University Press. Web. 3 Feb. 2011.
<http://oxforddictionaries.com/definition/cosmography?q=cosmography>

Often in a cosmogram there's an aim that goes beyond mere description or depiction: it's often a *redescription*, in the conditional or future tense: not the world as it is but the world as it could be. There can be a utopian intention, the goal of projecting new possibilities into a world which seemed fixed.[236]

Through different proposals the shows project an alternative cosmos where experiential possibilities are enacted. They use the liminal time that theatre offers, whether to imagine, translate or subvert ordinary social structures. In this sense, they propose a new cosmos that may also imply new ecologies. An ecology which has the sense proposed in *Step to an Ecology of the Mind* (1972) by Gregory Bateson[237], a conception that assumes the interdependence of *all* beings. In the companies' productions it becomes clear that new types of communication and dynamics are explored. These generate new ways to produce social fabric, i.e. to trigger relationships. Bateson's ecology, which relates biology to cybernetics, also has a clear relationship with the works discussed here, as technology is often the medium through which relationships are triggered. Ecology is practiced by the use of technologies, bodies and narratives in the construction of a certain atmosphere.

All these theoretical proposals can help us to understand the meaning of 'atmosphere' in theatre. In this Chapter it has also been shown how atmospheres are partly inexplicable. Thus, 'atmospheres' may also involve what is often called 'the magic of theatre'. 'Magic' is an unstable category, of course; if the atmosphere is airy, the magic is inexplicable. Michael D. Baley explains that the term has dramatically varied across time and between cultures, which means there is also a halo of instability and liveness surrounding the concept. 'Yet the instability runs deeper, for even within a given society not all people who engage in magic will necessarily see their actions as part of a single coherent system, or accept all (or indeed any) other elements

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[236] Tresch, *Cosmograms*, p.74.
[237] Bateson, Gregory. *Step to an Ecology of the Mind*. Chicago: Chicago University Press, 2000 [1972]. Print.

of that system'.[238] This instability though, attracts a special interest, as perhaps it is the key that allows us to view things differently and in a richer manner. For instance, in this research the inexplicable elements appear from a concrete perspective given by a certain position (Positioning Theory)[239]; the position of the researcher. However, someone else, from a different position, would probably find different aspects that form the 'magic' of these theatrical works. In terms of research, it doesn't mean that the researcher should forget about this kind of analysis. On the contrary, it is through the analysis of facts in the creative process that one comes across the things that remain a mystery in the show. The act of stating the aspects which remain obscure may be extremely interesting, as they probably evidence the need for a new position in order to understand things, to produce possibly new theoretical and methodological approaches; an in-between position which hasn't been explored yet.

In the end, what matters is what we perceive, interpret and trust. No matter how hard the world insists on shaping life in ambivalences. For the body what counts is its own travel, its own journey, its own trip to the different planets that share a version of everything else. Certainties are what we keep in our mind so we don't live in the paradox. It is a strategy to say that we have something in common. In movement, in choreography, even in living, scientific truths operate as the starting point from which to fall again into the looping anxiety of the openness of the world; the Nietzschean stone called interpretation that we keep tripping over. Just look around, there are so many things happening. All sorts of weird things are happening all the time. Sometimes they appear clearly in front of our eyes, sometimes they disappear without being noticed. The extraordinary is airy. The extraordinary is always within the daily. The extraordinary is in-between. These are the atmospheres in which frogs rain from the sky.

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[238] Bailey, Michel D. "The meanings of magic." *Magic, Ritual and Witchcraft*, 1.1 (2006): 1-23. Print. p.2.
[239] See p. 85.

The day it rained frogs: the magic of the fieldwork

Apparently everything seems so normal. Every day we see more or less the same image when we look outside our windows. The changes are only defined by the changing weather and the small things denoting that today is different from yesterday. Most of the time in the process of research, each day looks more or less the same when you are in the process of translating the fieldwork. You wake up, you have a shower and you have your breakfast, and after that the rest of day can be summarized in one expression: the discovery of a pathway. Translating the fieldwork is synonymous with poetical transductions, at least in this research. Poetical transductions are a strategy to recall the magic of these three performances. Poetical transductions are characterized by (im)possibilities and it is this paradox that the researcher has to find her way through.

The first (im)possibility is based on the fact that this transduction is, in turn, based on something that doesn't exist anymore. The fleeting experience cannot be recovered; it can only be evoked. 'Every act, no matter how trivial, has the tincture of its time; every statement, every expression of emotion, is redolent of the circumstances that prompted it. Still, a total reconstruction of a historical moment, however ingenious our efforts, would be as chimerical as it is pointless'.[240] Starting from this premise, the researcher has to ingeniously articulate the absent.

The second im(possibility) lies in the fact that poetics is characterized by the multiple meanings the piece can trigger; the difficulty lies in capturing them through a possible assemblage. This difficulty is not only located in the process of interpreting the poetical but is also extended to the process of transduction itself. This means that the transduction should consider the best possible enactment of

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[240] Eoyang, Eugene C. "Translating as a Mode of Thinking, Translation as a Model of Thought." *Perspectives* 4.1 (1996): 53-70. Print. p.60.

those meanings. When it comes to transducing multiple bodies the difficulty grows. The pieces have shown how the poetical only appears through certain inexplicable phenomena. And these small magical happenings become articulated through different voices that express themselves, at the same time, through different aesthetics. Different bodies which have more or less fewer opportunities to create the piece while feeding its poetics. Thus, the presence of multiple bodies enriches the work and makes possible the appearance of different registers. This is a result of the participative and interactive processes that take place in the works.

In this account of raining frogs I have aimed to show the inexplicable through the companies' decisions, as this research focuses on the creative process of the artists, mainly in terms of their decisions. Of course, a deeper analysis might have been achieved by including more of the participants' and audience's actions; then this research possibly could have more fully unfolded the magic in 'interactive atmospheres'. What I want to stress in reference to this is that the complexity of transduction grows when more bodies are involved in the mechanisms of the show. Besides the fact that participation maximizes the possibilities of the poetical nuances, there is another element which performs poetical intricacy, and that is technology. The presence of responsive technological systems generates what Bill Seaman calls Recombinant Poetics.[241] 'Artworks which explore Recombinant Poetics are characterized by the interaction of a user with a system of content exploration which carries potential meaning constructed, of language, image and sound elements, within an authored technological environment'.[242] The interaction between the bodies and the technologies generates another set of 'atmospherical' characteristics that the transducer should consider.

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[241] See footnote 107.

[242] Seaman, Bill. "Emergent Constructions: Re-embodied intelligence within recombinant poetics networks". *Digital Creativity*, 9.3 (1998): 153-160. Print. p.154.

The third (im)possibility is the one that appears when trying to mediate between different cultural spaces. This means trying to bring in the specific cultures of these companies. The poetics generated in the shows are also embedded in the environments from where those pieces emerged. Transducing different cultural codes places the researcher in the chimeric state of being fully part of those environments, which obviously she is not. Brian Nelson stresses that 'as a mediator between cultures and their systems of values, the translator occupies a pivotal position. The position of the translator, between languages and cultures, is inherently ambiguous'.[243] As indicated above, this ambiguity responds to the in-between positions that the researcher occupies. Translating culturally is something that the researcher has to learn and cope with in order to participate in the different environments. From this point of view, Nelson points out that those 'diasporic individuals' who live between cultures and languages are already cultural translators. There is an imposed exercise of trials and failures that needs to be experienced.

To overcome these (im)possibilities the researcher uses everyday metaphors. This strategy appears through the materials she has developed. In particular, during the fieldwork with each company she records herself talking with more or less assiduity. Listening to the recordings she finds out that, in one of them, the interest rises when the speech is contaminated by everyday elements. Specifically, in the recordings of *RB* when she is still based in her home town, some of the recordings are interrupted by her family and in some cases the speech becomes a dialogue with them. Sentences like: 'Help me to fold the sheets and we keep on talking'; 'Stop recording, that it is time to eat'; 'What are you doing?' In these recordings –unlike those in which she talks to the device alone and which sometimes appear dis-located– there is an atmosphere. The speech is contextualized and takes a certain

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[243] Nelson, Brian. "Translating Cultures, Cultures of Translation". *Journal of Intercultural Studies* 28.4 (2007): 361-65. Print. p.362.

perspective because it is located in an aesthetics of everyday situations. Taking this idea from my own recordings I realised that perhaps the best way to broadcast an experience that readers probably haven't had (the shows) is to locate them in the atmosphere of something familiar, sensed or easily interchangeable with other situations. Thus, I set up different metaphors that would help me to create specific atmospheres that emerge from the everyday. 'As Lakoff and Johnson (1980) have persuasively argued, metaphors are vital to how people think and make meaning in their lives'.[244] The construction of the metaphors helped me not only to constellate a network that describes a certain set of events, as ANT proposes, but also to recall 'the magic' that takes place in the performances; because translations (here transductions) are also embedded in certain obscurities that cannot be wholly expressed. 'To translate, even that which has not yet been translated, is always to retranslate. Because translating is preceded by the history of translating'.[245] In this regard Chávez argues:

> Translations are always constituted by the history that precedes the translation, which is why Meschonnic argued for a poetics of translation that assumes nothing is transparent. Translation should always de-center assumptions that culture, period, and linguistic structure are the same.[246]

This idea stresses again the challenge of translating the polysemy of the works. But it is between the paradox of the (im)possibilities – the rain of the frogs – that there is a chance for the intangible poetics to emerge. And the poetics performed appears within the ordinary.

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[244] Chávez, Karma M. "Embodied Translation: Dominant Discourse and Communication with Migrant Bodies-as-Text". *Howard Journal of Communications* 20.1 (2009):18-36 . Print. p.19.
[245] Meschonnic, Henri. "Text on Translation." *Target* 15 (2003): 337-353. Print. P.349.
[246] Ibid., p.23.

Chapter 4: The maze craves for puzzling bodies

The maze craves for puzzling bodies

Nel mezzo del cammin di nostra vita

Mi ritrovai per una selva oscura,

Chè la diritta via era smarrita.

Ahi quanto a dir qual era è cosa dura

Questa selva selvaggia ed aspera e forte,

Che nel pensier rinnova la paura!

Tanto è amara, che poco è più morte:

Ma per trattar del ben ch'i'vi trovai,

Dirò dell'altre cose, ch'io v' ho scorte.

I' non so ben ridir com'io v'entrai;

Tant'era pien di sonno in su quel punto,

Che la verace via abbandonai.

(Inferno I, 1-12)[247]

Everybody explains different things about the maze. The maze is always the same one, but it brings a particular experience to each body that decides to step into it. Every step inside the maze seems to be walked for the first time; every step inside the maze seems to be walked a thousand times. This is the maze: strange and familiar at the same time. The maze is enchanting in its complexity. The maze attracts bodies due to its beauty, due to its mysteries hidden in every corner. One

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[247] Dante Alighieri*, (La Divina) Commedia*, con il commento di Anna Maria Chiavacci Leonardi. Milano: Arnoldo Mondatori Editrice, 1994. Print. English translation by Singleton 1970, Vol. 1, p. 3: "Midway in the journey of our life I found myself in a dark wood, for the straight way was lost. Ah, how hard it is to tell what that wood was, wild, rugged, harsh; the very thought of it renews the fear! It is so bitter that death is hardly more so. But, to treat of the good that I found in it, I will tell of the other things I saw there./ I cannot rightly say how I entered it, I was so full of sleep at the moment I left the true way;…" .

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body pulls itself into the forested maze looking for adventure. This is exactly what I want – it said to itself – I want to go into raptures over the splits and curves. I want to be dragged into a world of possibilities, ignoring fate, ignoring the future. So the body pulls itself into the maze ignoring its power. Once in there, once your body paces its inner world, you become part of it. At the beginning, the body enjoyed its playfulness through its greenish walls and its sudden shifts. Then it played with the opportunity, running and jumping in its very heart, hoping to find another lost body in the middle of the maze, hoping to find by chance the exit. But after playing for a while, the body started to feel exhausted and restless. It was in the middle of it and it didn't know which path to follow. It was confused. Then it looked at the maze in a different way. The path looked empty, it could feel the presence of others also immersed in the maze, but it couldn't reach them just as it couldn't find the exit. Others were probably feeling the same; others were probably feeling something else; others had probably found their own way out. The body started to think about its power, it started to think how, in that moment, it belonged to it. It belonged to its structure, it belonged to its landscape, it belonged to its desires. The maze had its own rules, and no one could avoid them; they were part of its own nature. Thinking about its mirages the body fell asleep, giving itself to the forces that ruled the maze. No one can fight the power of it. No one can deny the magic of it. No one can avoid the affects and effects of it. Entering the maze is a challenging exposure.

Theatre is sometimes a maze[248]; it drags bodies to specific and immersive worlds; mazes that perform, along their paths, different emotional landscapes. In this sense, theatre-mazes evolve different concerns in relation to the body. The theatrical has the capacity to transcend its visual representation as it can also

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[248] For further historical and cultural information about mazes see: Matthews, William H. *Mazes and Labyrinths.* London: Logmans, Green and Co., 1922. On-line version Web. 3 March 2012: <http://www.sacred-texts.com/etc/ml/>

perform concerns related to human life and experience.[249] Until now, we have

exposed the expectations, the temporalities and the atmospheres of the three pieces.

In order to understand how these become intermingled it is important to explore

how they are created. It is important to stress that the theatre-maze requires a high

level of organization and labour due to its complexity. Labour and organization in

these participatory theatrical proposals is not only located in the creative process

itself but also in the performance of the pieces. From this perspective, it is

interesting to point out how the maze serves to introduce a culture of labour into the

companies' practices. It is also interesting to observe how bodies are driven to

follow certain instructions due to the theatre-maze characteristics. To address these

issues, it is relevant to analyze the companies' levels of eusociality.[250] Eusociality is a

biological term used to describe, through a hierarchy of examples, the level of social

organization of non-human communities, usually of bees and other close relatives

such as ants, wasps and termites. Edward O. Wilson has been one of the more

important scientists in the study of the eusociality of invertebrates in the field of

socio-biology.[251] The social behaviour of bees has been studied by biologists but has

also been used frequently as an example in the development of political theory. Bee

Wilson's[252] book *The Hive: the story of honey bees and us* (2005) explores how the

social organization of bees has often been used by social theorists, writers and

philosophers such as Aristotle, Plato, Seneca, Shakespeare and Karl Marx, to mention

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[249] Wengiel, Ruben. "Europe's Mazes: On Labyrinthine Thought and Architectural Design." Web. 16.02.12. p.3.http://www.ef.huji.ac.il/publications/Vangiel.pdf

[250] The term eusociality was first employed by the scientist Suzanne Batra in 1966. Batra , Susanne W.T. "Nests and social behaviour of halictine bees of India (Hymenoptera: Halictidae)." *Indian J. Entomol.* 28 (1966): 375-393. Print.

[251] The term 'sociobiology' was introduced in E. O. Wilson's *Sociobiology: The New Synthesis* (1975) as the application of evolutionary theory to social behavior. Sociobiologists claim that many social behaviors have been shaped by natural selection for reproductive success, and they attempt to reconstruct the evolutionary histories of particular behaviors or behavioral strategies. Holcomb, Harmon and Byron, Jason, "Sociobiology", *The Stanford Encyclopedia of Philosophy (Fall 2010 Edition)*, Ed. Edward N. Zalta , Web. Aug. 2011.
<http://plato.stanford.edu/archives/fall2010/entries/sociobiology/>.

[252] Wilson, Bee. *The Hive: the story of honey bees and us*. London: John Murray Publishers, 2005. Print. Besides that, another book which explored the relationship between politics and bees was *Feminine Monarchie* (first published in 1609 by Charles Butler) which went through a number of editions during the course of the seventeenth century in England.

a few. The interest around them lies in the fact that bees perform specific tasks in an organized way; they execute the labour producing what Marx calls use-values. Bees are constituted under the institutional structure of the hive and its honeycomb which is organized as hexagonal cavities, as a perfect puzzle. Just as the bees seem to perform their required tasks within the social matrix of the hive, the bodies engaged in the theatrical experience seem embedded in the induced rules that the theatre-maze produces. Hence, each company performs human eusocially, raising different concerns about art and social practices in relation to the culture of labour and democracy.

As briefly mentioned, the culture of labour affects all the participants involved in the theatrical event. Labour is a form of participation. In this regard, the companies' work seems to produce different tensions in relation to participation in order to discuss the implications of it. For instance, various scholars of culture and media studies have undertaken explorations of audience and spectator labour. Shawn Shimpach stresses how media audiences become working watchers, arguing for their political implications:

Becoming an audience is rife with the responsibilities of entering into a category of culturally well-defined parameters, protocols, and relationships to cultural and political institutions. In becoming an audience, in other words, we are apprehended demographically by others while at the same time we come to "know" ourselves in relation to this cultural category.[253]

Maintaining these institutionalized relations implies work (i.e. labour). Thus, the simplest action of watching TV involves a labouring act, and the same can be said when we talk about conventional theatre. Hence, when we are about to become part of a theatre audience, we also get ready to leave behind other conditions (other labours). Thus, labouring remains present. In general, such analyses sometimes

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[253] Shimpach, Shawn. "Working Watching: The Creative and Cultural Labor of the Media Audience". *Social Semiotics*, 15.3 (2005): 343-360. Print. p.344.

imply that in theatre our bodies have been appropriated by a labouring matrix that emerges in the capitalist system. This capitalism performs its agencies through processes of institutionalization. Traditionally the theatre audience has been conceived as 'an entity of serialized, in principle unrelated individuals, who form a group solely because each member has a characteristic—in our case spectatorship—that is like that of each other member'.[254] Hence, the audience can be seen as the serialized workers of a production line. Susan Bennett offers a clear historical overview of audiences, stressing how they have become alienated in this labouring, but at the same time passive, role:

> Greek theatre, then, clearly illustrates a direct relationship to the society it addresses, and, at every level, includes the audience as active participant. A history of audiences in the theatre demonstrates, of course, an engaging status. Medieval and sixteenth-century audiences did not enjoy the power of Greek audiences, but nevertheless still functioned in an active role. There was a flexibility in the relationship between the stage and audience worlds which afforded, in different ways, the participations of those audiences as actors in the drama. With the establishment of private theatres in the seventeenth century, however, there is a move towards separation of fictional stage world and audience. (...) In the last hundred years, none the less, there have been many challenges and disruptions of the codes and conventions which demand passivity.[255]

As we have seen, the three theatre companies try to re-position audiences through the enactment of participation, individualization and engagement. This re-positioning apparently tries to overcome the principles of mainstream theatrical conventions, giving a certain prominence to audiences' actions. Finding out the implications of these actions can illuminate questions about the nature of the relationships established by these new interactive and participatory parameters.

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[254] Ang, Ien. *Desperately Seeking the Audience.* London; New York: Routledge, 1991. Print. p. 33.
[255] Bennett, *Theatre audiences,* p.3.

The consumption of culture has been assumed to have the quality of labour because 'the work it involves functions to complete a part of the cycle of capital expansion by fostering the turnover of investment. We don't just buy things, we make systems run',[256] Richard Maxwell argues. Leaving this generalization behind, it is interesting to argue whether these companies' proposals respond to real disruption within the wider systems. The fact of having an audience that *does more* (more than sitting and watching) might also be understood as a way to have labour done for free. Andrew Ross argued in his article 'The mental labour problem'[257] how artists assume the acceptance of working for free for the love of their craft. In the case of participatory audiences, it is interesting to argue whether and how their engagement in art is used as labour as well. This idea relates to an emergent term that has been used in recent years: 'produser'. Axel Bruns coined the term to indicate user-led collaborative processes of content creation mainly resulting from 'Web 2.0' which triggered the appearance of what is now called 'social media'. 'Key examples for such produsage can be seen in the collaborative development of open source software, the distributed multiuser spaces of the Wikipedia, or the user-led innovation and content production in multi-user online games'.[258] He developed the term in response to Alvin Toffler's coining of the neologism 'prosumer' (1970, 1980, 1990)[259]. 'Prosumer' is a portmanteau of the terms producer and consumer. The difference between the two new terms lies in the fact that 'the "prosumer" is clearly not the self-motivated creative originator and developer of new content',[260] while the 'produser' does create content through his/her own initiative. Adopting these

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[256] Maxwell, Richard. *Culture Works: The Political Economy of Culture*. Minneapolis: University of Minnesota Press, 2001. Print. p.259.

[257] Ross, Andrew. "The Mental Labour Problem." *Social Text Summer* 18.2 (2000): 1-31. Print.

[258] Bruns, Axel. "From Prosumer to Produser: Understanding User-Led Content Creation." *Transforming Audiences*, 3-4 Sept. London (2009). Web. 11 Nov. 2011.
http://eprints.qut.edu.au/27370/

[259] Toffler, Alvin. *Future Shock*. New York: Random House, 1970. Print.; *The Third Wave*. New York: Bantam, 1980. Print.; *Powershift: Knowledge, Wealth, and Violence at the Edge of the 21st Century*. New York: Bantam, 1990.

[260] Ibid.

concepts to discuss the companies' practices might be useful as they create highly mediatised performances that can naturally trigger those conditions (user-producer, developer and consumer), as we shall see.

It is true that if we take into account the nominative meaning of audience, as people who pay attention, listen or gather together to attend an event and participate (even if looked at as passive), the idea of performativity automatically applies. The difficulty appears when describing or understanding this concept ontologically. From the productions included in this research one can clearly determine that this group of people which we have been calling audience have been used to produce versions of the performative which includes actions that go beyond the expected traditional theatrical ones, as I have just explained. The idea is to see how participation enacts the assumption of certain instructions. The metaphor of the maze (entering and being part of it) may help us to understand how participation might produce experiences that aren't as pleasant as we had thought, especially when the body realises that the maze is in control. The results of this approach are specific, as it only intends to explore what emerges from the attribute of being an audience member in these particular cases. Through analysing this it might be possible to argue the nature of their systems, their approach to audiences and other implications relating to the bodies and the site. Does each company create a maze which evokes puzzles that the audience embodies?

The three shows interpose their own audience logic, which is their way to induce instructional parameters that make those bodies perform. These instructions are the main element that is going to be analyzed throughout this chapter in order to approach the different concepts and ideas that have been explored until now. Instructions are the way to induce bodies to action, as they imply the enactment of a certain position. Each body that participates in the theatre-maze experiences it in a different way, but at the same time, all the bodies are subjected to its rules. Before

analyzing each case, it becomes necessary to reflect upon the attributions of the performative in relation to human autonomy. Even though the performative reaches expansion and complexity in the globalized world, the position of the body within a system reveals the driving forces that come into play when it comes to power. How the systems effect their instructions reveals how the bodies are *articulated* towards a specific execution of driving forces that generate power relationships through which labour is triggered. Globalization, which emphasizes the kinetic, productive and efficient, has created difficulties in determining the possibilities of performing outside those principles. Thus, performativity produces the contemporary bonds through which realities emerge. Because of this, it becomes difficult to think of alternatives that do not operate under this condition. As Jon McKenzie claims 'performativity involves its own challenge to perform-or else'.[261] There is a difficulty in transgressing, lapsing or collapsing the systems' performance. Human existence seems defined by performativity, which seems then to operate as a new form of alienation. But, as McKenzie also notes, performance embraces different paradigms, in particular the following ones: Cultural Performance, Organizational Performance and Technological Performance. Thus, these differences seem to provide a way to discuss the development of certain practices rooted in different productive traditions. Following this categorization, McKenzie finds a way to materialize concerns about cultural practice that become significant here as they highlight the paradoxes in performing arts in general. With this in mind, he refers to the political significance of art's praxis; 'with increasing consistency, performance has become defined as a "liminal" process, a reflexive transgression or social structures' (8)[262]. Hence, the proposals of certain practices are able to subvert, through an in-between position, the normative functions that the swarms of institutions frame with their

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[261] McKenzie, Jon. *Perform or else. From discipline to performance*. London & New York: Routledge, 2001. Print. p. 14.
[262] Ibid.

overlapping structures. Art has been frequently identified as an internally disruptive motor that pretends, through its manifestations, to disrupt the status-quo of things. Following this idea, Marvin Carlson[263] clearly explained at the end of the last century, the differences between the political implications of art's practice from the 60's and the 70's to the post-modern critique presence. Transgression doesn't appear as a primary strategy but rather as a position of resistance. 'Postmodern performance provides resistance precisely not by offering "messages", positive or negative, that fit comfortably into popular representations of political thought, but by challenging the processes of representation itself, even though it must carry out this project by means of representation'[264]. However, the instructions in the three companies' projects are basic to the genesis of their works, indicating how they possibly subvert traditional theatrical conventions in their proposals. Hence, the *attention* that was traditionally required of the audience in the theatrical is now described in other more engaging ways, which produce an *appropriation* of the audience. The body, once it has entered the maze, becomes part of it. This appropriation opens up concerns about the possibilities of resistance in art's practice and the relationship between the systems generated by the companies and the bodies that get involved in the experience. In considering this McKenzie develops the concept of the liminal-norm. 'The liminal norm operates in any situation where the valorization of liminal transgression or resistance itself becomes normative...The liminal-norm demonstrates how forces of normativity can become mutational and viceversa.[265] The assumption of the liminal as transgression and its implicit normativity might be explanatory of the experimentation that the companies perform. In their shows, instructions appear as a strategy to perform the boundaries of resistance/transgression. In other words, instructions have the

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263 Carlson, Marvin. *Performance: A Critical Introduction*. London: Routledge, 1996. Print.
264 Carlson quoted at McKenzie, *Perform,* 43.
265 Ibid., p.50.

capacity to redefine the operational limits of liminality; instructions are the element that triggers and attributes the qualities of performance. Thus, it is interesting to stress how the inner instructions of their systems generate forms of appropriation. In other words, studying this relationship might more clearly reveal the tensions and the subversions that operate in the companies' work.

Appropriation, in the literal sense, is the process of making something one's own property. Traditionally this term is also related to educational methods in which the pupil acquires certain standard skills through the instructions received from teachers. It is based on the institutional processes designed to internalize knowledge. In art the use of the term was originally applied with another nuance. Eleanor Heartney gives a clear introduction to the group of artists who practiced appropriation art (appropriationists) who were also called by other critics and theorists 'stimulationists' or 'commodity critics', as she explains:

> Among the most prominent purveyors of the anti-art strain of contemporary art so reviled by Kramer (Hilton, art critic) is a small group of conceptually inclined artists who emerged in the 1980s and took the anesthetization of ordinary objects to an absurdist extreme. These artists extended Duchamp's attack on the preciousness of art by exposing the market mechanisms that transform an ordinary object into a work of art. But they also subverted his desire to create a state of complete artistic indifference by endowing the manufactured readymade with the seductive charms reserved for high art.[266]

Isabelle Graw explains that to attribute the idea of appropriation to a work of art 'something needs to be added, something more than the simple appropriation that could be described by the artist's own achievement'.[267] This way of valuing art based on the idea of 'originality' shifted in the 1980s with postmodernism and the questioning of authorship and authenticity. The appropriation then became valued

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[266] Heartney, Eleanor. *Art & Today*. London: Phaidon Press, 2008. Print. p.40.
[267] Graw, Isabelle. "Dedication Replacing Appropriation: Fascination, Subversion, and Dispossession in Appropriation Art." *Louise Lawer et. Others* (Catalogue of Exhibition). Kunstmuseum Basel, Museum für Gegenwartskunst. Germany: Hatje Cantz Publishers, 2004. p.45.

through the artist's capacity to apply it in order to generate works with dissident connotations, regarding the original position of the *appropriated*. 'A model of appropriating, parasitic behaviour replaced the model of the strong subject that creates something new using its own resources'.[268] The appropriation of a ready-made object is accompanied by a gesture that defines it as an art work. This gesture is often based on a certain 'sensibility' that creates a perspective through which the object becomes something else. Graw points out that since the 80s there hasn't been a specific interest in finding differences between the 'artistic appropriation' and 'appropriation' in the wider sense, as a global gesture embedded beyond cultural practices. The reasons why appropriation becomes a matter to discuss here appears in relation to the different appropriation gestures which seem to perform as an agency in the works of the companies explored in this con/text.

Different examples of labouring might appear in describing the performances and the creative processes of the shows, as well as some sort of appropriation. But it may be difficult to assert how the practices respond to whether a subversive version is a critical claim or if they openly reproduce modes of appropriation. There is the possibility that both operate at the same time, as a spiral from which one cannot escape. Thus, the approach to the maze is based on three different questions: How are the instructions created? How are those instructions communicated to the audience? What implications do the instructions have in terms of labour and appropriation?

'Outdoors'

The case of *RP*'s 'Outdoors' is the more complex in this sense as it engages different types of bodies. On one hand, we have the 'experts', who are the members of the choir, who participate actively in the enactment of the instructions of the

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[268] Ibid.

show, through another instructive process (the creative process) lead by the *RP* collective. On the other, we have the audience that performs the instructions given by the technological device, which makes the show happen. It is important to state that both processes are meaningful as they both imply the participation of non-actors in the creation of the show. For this reason, the following explanation intermingles both, as they are directly connected.

In 'Outdoors' the audience are guided through a video to pursue the experiential proposal. At the beginning of the show there is always a small explanatory introduction to the device by *RP*. The video is started remotely so the device becomes an automatically mediatised item through which instructions are enacted. One appealing aspect of the experience in terms of creation is that the instructions are implicit. The voice doesn't guide the subject, giving directions about where to go.[269] There is no clear turn right, go straight, turn left, etc. Although a priori this element seems secondary, it is interesting because it shows how the piece operates and how the instructions come in a way that is implicit to the action of the video. There is the need for an immediate understanding of the instructions to be able to follow the video; images imply action. The directions are not stated by words, but they are perceived through the screen. So, it is by looking at the video that the audience-participant knows the path to follow. Once the video starts the audience understands that there is a voice talking and moving showing what his or her eyes are seeing right now. The audience members take the position of the person that has recorded the video. The only verbal introduction is when the choir member announces: 'I am going to take you for a walk'. From that moment onwards, some overt verbal instructions appear in the different recordings, but mainly the show works through implicit rules.

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[269] It is important to mention that the only instructions were given when the audience had to cross the street as well as advising about the needed precautions.

To make this possible the videos were recorded accurately using the iPod after several rehearsals. During the shooting the members of the choir had to hold it straight while they were walking and talking so the audience could identify easily through the images the directions to follow. Most of the time the recordings show the path to follow, avoiding the participants' get lost. This element is really important as when the recordings were made it was daytime but the walks (the performance) took place in the evening when it was dark. The recording exceptionally turns towards the narrator (showing the face of the choir member) or focuses on a specific object or element. This only happens in specifics moments in order to give some details or to change perspective. During the trial runs for making the videos, besides the aspects related to the script (audio), there was a lot of work involved in finding the strategy for making it possible to follow the experience without giving spatial instructions, such as a GPS navigator might. The project 'Outdoors' had a research week dedicated specifically to this. During that week the helpers (researchers and emerging artists, including myself) would collaborate on the development of the ideas that the members of *RP* had in mind. Each day during the week we carried out different recordings and experiments that helped to explore technical and aesthetical aspects of the use of the device. After that week, once the Riminis[270] had more or less structured this aspect, they started to work with the content. Once they had the main organizational, structural and technical aspects clearly defined they began to work with the experts.

As mentioned previously, to be able to synchronize recordings and give the audience time to perform the walk without getting lost, the members of the choir each had a helper who counted the time, remembered the script or gave iPod's recording tips. It is important to stress that a big part of the creative process was dedicated to adjusting and improving the effectiveness of this system. But while the

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[270] This is the way we would refer to the Rimini Protokoll collective between the members of the team of helpers.

instructions were created through precise work, the audience conversely has a sensation of informality. It seems that everything is quite spontaneous and natural. When undertaking the experience, there is more the feeling of walking next to someone rather than following him or her. One of the elements which gave rise to these sensations is the fact that the recordings were done while walking; the way we express ourselves while moving includes many different nuances and, at the same time, our speech is interacting with the things happening around us, as explained above. For instance, we might pause while checking the traffic before crossing, or we might stop and interact with someone we know. In a way, the recording has more of the quality of a documentary or live news, in its movement and aesthetics, than of a fictional film. Although it would have been much easier to make the image recording and adding the audio afterwards in the studio, the Riminis explained when asked that this way of working would have created a much more artificial atmosphere in the work. Giving two examples of this might help to understand how the work was done.

One of the members of the choir, Martha, had walking difficulties so the recording was done in an electric mobility scooter. In this case, the recording included the sound of the scooter moving as it passed over different surfaces and the camera captured reality differently than for someone walking. Another interesting added element was the image perspective. As Martha was sitting in the scooter while recording the images, they didn't have the same perspective as someone standing. Another example of a shift of perspective was the small performances that Rob, another member of the choir, did with his puppets. As a puppeteer he played with them at times during the recording, so the effect was like having a show within the show. In this case, capturing the reactions of people passing by, their laughs or voices, increased the quality of liveness and contemporariness. Hence, all the

implicit instructions which that on the iPods are also contaminated by the qualities of daily life.

Spatial instructions and content are interdependent though. Besides this, there is another element providing spontaneity: the way the script (audio) was created. Research into this aspect of the work of the *RP* collective was mainly carried out through interviews. From these interviews with the members of the choir, which also where held while walking around the town, the Riminis would select the elements for the content and relate them to places and fragments of the recording. There was never an official script, in the sense of a formalized text that the members of the choir had to memorize. There was only a scheme with bullet-points referring to the elements which should be approached, and the timings when these should be introduced. Thus, the format of each choir member's monologue is similar to a 'semi-structured interview':

> The defining characteristic of semistructured interviews is that they have a flexible and fluid structure, unlike structured interviews, which contain a structured sequence of questions to be asked in the same way of all interviewees. The structure of a semistructured interview is usually organized around an aide memoire or interview guide. This contains topics, themes, or areas to be covered during the course of the interview, rather than a sequenced script of standardized questions. The aim is usually to ensure flexibility in how and in what sequence questions are asked, and in whether and how particular areas might be followed up and developed with different interviewees.[271]

At the beginning, the *RP* collective weren't too keen on giving these schemes to the members of the choir, or they didn't want them to note down those instructions, as they really wanted to keep the 'improvised' element in the talking. But as most of them were elderly and some others had problems coordinating the exact times and

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[271] Mason, Jennifer. "Semi-structured interview*". The SAGE Encyclopedia of Social Science Research Methods* eds Michael S. Lewis-Beck, Alan Bryman, Tim Futing Liao. Web 22 Feb. 2012. <http://srmo.sagepub.com/view/the-sage-encyclopedia-of-social-science-research-methods/n909.xml>

the content, in the end the helpers had these instructions to aid in producing the recordings. The difficulties that the members of the choir had in the process of remembering the script and the timings created certain tensions in the process, which is why an intermediate solution had to be implemented. It is interesting to observe how the metaphor of the maze can be applied to the creative process of *RP*. The members of the *Heartsong Choir* joined the 'Outdoors' project expecting to enjoy the experience. But, as happens sometimes in the experience of a maze, the choir members became confused and tired after a while, without being able to find their way through it. The participation in the maze that started as a game turned out to be an activity that produced a certain anxiety and uneasiness. So, to find the way out of the maze, some clues were introduced.

Hence, it seems there was a spontaneous atmosphere in the final product partly because it was coordinated in a semi-formalized way during the creative process. The *RP* collective knows perfectly well the kind of atmosphere they are looking for and, to achieve this, they consciously produce situations matching their own aims during the creative process. The way the members of the team are organized also responds to this atmosphere of having confusion and directionality at the same time; everyone is clearly embedded in the maze. The highly directed nature of the show is something that also takes place in the creative process. The *RP* collective works in a highly instructional way. In this respect it becomes evident that the apparent negotiation with the experts (members of the choir) and the rest of the team, including helpers, is primarily a process aimed at fitting into the designed structure. As explained above, in 'Outdoors' the operational parameters are what appears first;[272] namely, the shape of the maze (it's participatory cartography)[273] and how the iPod is going to be used technically. The work after that is based on the

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[272] Ibid. video research week.
[273] For participatory cartography, see p. 85.

tensional training of fitting the content that the experts provide into the formalized system that the Riminis have previously designed.

The content, which is mainly based on the lives of the members of the choir and their relationship to it, goes through a process of transduction in which the bodies (the choir members) may be nothing but labouring power towards a specific product. There is a clear training period for this, so each member is able to execute their part with efficiency, which means comprehending the instructions that the *RP* collective wants their team to perform. In this labouring process the possibilities of failure lie in the determination to adjust the labouring bodies to the structure. From this point of view it is interesting to go back to the idea of the bees. The structure is like a honeycomb into which the worker bees (experts) have to fit to ensure its maintenance and the production of honey (show). In this adjustment process there is a sort of dislocation; the experts haven't previously been trained in the tasks that this specific honeycomb requires. So, they aren't involved in doing something that they already know, they have to train and respond to the requirements of the show. They have to fix their bodies to the requirements of this particular honeybee, and this is what the *RP* collective expects from them. The members of the choir have made a commitment which includes a series of elements which they didn't expect, as the process brings new challenges and demands. This tension creates a synergy that the *RP* collective uses to keep to their goals. The creative process works through interdependence. That interdependence is not based only on links between each member of the choir with the final product (show) but also with the other members of the choir and other bodies and interfaces operating in the system. If one member decides to leave the process, the system is highly disrupted. The rest are trapped in the matrix which has been designed for them. In other words, if one leaves then any of the others can, but the later they leave it the harder it will be to leave. That is the reason why at the beginning the *RP* collective creates a friendly atmosphere. They

want to engage the members of the choir, but once the commitment becomes official (the members of the choir sign a working contract), the relationship becomes professional and labour-oriented.

The Riminis themselves say that their experiments imply putting people (experts) in edgy situations creating certain tensions in the atmosphere of the work. Experimentation is created through the methods that test the limits between the expert humans and the system *RP* have constructed. The tensions explored between them, the system and the experts, including other fundamental members of the team (such as software collaborators and production managers) reveal the possibilities of the show itself. There are no easy positions in that process and that is probably the reason there are sometimes deserters from their projects, as *RP* member Helgard Haug explained during an interview.[274] These specific retirees respond in different ways to aspects of the way the *RP* works. The analysis of the reasons why some experts decide to quit would probably also help to explain how the dynamics and the relationships regarding their work are constructed. Florian Malzacher, critic and journalist, explains some of the reasons for this.

> For some (experts) the strain is too much, or things start to go against the grain, or the roles becomes too close to their own. *Deadline* ended with one of the female performers walking out and one of the old ladies quit *Boxenstopp* shortly before its première.[275]

It is interesting to observe how the working dynamics triggered concerns in relation to labour and the ethics of practice. While immersed in the process of creation of *RP*'s 'Outdoors' I found it difficult to locate all those synergies because of the sense of urgency as a continuous agency operated on a daily working basis. I remember though that I had several conversations with other members of the

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[274] At the end of the creative process I had the chance to have an interview with each member of the collective. That was organized by the production manager so the researcher-helpers involved in the project could get the information they needed for their research as it had been really difficult during the creative process to ask questions or exchange impressions.

[275] Malzacher, Florian. "Dramaturgies of Care and Insecurity". *Theatre of Rimini Protokoll*, p.34.

helpers' team discussing how the *RP* collective constantly generated tensions in the working atmosphere, assuming that those involved should assume the instructions and perform them as they had been ordered. On this topic, we argued about how they used their artistic status and prestige to force people to do what they wanted. For instance, I remember I had a strong dilemma when the *RP* collective told me that I had to convince Martha to perform the recording once more. Martha, the member of the choir I was helping, as already noted had mobility difficulties and health issues and she complained that the work was too demanding for her. Analyzing the situation afterwards, I realised that my body also had been pulled into the maze, that the RP had control of my body forcing me to take decisions with an ethical dimension I had not chosen. This instructional atmosphere does not imply perfection in the resulting product. The Riminis expect imperfections to appear in the final product, revealing in a way the boundaries of their work. Thus, the possible and visible failures that later appeared in the show appear in the form of small disruptions, imbalances and faults. For instance, the stories of some members of the choir are more appealing and engaging than others. In general, they are the result of the incompatibilities that haven't been overcome between the generating system and the bodies involved in the creative process.

It is interesting how the experts were, in general, as committed as bees in the process despite all the discomforts. If there is something that the *RP* collective manages with efficiency, it is to transfer to the experts a sense of exclusivity – 'we are here because we are interested in you' – and a sense of responsibility – 'we need you, the show won't happen without you' – that had a clear impact on the engagement of the experts. For the audience this idea is translated to become 'we have created an individual experience for you' and 'we need you for this show to happen'. The parallels are interesting as they imply a situation outside the conventions of traditional theatre. In the creative process, instead of professional

actors/performers, we find the experts who perform and contribute by providing content. In the show the audience is not sitting in the rows in the theatre but walking around town with a personalized event that they manipulate. Thus, the audience is actively performing the piece. Each one has a duty to become immersed in the aesthetics of the everyday. The development of the piece in its different stages takes place embedded in the daily because its stories come from the 'common' people. Both the members of the choir and the audience are chained to this absorbing instructional atmosphere. If the experts' perform content in the instructional system, the audience reproduce the mechanics of the system, all learning to be honeybees. Or, using some of the terms introduced above, the experts are produsers – producing content with a machine – while the audience are prosumers – producing the show to consume art. In any case, all of them are looking for the patterns of the maze they have stepped into (as they might have enjoyed being in it).

RP's interest often emerges in relation to a certain social group or collective, as Daniel Wetzel explains. They do a preliminary exploration of the collective, possibly meeting to decide if the group definitely has something of interest to them. Afterwards, they try to find the best system to perform the elements that they want to highlight of the group they are working with, experimenting with the technologies and finding a specific mediatised stage. This mediatised stage is an in-between space in which these different elements gather, triggering the performance. The contract that appears between the Riminis and the experts can be reflective of that. There is the group of people, the choir, being selected by the *RP* because of its particularities, because their work is about everyday people, because they want to give visibility to certain collectives. In this sense, we can find the *subversive* in trying to target a group of people who would come up with the extraordinary growing from a common place. The participation of the members of the choir allows the *RP*

collective and the audience to plunge into their intimacy, into their habits and routines, into the way they understand life. There is something subversive in creating a communicative space for those who are usually *invisible*. By *invisible*, I mean the 'common' people, those who form the landscapes of the everyday. *RP* has other ways of narrating reality; for them, being informed about what happens in the world is something that we cannot find in the commercial media environment. But also to create this subversive approach, there is a sort of violence done to the bodies of the members of the choir as they don't make decisions about how things are accounted for. First of all, they are subjected to a labouring dynamic which is not negotiated and where their bodies are subjected to the needs of the show. At the same time, they have to be ready to be personally interrogated, as the *RP* collective are basically interested in sensitive material (as intimate as possible, perhaps) that the group has to offer. As some members expressed during the creative process, there was a difficulty in explaining certain personal aspects of their life, but it was much more difficult to go through those several times in creating the performances. Not all the members felt like mirroring certain aspects of their life. Thus, the limits between the needs of a show within *RP*'s parameters and the experts' appropriation in terms of exploitation are something that is difficult to test. Besides, it is not the intention of this research to note the limits of this sort of situation, but rather to highlight that in *RP*'s practice subversion always implies the exploitation of a limit in negotiating the relationships between intimacy, art and labour with cultural and non-cultural workers. Probably, this relationship becomes tense through the fact that, although the 'experts' are considered professionals and treated as such, their professional skills are not those of the theatrical performer. It is their own stories that turn them into *professionals*. As mentioned above, their 'expertise' gives them the responsibility to perform a set of skills that they haven't been trained in previously. Of course, *RP* don't select the experts because of their knowledge in the

use of the iPods, but rather this naming (experts) allows them (*RP*) to operate with command, to demand what they want. Their bodies therefore suffer from an unexpected appropriation.

Giorgio Agamben also approached the difficulties of overcoming appropriation in *Means Without End: Notes on Politics*.[276] He suggests the possibility that alienation itself could be appropriated. As Graw points out, in that sense there is no point from where alienation can be avoided as there is no position from which this status can be reversed: 'alienation becomes a premise that cannot be shaken'.[277] Agamben proposes that the cancellation of appropriation, i.e. the possibility of being one-self or being free of oppressions as Marx believed possible,[278] is something unreachable. Agamben's idea could be linked to the artists who practiced Appropriation Art. Appropriation Art has often been related to institutional critique through its works. For instance, Louise Lawler photographed pieces of art in exhibition spaces in ways that questioned the relationships between arts institutions, the artist and the market.[279] Her work creates an approach which gives another frame of understanding to artworks, making visible the conventional and the ideological position staged in the 'exhibited'. The act of appropriation here directly implies a certain violence, disruption and discomfort for the work of art, as the object created is repositioned. The piece of art is located in a new sphere where other meanings and concerns are enacted.

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[276] Agamben, Giorgio. *Means Without End: Notes on Politics*. Minneapolis: University of Minnesota Press, 2000. Print.
[277] Graw, *Appropriation*, p.64.
[278] 'Freedom is possible through emancipation that produces non-alienated labour'. Wolff, Jonathan, "Karl Marx", *The Stanford Encyclopedia of Philosophy* (Summer 2011 Edition) Ed. Edward N. Zalta.Web.16. Oct. 2011<http://plato.stanford.edu/archives/sum2011/entries/marx/>.
[279] Heartney, *Art & Today*.

Louise Lawler on Miró

One of the most appealing aspects of her work is the capacity to visualize the different operational parameters that are intertwined in the act of re-locating something. The photograph creates a specific way to revisit the piece for specific art-emphasizing purposes. In general, her photographs question the work of art by emphasizing the context in which the piece is exhibited. For instance, in the above example we can see how the photograph triggers a relationship between the bench and the Miró[280]. Is the bench as important as the Miró? Is the bench giving us an instruction to observe the Miró in a particular way? What are the differences between them if both occupy a space in the museum? How does art relate to the everyday? These are the types of question that Lawler's appropriations ask. Through her work she argues the political and social implications of placing art in an institutional space, the ideological subscriptions of curating and the meaning of

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[280] The picture responds to a Lawler's work. I took it from Tate Library's book. I haven't been able to get the reference as the book was in use for one of the staff in the previous months to my submission.

spaces. Besides all that, what seems relevant in relation to the work of 'Outdoors', is how Louise Lawler documents events, placing the object in action, producing new interactions. In this regard, it is relevant to think about 'Outdoors' in relation to the works of Lawler. 'Outdoors' returns an image of Aberystwyth through different processes of appropriation, specifically explaining the place through the lives of the bodies of the *Heartsong Choir*. If Lawler describes a specific artwork in relation to a space, the *RP*'s piece does something similar. It describes the choir in relation to the context of Aberystwyth. Something concrete is put in relation to a wider context, performing different relational concerns.   Thus, new interpretations and new meanings are given to reality; life is re-enacted through borrowed eyes.

Although the bodies of the members of the choir are not considered a work of art, they do belong to the sphere of the fragilities. In this sense the appropriation is exercised in the sphere of the invisible: memories, secrets, feelings and other obscurities which conjugate the intimate. The intimate belongs to the sphere of the private. It is not there to be shown, exhibited or displayed. On the contrary, it is what defines the distances between bodies. Working on this sort of material in art is nothing new, as it is often exhibited or used as a source of inspiration for many artists. The shift comes when everyday people become an open source, when they become appropriated by the work of art. Thus, it is likely that the artistic attempts of *RP* might try to appropriate alienation in Agamben's sense, but at the same time, they cannot avoid reproducing new forms of alienation in their creative processes. The contradiction is present and clearly demands a discussion around the use of bodies in artistic practice. This discussion appears transversally in some of the chapters of *Making Contemporary Theatre: International Rehearsal Processes* (2010)[281] where the creative process evidences particular corporeal abuses and contradictions in the political and ideological position of certain practitioners. The

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[281] Harvie, Jen and Andy Lavender, eds. *Making Contemporary Theatre: International Rehearsal Processes.* Manchester: Manchester University Press, 2010. Print.

practice-as-research approach[282] helps to establish relationships between the creative process and the final product, bringing new and interesting questions to the field of theatre and performance studies. From my point of view, creative processes appear especially interesting as they are where the ecological, social and political nature of the work emerges. As has been shown in this section, *RP* practice constantly performs tensions through their instructional processes. Its implications affect bodies with more or less intensity, depending on their experience inside the maze. In this project, we all found our way out (no one quitted) but none of our bodies left the way they came in.

'Purely Coincidental'

Each maze has its own characteristics, but there are always some instructions that one has to comprehend. *RB*'s Purely Coincidental' plays with the instructions of the dominant theatrical convention of its time. Roger Bernat explained that he wanted to play with the desire of being an audience[283]. The set of instructions that form the theatrical are aborted through the proposals emerging from Handke's text '*Offending the Audience*' (1966), so the game is eluding audience expectations while creating the dense atmosphere which triggers repetitive frustrations. It is like being in the maze continually finding culs-de-sac; it is like being in the maze having the feeling that you are always in the same spot. All the elements for theatre to happen seem to be there but the development of the piece remains forever only as a possibility of producing theatre; theatre is a desire that is not fulfilled. In such a case, the audience plays by the show's rules, its conventions, but is not pleased. Although they have the option to leave, to do something other than sitting and watching, they are expected to do nothing by the performance. So the show is a provocation. The impossibility of following instructions is exactly what the show is about.

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[282] See p. 70-72.
[283] This one aspect was stated by him during the creative process.

There is something taking place, a system is settled into, an engine is producing something but it is difficult to frame exactly what it is. The piece discusses theatre through the exhibition of an automatic system that generates images. To do this a mechanism is displayed in order to record and capture images from the different cameras in a repetitive pattern. In the creative process of 'Purely Coincidental' there is also a strong interest in testing the possibilities of the system which includes the use of different technologies and software[284], in order to create this sensation of synchronization. In a way, the experimentation aims to explore and use new means of production to introduce content. The show is presented as a perfect production line; the company design and apply certain mechanical dynamics that give birth to the show. In this case, the production of the content is based on three basic elements that have already appeared in this account: Handke's text, the audience and the images from personal and surveillance cameras.

In 'Purely Coincidental', appropriation appears in the form of borrowing the audience's presence. The fact that the audience is recorded without their awareness, and their images are later used to construct the show, represents another form of appropriation. The analysis of the (ab)use of image has been explored by several theorists but also by different artists in recent decades with the spreading presence of the 'reality TV' show Big Brother. 'Indeed, surveillance has become especially compelling to contemporary artists working in photography and media, perhaps because it engages a certain anxiety felt in the culture'.[285] Bruce Nauman's famous work *'Video Surveillance Piece (Public Room, Private Room)'* from 1969-70 was one of the first attempts to approach the topic. It was a work which questioned the

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[284] Technical note: The text and the pre-recorded images were edited using Final Cut Pro. In the performance those images are launched using Module 8 (a video-jockey software). The synchronization of the cameras is done through a video switcher. And finally, a video-mixer EdirolV4 was used to mix the pre-recorded images and text with the images captured from the live cameras.

[285] Philips, Susan S. "Surveillance". *Exposed: Voyeurism, Surveillance and the Camera* (Exhibition Catalogue). London and SF: San Francisco Museum of Modern Art and the Tate Modern, 2010. 141-204. Print. p.143.

power relations between the public and the private through the incorporation of media into the different spheres of life, using very simple means:

> A small room is empty except for a monitor in a corner of the floor and a camera fixed on the ceiling diagonally opposite. The monitor plays pictures from the camera panning the room. But as the visitor enters and sits down to watch, the images in the room show a monitor on which different images are playing. In fact, there are two cameras and two monitors in two rooms, a public one in which we view the piece and a private one to which we are denied access, each video system monitoring each other.[286]

The uses of CCTV have been explored by several other artists and activists. One of the most active groups is *the Surveillance Camera Players Collective*. This New York based collective was especially active during the late 1990s, developing direct social actions against the use of CCTV cameras. They described themselves as a 'small, informal group of people who are unconditionally opposed to the installation and use of video surveillance cameras in public places'.[287] The appropriation of images has been approached through questions related to control, privacy, exposure, etc. The work of *RB* returns an image of the audience, returns an image of their behaviour as an audience discussing it through its development. In general, the presence of CCTV cameras implies a certain violence regarding the body. They have the capacity to register the choreographies of the body, using those to exercise control and power, especially when the bodies perform any kind of dissident behaviour. In reference to this, Sandra S. Philips stresses that most of the time 'such pictures today are most often made by unguided machines that only watch, and often do so from a great distance, like an unseen and immutable Eye of God'.[288] As if following that premise, the images shown in 'Purely Coincidental' are based on a system that changes automatically from camera to camera recording whatever

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[286] Ibid., p.203.
[287] Surveillance Camera Players. Web. 18 Feb. 2012. <http://www.notbored.org/the-scp.html>
[288] Philips, *Surveillance*, p.141.

appears in view, as if it was a real security system. As an audience there is the sensation that the images created through this system do not seem to belong to the artist's intention but rather to a bigger engine. Here, as in Louise Lawler's works, a specific example helps to illustrate broader social concerns around appropriation. In this case, it is obvious that the system (CCTV) involves a large structure of networks and institutions in which it is difficult to attribute exactly who is responsible for what. *RB* displaces the use of the surveillance cameras to create something different; if, in general, security systems are technologies that operate on us without our awareness, this show unfolds its implications in a chain of spectatorship. The cameras look at us, we look at the screen, seeing that our body is under the control of a surveillance maze.

Despite the discomfort that can be generated by the use of one's image, the fact is that the aesthetics of the everyday is nowadays based in the agency of the voyeur. Everybody is watching or being watched. This is probably why most of the audience of 'Purely Coincidental' draw a smile on their faces when they first see their image on screen. They are used to having their images appropriated by others on Twitter, Facebook, YouTube, etc. They are used to being prosumers of images (here they produce the content and they consume it at the same time). There is a pleasure in being observed, there is a pleasure in being the voyeur. There is a pleasure in thinking that we can easily be owner of the others' images. And this happens simultaneously with the members of the audience in *RB*'s work. Daily experience embraces 'expanded cinema' in its different manifestations.

'Expanded cinema' is difficult to delimitate or define as it includes a wide range of cinematic experiences: 'At full stretch, it embraces the most contradictory dimensions of film and video art, from the vividly spectacular to the starkly

materialist'.[289] In this sense, as Duncan White explains, the concept of Expanded Cinema is often associated with liveness, 'immediacy' and an emphasis on 'primary experience' and the 'directness of viewing'[290] which clearly addresses the act of staring, observing and perceiving the other. In various ways the three companies might be said to perform the idea of Expanded Cinema, as they all play with the cinematic at different levels, but it might become stronger in *RB*'s work due to its liveness. The presence of the 'screen' on-stage stages the desire of something that needs to be looked at.

There is probably also a voyeuristic dimension to the work of *RP* in witnessing, as audience-participants, the lives of the members of the choir. The fact that the artwork appears in a *ready-made* format implies there has been an agreement between the members of the choir and the *RP* collective. This is an assumption one easily makes as their audience. Something similar happens in watching reality TV shows, no matter how disgusting their contents and images are. We assume that because they are on TV, *they can be watched*. But who gives permission for the system to practice our image appropriation?

Throughout his career, the photographer Richard Gordon has approached the exploration of public spaces. In *American Surveillance: someone to watch over me,* he displays a set of photographs that explore the collateral effects of the inclusion of new social aliens. Aliens operate in the emergence of surveillance systems that determine new power relationships. Referring to Gordon's work, Jason Francisco explains:

> We the public are certainly not masters of the camera-imbued environments
>
> that we live and work in, but we are also not clearly victims, inasmuch as no
>
> person staring at the spillage of images on a bank of monitors is the master

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[289] Rees, A.L. "Expanded Cinema and Narrative: A Troubled History. "*Expanded Cinema: Art, Performance, Film* eds A.L Rees, Ducan White, Steve Ball and David Curtis. London: Tate Publishing, 2011. 12-21. Print. p.12.

[290] White, Ducan. "Expanded Cinema: The Live Record". 24-38. *Expanded Cinema*. p.24

either. The apparatus itself is both dumb and capable, endowed with purpose and seemingly its own justification, an instrument and end in itself – a kind of golem.[291]

These continuous loops of appropriation, creating the observed that, at the same time, observe another witness, and so on ad infinitum, make it difficult to define the location of ethical responsibility. This is certainly one of the reasons why the responsibility of the viewer should be discussed in societies where the act of looking is continuously promoted and venerated, cancelling the taboo of invading the spheres of the intimate. The responsibility of the viewer is also a matter that implicitly operates ethically in all the works that purport to contain an image of the *real*, such as in the case of those exposed in this con/text. Earlier artists have explored this idea of the exposure of people confronted by the voyeurism of the other. The creation of testimonies is one of the most interesting aspects in exploring these relationships.

This is the case, for instance, of the French artist Sophie Calle, who has explored in different ways the nature and tensions between the public and the private. In her project *The Sleepers* (1979) she photographed people in the vulnerable and intimate act of sleeping. The project capturing the images of fragile sleeping bodies also explores the relationships between the body and the unconscious, as if in the impossibility of knowing their dreams she could reach the moments in which they are performed, appropriating momentarily these invisible intimacies. Other projects which explored the implications of surveillance included, for example, following an unsuspecting man to Venice and trailing his activities; or requesting her mother to hire a detective to follow her and to document her experiences; and, 'most notably and aggressively, she served as a maid in a

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[291] Jason, Francisco. Introduction. In *American Surveillance: Someone to Watch Over Me* by Richard Gordon. Emeryville: Chimera Press, 2009. Print. p.5.

fashionable Venetian hotel, opening the guests' luggage, photographing the contents, and divining their lives from the evidence she found'.[292]

These works mirror the self-image of the artist or explore the intimacy of others, creating a register which reveals the operational inclinations of those being observed and creating testimonies of those who attend to, who examine, who embody with their presence an image of the self or the other, or both. It can be argued that the tension between the public and the private is different from the one that emerges between control and freedom, but from my point of view both operate within the *RB*'s piece because it presents the boundaries of looking. Hence, *RP*'s work turns out to be a mirror that evolves different viewing positions. The confusing effects which mirrors provoke, respond to the difficulty of attributing responsibility once one is part of a system. The mirrors return the complexities, also through processes of illusion and infinity. At the same time they can deliver an understanding of how bodies are positioned and connected. As Dr. Snaut, a character in the film *Solaris*[293], claims: 'We don't know what to do with other worlds. We don't need other worlds. We need a mirror'. The film is about the ultimately futile attempt to communicate with an alien life-form from another planet. The statement refers to the difficulties in communicating with other forms of life, when even communication between humans is a source of difficulties and conflicts. The mirror is a means of time travel that positions the body in other space(s) and era(s). The mirror plays with the tenses of time; the reflected body enacts different temporalities. Mirrors are other-worldly trajectories which perform mobile identities nurtured by spatial relations and sensory cues. Mirrors play with the resonances of the (im)possible. Gyonata Bonvicini, curator of the exhibition *Espellos-Espejos-Mirrors*, explains:

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[292] Philips, *Surveillance*, p.144.
[293] *Solaris*. Dir. Andrei Tarkovsky. Visual Programme Systems, 1972. Film.

> One of the main characteristics of the mirror is, in fact, to complicate the
> relationship between the object and its context, as if to dissolve the solidity of
> the unitary form into multiple reflections of the space. Indeed, mirrors seem to
> epitomize an attempt to resist the viewer's reading of depth, centre, and
> internal stability, while exposing the contingent character of the unitary form's
> of intervention in the circumstances under which the viewer views[294].

The exhibition was also based on the episode 'Mirror Mirror' of the science-fiction series *Star Trek*[295]*,* exploring the instabilities, uncertainties and confusions that appear in the layering realities that mirrors reflect. In this sense, the curator explains that the act of mirroring opens up questions around identity. Mirroring is a reflective act that decodes our bodies.

This is precisely what the work of *RB* produces, as it uses a post-modern mirror to reflect the position of the audience in theatre and ultimately in the world. It is difficult to re-position one's body if the position that we are actually occupying it is not clear to us. The sensation is similar to the one you have in the middle of one of those mirror mazes often found in fairgrounds. The body becomes expanded by being multi-reflected, triggering a world full of possibilities, showing us all the many positions that the body can actually have. From this perspective, 'Purely Coincidental' questions the instructions that are socially apprehended and that exert a power over us; those that CCTV society produces, as well as those inherent in traditional theatrical conventions. From this perspective, Handke's text is obvious in its intentions: everything is explicitly exposed. Nothing happens; you just came here to be offended. You just came here to see who you are as an audience. The audience's bodies are stuck; they don't know what to do. Theatre is cracking. What this crack provokes is considerable confusion and nuisance. The audience are working bees that are waiting to perform their task. They are ready for that, but they

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[294] Gyonata, Bonvicini. "Mirrors". *Espellos, Espejos, Mirrors, Marco*. (Exhibition Catalogue). Vigo: Museo de Arte Contemporáneo de Vigo. 46-65. Print. p.65.
[295] 'Mirror Mirror.' *Star Trek: The Original Series.* Dir. Marc Daniels. 1967.

remain jobless. The violence appears when the show turns out to be a practical joke from the perspective of the traditional spectator. The system can be subverted in different ways, but the audience decides to wait, because what they paid for should simply happen.

'Tuning Out With Radio Z'

With 'Tuning Out with Radio Z', *SC* proposes a show where instructions acquire a diverse agency. Instructions are openly and explicitly stated by the performers at the beginning of and during the show (remember that we have audience/listeners popping in and out) and are also presented in the leaflet for the show.[296] The first instruction is the use of a theme, which changes for each performance. The theme is explored mainly by the performers though the contributions from both live audience and radio listeners during the show help to trigger new nuances or meanings. The second set of instructions refers to the ways in which the audience can contribute to the show, as has been explained earlier.[297] They are the basic instructions used to develop the improvised show. We have a situation framed by a topic, a duration and space(s) where the performers and the audience can play to make something happen. In this piece the performers are immersed in the improvisation's maze; they are endlessly walking, endlessly finding a new path, endlessly seeking a way out. They are joined in this maze by the *SC*'s creative team, who then help them to pursue their adventure. This risky option raises interesting issues in relation to artistic practice. It seems that *SC* tries to defend their practice in terms of avoiding repetition and standardization. They don't want to be working bees that reproduce the same actions in performance after performance. They don't want to do what they did yesterday; they don't want to know what they are going to do tomorrow. This is an extremely suggestive option

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[296] Colebrook, *Difference, Time and Organic*.
[297] See chapter 2.

but it is extremely demanding of the audience at the same time. The tasks that their labour implies cannot be fully identified or described as they change every day. Each day the performers redefined their own working activity. This principle can be understood as a mode of subversion; it is by redefining my own activity that my body cannot be fully appropriated and controlled.

But this form of subversion is also tricky. Clearly the audience's exposure to an improvised piece links them to a continuous state of evolving production; so could it be that their bodies are appropriated by the openness of the system? As explained earlier, Agamben argues that the cancellation of appropriation is not achievable.[298] This productive state does not reproduce a repetitive pattern of action but calls for continual creation through its formation. Their bodies belong to a demanding productive scheme, which questions the nature of being a performer. There is the state of being adduced by the idea of open-ended production, the need for inventive action and the total commitment to achieve a task. Is it that subversion can only be represented performing other forms of appropriation? There is the goal of creating a live radio program/theatre show, but the lack of directionality or instructions about how it is supposed to be at some moments embraces openness as a state of freedom. The resultant edgy sensation creates this weird atmosphere in which both states appear as uncomfortable poles; even the constant need of being active as when producing the show, or even the fear that everything that remains will come to a standstill or an abrupt end. The whole creative team, but the performers especially, are subjected to the ever-present potential failure of the system. This is the way in which the show triggers its own concerns, establishing a territory that functions between the production and the improvisation.

'Tuning Out with Radio Z' also introduces another type of appropriation. If, in the works of *RP* the mirror effect is used to recreate a certain image of a group, in *SC*

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[298] For appropriation, see p.153.

this idea appears much more diffuse as there is no specific group that the performance aims to target; instead the company tries to mirror the possibilities of an endlessly improvised theme. It is like performing all the different images that the mirror maze reflects. The bodies involved try to evoke the range of sensations that the adventure in the maze triggers. To do this, the performers explore the use of different narratives in which the other is always present. If feels like the aim of the journey in the maze was reaching the other.

> We have Jim, we have Carrie, we have Graeme, we have Jessica, we have Jack,
> we have Lee, we have Nick, we have Bonnie, we have Laurie, we have Daniel,
> we have Kate, we have George, we have Heather, we have you…do we have you?
> We want to have you. This is Radio Z.[299]

The importance of the audience is often stated during the show. The bodies of the performers are appropriated by the improvised show and for that they need the contributions of the audience. They need their proposals, they need their anecdotes; they need their questions. They need to appropriate the audience's bodies – through their contributions – to keep the show alive. The audience become active produsers of the show.

Sometimes the messages are used or broadcast by the performers with a different tone or intention than that probably expected by the audience member. For instance, I remember that I sent an excerpt of a filmscript to the performers, a monologue that appears in *My Life Without Me* (2003)[300]. I remember Amanda Hadingue performed it with a different mood than Sarah Polley performs it in the film. It was exciting to see this new version and I realised that my participation increased my interest in the action of the show.

As an audience member you realise that by participating you can shift and modify the performance of the show, making it into something that interests you.

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[299] Transcript from a recording of the show.
[300] *My Life Without Me.* Dir. Isabel Coixet. Screenplay by Isabel Coixet. El Deseo, 2003. Film.

This is one of the key elements in the development of social media environments. Thus, the audience seem especially willing to see how their contributions are included in the show. There seems to be a desire to be counted that works, increasing the interest of the audience members. This is not a subjective interpretation, as members of the audience would often complain about not being included in the broadcast of the show. I can state this confidently, as in one of the shows I was responsible for managing the texts sent to the mobile phone of the programme. 'Tuning Out with Radio Z' had a mobile number where listeners/theatre-goers could send their messages. I had to transfer the incoming SMS messages to the chat-website by typing them as they came in. Sometimes the activity was so hectic that I selected some of the texts to be included on the website. In some cases, a member of the audience would write another text complaining that their idea hadn't been included in the show by the performers or that their text didn't appear on the website. While the production was on tour this changed as, through some technical procedure, the SMS messages received were directly transferred to the website so the task was done automatically rather than manually. It is interesting to observe that once you become a produser, your expectations change. In this sense, it is possible to state that once you have laboured as a participant, you expect to receive some benefit from it. In this example, you expect your contribution is good enough to be included in the show. Audience plays but waits for something in exchange.

Gamework is a neologism sometimes used in cultural studies when referring to computer games. Although 'Tuning Out with Radio Z' is not a computer game, it does have some of their characteristics: the game consists of continuously constructing a show, and in doing so it uses different modes of virtual interaction. Gamework has been defined as being:

designed to help scholars explore computer games as culture. As a term, the

gamework is conceptually reminiscent of Thierry Kuntzel's "film-work," which

in turn harkens back to Sigmund Freud's "dream-work." In "The Film-Work,"

Kuntzel argues that film scholars must "refuse the manipulation imposed by the

[filmic] spectacle in order to ask how that manipulation functions".[301]

In the show created by *SC* to be devised between the different bodies, the

instructions appeared open and yet defined. It is through experiencing and using the

instructions that the audience-participants, as well as the members of the company,

discover the relationships between game and labour. In this respect,

> gamework signifies much more than how people *play* in industrialized,
>
> computerized, capitalistic early twenty-first-century societies; it also embodies
>
> how they labor, relate to one another, and rest, as well as how they make sense
>
> of the present, remember the past, and imagine the future.[302]

The flux of continuous appropriations makes it possible to elucidate the ways

in which power is played out and negotiated. Construction becomes a way of

envisioning. The bodies are trapped in the maze of inventing possibilities. But these

new possibilities need to be laboured at as well. *SC* proposes an experimental show

that helps us to imagine strategies through which bodies find parcels of freedom.

But this momentary freedom is highly demanding, it is full of risks and cannot be

achieved alone.

Appropriation plays an interesting role in the companies' shows. In them,

humans sometimes become objectified through the appropriation of presence and

their own attributes as humans. The dislocation that these shows generate to

overcome the theatrical convention stir up the meaning of what exactly 'art

appropriation' means. The problem arises because the 'appropriation' practiced

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[301] Ruggill, Judd Ethan et al. "Gamework." *Communication/Cultural and Critical Studies*, 1.4 (2004): 297-312. Print. p.298. Thierry Kuntzel quoted from "The Film Work." *Enclitic* 2.1 (1978): 38-61. Print.
[302] Ibid., p.299.

might touch upon ethical boundaries. Whereas appropriation has been used as a source for the practice of the subversive in art, it also has been a problem from the perspective of Marxism. In particular, the Communist Manifesto openly argues for the abolition of different forms of appropriation because they are the source of exploitation. In this sense Isabelle Graw states:

> While for Marx appropriation was simply the form in which exploitation took place, because capital appropriated alienated labour, alienating and dispossessing the workers from their own appropriation of the product of their labour, artistic appropriation of Appropriation art now—under conditions of private property, alienation and totalized spectacle culture—became a legitimate and necessary method: a kind of self-defence. That which Marx believed should be abolished, in order to achieve 'real appropriation', was now one of the inevitable preconditions that could at least be artistically appropriated.[303]

In this scenario, the companies' works show different ways in which human bodies can be instructed or subjected to a system's rules, enacting different forms of appropriation. The openness to participation, to engage in the experience, to contribute attention is modelled by the demands of the systems. In all three productions it seems that the participants were generally ready to follow the instructions, no matter what affects and effects they had on them. They were ready to enter the maze, follow its rules and be subjected to its own power. From the productions emerge questions about the functioning metaphors that culturally inhabit our behaviour. Behaviour contaminated by the understanding that gives us the position of living in the contradictions of democracy where instructions mark our own boundaries. In the three case studies, the members of the audience enter into a system that has a set of rules but where they can decide to be a more or less conventional audience member or become a participant. There are different ways to

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[303] Graw, *Appropriation*, p.60.

engage with the show, as there are different ways to engage our bodies in politics. From the perspective of the political sciences there is a concept that explores this idea in relation to democracy; that of the 'citizen-being-ruled'.

This concept, which was first used by Aristotle, gains prominence in the current political and globalized scenario. As Jeffrey E. Green explains, the citizen-being-ruled occupies an intermediate position between two figures of democratic theory. On one hand, there is 'the figure of *citizen governor*, or participating citizen, who discusses, acts, joins, protests, takes a stand, legislates and decides'.[304] This tradition, as Green outlines, has been approached and developed by Jean-Jacques Rousseau, John-Stuart Mill, Alexis de Tocqueville and Dewey[305], followed by the analyses of the contemporary deliberative democracy theorists such as John Rawls , James Fishkin and Joshua Cohen[306]. This is one the model of the citizen that has been identified as crucial to democracy. But also, on the other hand, according to Green 'there is the *apolitical citizen*, who is a citizen only in the juridical sense of the being with legal rights and social entitlements guaranteed by the state'.[307] This figure represents the citizen who is, in general, not interested in politics, whether because of his disappointment or apathy towards the system. In other words, it is an individual that doesn't vote or votes without much awareness of the ideas and proposals he is supporting.

In contrast, the current situation in democracies has contributed to create an in-between figure that practices politics from a stance of detachment, observing what is happening but without fully using its rights as an active citizen:

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[304] Green, Jeffrey E. *The Eyes of the People: Democracy in an Age of Spectatorship*. Oxford: Oxford University Press. Print. p. 32.

[305] Rosseau, Jean-Jacques. *The Social Contract*. Trans. Maurice Craston. Harmondsworth: Penguin,1968 [1972]. Print.; Mill, John-Stuart. *Collected Works of John-Stuart Mill*. Toronto: Toronto University Press, 1963. Print.; Tocqueville, Alexis. *Democracy in America.*Trans. George Lawrence. New York: HaperPerennial, 1988 [1835]. Print.

[306] Rawls, John. *Political Liberalism. The John Dewey Essays in Philosophy.* New York: Columbia University Press, 1993. Print.; Fishkin, James*. The Voice of the People: Public Opinion and Democracy*. New Haven: Yale University Press, 1995. Print.; Cohen, Joshua. "Deliberation and Democratic Legitimacy." *Debates in Contemporary Political Philosophy: an Anthology* eds Derek Matravers and Jonathan E.Pike. New York and London: Routledge, 2003. Print.

[307] Ibid., p.33.

The citizen who occupies this middle space- whom I shall designate both as a *citizen-spectator* (because spectatorship defines this citizen's political experience) and as a *citizen-being-ruled* (because being-ruled reflects the power dynamics of spectatorship) can be seen as a mixture of aspects from both citizen-governor and the apolitical citizen.[308]

This citizen enjoys politics from a position within the system but with no active involvement in its processes. This means he lives politics vicariously; although he can have an interest in politics his position is defined as akinetic, i.e. he doesn't engage in it. Green explains that this is the figure that currently describes the involvement of most citizens in politics. Often theatre/performance audiences have been assigned to this specific position, as observers and followers of actions. I argue that the shows analyzed in this thesis explore the concept of the citizen-being-ruled through the possibilities for participation they offer, but also through the appropriations they perform. Their pieces clearly engage with the public sphere and also widespread social behaviour beyond theatre. Shannon Jackson calls such production 'social works', as they are experiments that 'contribute both formally as well as thematically to our concepts of public engagement'.[309] They are 'social practices that provoke reflection on the non-autonomy of human beings, projects that imagine agency not only as a systemic disruption but also as a systemic relation'.[310] The question of instructions by the companies' in this research serves to emphasise how disruption, as a systemic process, may be performed as something procedural. In other words, disruption appears not only in the final product as a whole but also in the creative process. In this regard, maybe the metaphor of the maze has facilitated a way to approach these in-process tensions.

Of course, it is not by chance that the companies often use highly mediatised environments. Technologies represent, simultaneously, a form of control and a

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[308] Ibid., p.33.
[309] Jackson, Shannon, *Social Works*, p. 9.
[310] Ibid., p.10

platform for change; from global control through the analysis of virtual movement to the disruption of these processes through hackerism. Hackerism is related to open source computing codes (Linux), the free circulation of information (Wikileaks), or open access to knowledge (Wikipedia). So it is also through the use of technologies that these critical/dissident tensions are triggered. Resistance, change or disruption can only be performed within these structures as they are actually regulating several parcels of existence.

> Hacking as a form of individualized democracy predates overtly political group formation. Hackers engaging in organized movements toward democratization or their involvement in democratic policy-making are merely the most visible or vocal examples of a relationship between hacking and democracy. Their involvement is considered democratic because it enables the accessing of information through organized practice in countries where it is minimal (democratization) or is being eroded (democratic policy).[311]

Contemporary systemic interaction has also produced enormous changes, inverting social order and hacking into, with more or less intensity, power relations. Globalization and the Internet have brought the spread of data that comes in the form of continuous inputs and stimulus. But this information, as the philosopher Rüdriger Safranski[312] stresses, isn't transformed into experience, because the body hasn't time to process information, doesn't have to time to create a memory. The present is an avalanche of information that represents a threat to the rest of our time; to our future and our memories. In other words, we are so exposed to information that our body is incapable of performing choreographies beyond the present. The body doesn't commute between temporalities. In other words, there isn't a transit between past, present and future. The body is captured by the rules as it doesn't have time to think, as it doesn't have time to question the experience.

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[311] Best, Kirsty. "The hacker's challenge: active access to information, visceral democracy and discursive practice." *Social Semiotics* 13.3 (2003): 263-282. Print. p.264.
[312] Rüdiger Safranski conference at CCCB, 15 September 2011 (Barcelona):
 http://www.cccb.org/en/curs_o_conferencia-r_diger_safranski-38999

Being immersed in such a rhizome collapses the possibilities of everything else. Safranski insists that the body is constantly immersed in decoding the present so that there is no possibility of reflection. Highly instructional and interactive environments alienate the body, such that one can't recreate its experience.

The companies' works also reflect this collapse, but at the same time they create spaces in which this situation is hacked into, creating from that a potentially transformational experience. Their pieces help us to be aware how the maze operates on us, how it uses its power to make us work and to make us follow the path it wants. In this sense, in parallel with different social movements, they try to swim against the tide, finding strategies to disrupt the flow. As I have said, computer hackers have had an important role in creating such possibilities. They are a clear example of what it means to disrupt systems. For instance, the hacker artist Cornelia Sollfrank highlighted the importance of questioning systems about a decade ago.

> I can relate to the idea [art operating system] in a big way because what interests me most in art is its operating system, the parameters which define it, and how they can be changed and change based on the possibilities created by the new media technologies. The concept of the artist, the notion of an artistic programme, an artist's body of work, and last but not least the interfaces – who and what will be exhibited and who will look at it – also belong to the operating system. This system is actually what interests me most in art. In order to intervene and be able to play with the system I have to know how it functions.[313]

Systems are organized through mechanical and electronic engines and structures but it is important that potential disruptions create disorders beyond that. All the principles, beliefs and ideas behind constructing the system are of course embedded in it, so the importance also lies in making them visible. The

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[313] Sollfrank, Cornelia and Florian Cramer. "Cornelia Sollfrank in Conversation with Florian Cramer." *Cross-Wired. Communication-Interface-Locality* eds Simon Yuill and Kerstin Mey. Manchester and New York: Manchester University Press, 2002. Print. p.59.

concerns of the companies with systems experimentation are not random. As Helgard Haug (*RP*) explained, their interest in democracy is not casual. The works of many artists question its nature, from the personal and intimate to the public and global. These rising concerns, which in part are derived from post-modern philosophers and thinkers, have become a currently widespread driver of participatory performances. The fact that labour becomes dissolved in the production of e-motions; the fact that 'common' people become accidental artists; the fact that the daily litanies give birth to recombinant poetics, disseminates the idea that there is a possibility of empowerment based on the discomforts that the bodies have been exposed to by sometimes being confused and tired inside the theatre-maze. From this perspective, it may be that all social use-value work that investigates disruption might be a negotiation of singularities. If we want other instructions to govern us, other ways to look at and engage with everyday life, we might need to labour and get lost in the maze of possibilities and collective negotiations. In Jean-Luc Nancy's words as presented by Grant Kester:

> We are, in fact, not individuals at all, but "singularities", according to Nancy, bound together at a prediscursive level at which the negation of others is impossible because we do not yet function as autonomous, self-identical subjects. We are always/already linked to others by virtue of an "original or ontological sociality" that precedes our very identity as thinking beings.[314]

We are working bees that walk inside mazes. Sometimes though, our bodies are capable of finding new paths that create unexpected images of reality or beyond reality. But there is something that we have to be aware of; such mazes are always part of a working structure that may be determined by others. Disruption needs collective work and is perpetrated within the system, redefining our working activities and constantly re-configuring our position in-between. In this respect, all

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[314] Kester, Grant H. *Conversation Pieces: Community and Communication in Modern Art.* Berkeley & Los Angeles: University of California Press, 2004. Print. p.155.

that is expected in the waiting room, all the time employed in the ice-berg journey, all the magic triggered in the frog's rain, all the paths walked in the maze can convey us towards transformation.

The researcher puzzled in the maze

Mazes are special; they materialize complexity with subtlety. When immersed in fieldwork the researcher has to try to become part of the maze of performance, in order to get an embodied position from where she can enquire what is happening, 'as it is by immersion in the particular culture that researchers may have an in-depth and accurate understanding of the cultural groups'.[315] In order to gain access to the companies' creative processes the researcher offered her skills to develop any task she was asked to do (searching information, coordinating volunteers, feeding content, looking for materials, etc.). All the fieldwork implied a labour that led to different sets of activities. This labouring strategy was adopted 'to diminish differences between the researchers and subjects (i.e. in terms of institutional authority and the culture of expertise), and to bridge knowledge and action, or understanding and application'.[316] The researcher then tried to become part of what was happening in order to avoid, as far as possible, interrupting the companies' dynamics. Achieving this was not always easy, because strangers are always regarded as such at the very beginning. Foreigners are looked upon with suspicion, curiosity and distance. The fact is that I was not only a researcher introducing herself into the dynamics of these specific groups but, amplifying the condition of the stranger, I was also an immigrant arriving in a new land (literally in the cases of *SC* and *RP*). This situation asked for the development of strategies to overcome the distance that separated the guest from the host. Some authors stress that in ethnographic research there is a definite need to develop different identities to achieve certain goals:

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[315] Liamputtong, Pranee. "Doing Research in a Cross-Cultural Context: Methodological and Ethical Challenges." *Doing Cross-Cultural Research: Ethical and Methodological Perspectives* Ed. Pranee Liamputtong, Dordrecht : Springer, 2008. Print. p.5.
[316] Wagner, Jon. "Educational research as a full participant: challenges and opportunities for generating new knowledge". *International Journal of Qualitative Studies in Education* 6.1. (1993): 3-18. Print.

In ethnographic research it is commonly accepted that the researcher will perform and be required to negotiate multiple 'identities' while in the research setting or field. Indeed, these identities are considered a key resource in gaining entry to the research environment and developing and maintaining relationships with informative actors within that environment. A substantial body of ethnographic literature exists which explores, analyses, and reflects upon the impact of these multiple identities for the researchers themselves, their participants, and ethical ethnographic practice.[317]

From my perspective, the development of these identities is something that is not only chosen by the researcher, but is also given as framed in the creative dynamics of the companies. Hence, for instance, the tasks that she has to develop are subjected to a specific working identity that the groups give her. The researcher does not always have the power to create the ideal identity she would like to have in the group, rather she has to adapt herself to the position she is given. This is important as the perspective she has of the creative process is also framed by the possibilities that her position offers. Often the researcher lacks elements that can help to figure out the best procedures to follow to make the most of the experience. As Liamputtong points out:

Cross-cultural research has been an important part of anthropological discipline. Researchers within this discipline have worked with people in different social and cultural settings, using mainly ethnography as their method of data collection. Despite this, discussions on culturally sensitive methodologies are largely absent from the literature on qualitative and ethnographic methods. As a result, researchers who are working within socially

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[317] Lavis, Victoria. "Multiple Researcher Identities: Highlighting Tensions and Implications for Ethical Practice in Qualitative Interviewing", *Qualitative Research in Psychology* 7.4 (2010): 316-331. Print. p.316.

responsible projects often confront many challenges with very little information on how to deal with these difficulties.[318]

One of the reasons why there is so little information is that ethnography entails having different circumstances and values in each case. At the same time it is important to stress that the construction of identities is not something static, as the researcher is always negotiating her position in the fieldwork. On the first page of *The Ethnographic Self*, Amanda J. Coffey explains:

> The construction and production of the self and identity occurs both and after the fieldwork. In writing, remembering and representing our fieldwork experiences we are involved in processes of self representation and identity construction. In considering and exploring the intimate relations between the field, significant others and the self we are able to understand the processes of fieldwork as practical, intellectual and emotional accomplishments.[319]

The instability of an identity is relevant when it comes to international research. As mentioned previously, difficulties (but also opportunities) appear through a constant displacement and re-location of the self in the different activities and situations that the researcher comes across. The concept of micro-method-performances appears as a dialogical tool to perform those transitory identities, for example:

> what the ethnographer will present in her text is not the unmediated world of the other, but the world created 'between' herself and the other, and the insider/outsider dichotomy is nuanced by conceptualisations of the boundary position in which research gets done.[320]

These identity challenges are often related to an open confrontation between the goals of the researcher and the use of her body as a tool (working for free) to get what she needs. There are tensions that are also contaminated by the situations that

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[318] Ibid., p.3

[319] Coffey, Amanda J. *The Ethnographic Self: Fieldwork and the Representation of Identity*. London: Sage, 1999. Print. p.1.

[320] Jordan, Shirley Ann. "Writing the Other, Writing the Self: Transforming Consciousness through Ethnographic Writing". *Language and Intercultural Communication*, 1.1 (2001): 40-56. Print. p.42.

take place in each creative process. So the tensions can appear with more or less intensity depending on the dynamics of the company. Manuel Castells explains how our actions are embedded in the execution of power, in the sense that alliances happen through exchanges or through a common goal: 'power is not located in one particular social sphere or institution, but it is distributed throughout the entire realm of human action'.[321] The negotiations and actions that happen in fieldwork are primarily based in the location of power. The distribution of this power is executed and operates differently in each experience. To exemplify part of these difficulties, I would like to reproduce an excerpt from the article where I first talk about the concept of the micro-method-perfomance that I mentioned earlier:

> During my stay in Zagreb attending the Symposium organized by BADco. at the Museum of Contemporary Arts for the 10th anniversary of the company, one of the topics that we approached was the construction of posthoc dramaturgy and the elements one should consider in analyzing past creative processes and experience. While there, the artist Mette Ingvartsen introduced us to a project she had developed through YouTube called Where is my privacy? Alongside that, she proposed that those in attendance participate voluntarily in the elaboration of a micro–lecture that would be posted as a YouTube video during the symposium. In the process of trying to develop material in response to her request, I found myself recording a speech for YouTube. It was a video where I talked briefly about the use of some specific approach in my research and then spent the remainder of the time on some other nonsense. Months later while watching the video again I noticed the interest of it wasn't the content at all. The problem I was addressing at the time wasn't a problem anymore. What the video was showing me was something completely different. It was showing the actual meaning of what it means to research in an international context, it was locating my body in a certain position and it was claiming the need of that body to communicate.

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[321] Castells, Manuel. *Communication Power*. Oxford: Oxford University Press, 2009. Print. p.15

The video shows me in a delinked situation; I am in a small room of a hotel, in a country with a language that I don't know, surrounded by people whom I don't know and with no clear idea of what I am doing there. At the moment the video is recorded, I realize partly that the concerns that emerged related not to the fact that I was out of my routine but to the fact that I didn't have a routine anymore. Hence, the interest of the video is how this recording, instead of creating meaning about what is happening outside of me (about the object of my research), reveals what is happening to my body. The need to communicate, to find an addressee, a point of reference, a position from which to account for oneself, are all elements which later become crucial in establishing an unnatural position and the conditions from where I would compose a posthoc dramaturgy. The situation shown in the video is not an isolated event, such as I would face in my research in situations when following the creative process of different artists. So the video, instead of becoming crucial to determine the nature of the events I am researching, becomes crucial in describing my different positions as a researcher in time.[322]

Some images captured from the YouTube video

This example reflects some of the identity tension experienced when exploring unknown territories and how important it is to reflect and materialize those in order to be able to dialogue with one's body later on, to find out things about the paths she has walked inside the maze and how she felt while walking each

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[322] Belvis, *Micro-method-performances.*

of them. Using the body to reach the other implies multiplying the possibilities of one's body; one needs to be able to experiment with it despite certain discomforts.

Chapter 5: Transfusion, a way of reaching you

Transfusion, a way of reaching you

The corridor is full of donors. Blood is red, arms are open, needles are ready, fingers press and veins come to the surface. Blood starts travelling through the transparent tube towards the plastic bag. Blood is red, donors are coloured and honour is invisible. Those extended arms with the strange red effect that lie next to each other in the pain of giving, in the release of giving, in the peace of giving. In a mechanical procedure they will extend the possibilities of life. In the blood bank no one cares about reasons, they only care about blood. Personal questions are left aside, there isn't the opportunity to reveal the motivating pulse of donating; they are just going to sew you into a transparent bag. It is not going to last long. Operationally everything is quite simple. The blood drips into the bags until they are full, until they are wholly red. Then needles come out and donors leave with dizzy bodies, with fleshy souls most likely. Other donors waiting in the corridor come and lie on the tiny couches. And the blood bank cycle starts again, to give hope to others who are not present.

The blood bags are piled up in refrigerators, freezing the donors' liveness. Blood is a source of life, of energy, of strength. Blood: the fuel that allows us to flow. Hundreds of blood bags are waiting to be liberated from this artificial and provisional cage. Litres of blood are willing to flow again in the movement of those new bodies, strange bodies as yet. Blood transfusions are an injection of continuity. Transfusions are a silent breath of life. Transfusions are also an alteration of a trajectory where two independent circuits become distantly connected. Human bodies as systems are modified thanks to blood while there is an interruption of a possible end. Blood: a human interface that with the passing of time fades, as it is no

longer recognizable in the host body. When the ill body is healing, when it is recovering, when it starts moving again, the visiting blood becomes wholly inured to its new circuit, new spaces, new belonging. Blood is part of a new body. Blood has a mutating identity. Blood has moved into another circuit. In the blood bank no one cares about certain consequences. In the blood bank there is an imperative agency that interrupts any kind of question. Those separate bloody encounters, from stranger to stranger, lead to transformations; they exemplify the tolerance of the body, they communicate the acceptance or rejection of the other, they state a sense of unperceivable community. Transfusions are interfaces that make what is alive in one body, alive in another. But to what degree is this taking place? How much is transfused from one body to the next? When you give blood have you thought about how long are you going to remain in the other? Are you going to be part of the other? And how are the receivers going to recognize you if they don't know you? Other questions can be asked from the opposite position, that of the recipient. Thus, we can ask ourselves: how long is the other going to remain in me? Is the other going to be always part of me? And how am I going to recognize that other if I don't know him or her?

But in the blood bank there is no time to care about all that. There is no time to be intrigued by personal matters; you go and you give. You are a human dispenser. They don't care if you came to redeem yourself, if you came to practice charity, if you came to empathize with illness, if you came to feel better, if you came to do something good or if you do it to feel alive. They don't care. Intentions are separate from morality, they are separate from judgement and they are separate from discussion. There is a priority that escapes any of those interrogations. There is a priority that makes all these concerns seem shallow. This priority is life; this priority is the avoidance of death. This organizational system, blood giving and blood

transfusing, incarnates a structured apparatus for our basic instinct of keeping our biological group alive.

There is a blindness in giving blood, in transfusing our internal being and why not our intimacy as well. As a donor there is usually no possibility to question the other, to know if the other is good or bad regarding our beliefs, to know him or her, to find out if the angels in need are terrible and fallen or if they are still forever angels. We don't get to know if the other would do something good for us, or if the other would care about us if we were running out of blood. And we don't even know if that other would prefer death to receiving something from us. There is an intentional bi-blindness that should probably remain like this.

Life takes place or it doesn't; it is just us that engage the nuances of existence. All of these concerns are continuously exchangeable depending on the position we find ourselves in, depending on the subject and its complexities. No matter what, the exchange of blood carries a transformation. Usually for good, there is an alien circulating in the body of the recipients, but that doesn't mean it is a stranger. Blood contains our information, contains our story and contains a description of the way we are. No one can deny that a transfusion is an invasion for good. Transfusions generate hybrids; we are ourselves, but not fully ourselves. We are virtually connected to unknown bodies; we aren't entirely us. The interfaces of the everyday explain our transformation, and transfusion as a biological interface is not an exception. Interface is defined by the OED as 'a point where two systems, subjects, organizations, etc. meet and interact'.[323] Two bodies meet and interact, enacting a new relationship. No one talks too much about it, but there is something about blood that clearly refers to going beyond a limit; blood pencils in the full range of experiences from pleasure to pain; and blood can perform them simultaneously.

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[323] "interface, n.". *OED Online*. April 2010. Oxford University Press. Web. 23 Nov. 2011.
<http://oxforddictionaries.com/definition/interface?q=interface>

Transfusion as a ritual also triggers this dichotomy, creating a shared sphere between the donor and the recipient.

Radical performance has also explored the relationship of pleasure and ecstasy enacting a sense of community. Rina Arya writes:

> The wounded body operates as a channel, which shatters the boundaries separating the self from the other, and the identity of the participants is consolidated into a collective whole. They also implicate the audience-cum-participants in the doing/making so that the tension and anxiety created through the enactments of certain rituals, inviting others to harm (in the case of Abramovic) and sacrifice (in Nitsch's work) serve to psychologically wound the participants. The effects of wounding encourage a sense of fellow-feeling and solidarity, which engenders a sense of 'community'.[324]

In a less extreme way, transfusions perform a sense of community, of solidarity through the sharing of blood. But as already noted, shared blood seems to produce some interactions and experiences between humans that are hard to describe. Karoline Gritzner calls them formless experiences as they perform the unpresentable:

> The notion of the formless can be traced back to Kant, Lyotard, Bataille and Baudrillard. Kant argued that we cannot know the formless because it exceeds our cognition and capacity for reason. What we can do, however, is feel it. The formless is a destabilizing force; it unsettles organization and totality.[325]

Participation in this kind of ritual or performance avoids duality between content and form, as the real experience lies somewhere in-between. Thus, the operational parameter cannot be explained through these two categories. The formlessness of the transformational experience stresses its quality of the sublime.

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[324] Arya, Riya. "Ecstasy and Pain: The Ritualistic Dimension of Performance Practice." *Performance Research* 13.3 (2009): 31-40. Print. p.35.

[325] Gritzner, Karoline. "Form and Formless Participation at the Limit." *Performance Research* 16.4 (2011): 109-116. Print. p.112.

Sublime as embodied, sublime as speechless, sublime as powerful. Lyotard claims that

> ...the sublime gives rise to feelings of pleasure and pain, joy and anxiety; it is an indeterminate, destabilizing force. For Kant, in contrast, the sublime constitutes the struggle of the imagination to make sense of the experience, an imagination that is precariously thwarted by the mind's failure to provide a coherent representation of the sublime object. But this danger is, of course, also a source of pleasure. As a limit experience, the sublime offers an intensification of sensation as well as an experience of ambiguity.[326]

This notion of formlessness is applicable to the three productions that are analysed in this thesis. It is not surprising, then, that metaphors emerged as one of its methods as a way of performing this in-betweenness. This in-betweeness can be found, for instance, in the enactment of different temporalities. Those different temporalities delink the body from the traditional linear use of time in most mainstream theatre. Another example can be found in the actions that the audience has to carry out. In the three works these actions imply new labouring processes that might produce restlessness or surprise. The three companies have the capacity to generate the sublime even though using instructions because the unpredictable is exactly what is found in the way these are used or intermingled with the other elements that form the experience. Therefore, this last chapter tries to unfold the sublime as being transformative by re-viewing the three pieces.

Artists are keen on transformations. Artists are often like donors; they are ready to give something, they are ready to invade others' bodies. Seeing art as a donation doesn't mean it is always embedded in empathetic good intentions. Artists as donors can have more or less honourable intentions. As with blood donors, sometimes it is better to remain ignorant. Knowing their real motivations, knowing who they are, is not always what is expected. Here, though we care about blood, one

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[326] Ibid.

cares about theatre because in the end most of what is apparently hidden becomes visible because of blood, as it may become visible through art. If we look properly, if we pay attention, if we are ready to see in-between, we will see the transfused bodies, we will see the connections between donors and recipients; we will see the consequences of that fleshly encounter. We will see from that in-betweenness what the effects are of giving, of creating, of exposing bodies, of affecting, of touching, of transforming the other.

Donors find a sort of pleasure in giving, as do artists in creating. On the other side, we have the recipients who expect; we have the spectators who attend the transfusion. They are there because they need to be at ease; they expect the bloody-pig will make them feel better. There are all those convalescent bodies that announce a disposition to receive another's blood. There are all those bodies attending because they need the other, who put faith in the unknown other to help them recover from their pains, who wait for any kind of transformation. And here, artists find a way to poetically invade the spectators' bodies with their blood. Artists are willing to generate any blood-related reactions; the acceleration of the pulse, the blushing of the cheeks, the contraction of the muscles.

The audience, as wounded bodies, seek blood. But transfusions carry consequences: they imply letting the other inhabit our body, imply being affected with the nature of someone else, and imply being connected in an expanded manner. We have to be ready for the consequences of it; for good or for ill, our body is going to be subjected to the effects of that other life. Having the other inside is a journey towards a change; having the other inside means being transformed by living further realities. As with blood, sometimes the body, when confronted by art, might feel sick as if it was transfused blood from a different blood group, creating collapses, violence and further pain. Or perhaps it is the other way round. Perhaps the body, beyond these initial discomforts, feels better afterwards, understanding

that letting the other in is a solution for easing pain. Despite the consequences, the fact is that transformation, whether from the acceptance or rejection of the stranger's body, occurs via a welcoming act. The body of the other that is now part of us might fade or stay with more or less intensity, but always causing a certain impact on us. Transfusion is a journey into the intricacies of the other, is the exploration of a *terra incognita* and is being shaken by the waves of another bloody sea.

'Outdoors'

As Latour, following Sloterdijks, explains: 'feeling is something much less direct than this face to face between a sentient being and some object to be felt. Feeling is more roundabout; it's the slow realization that something is missing'.[327] We can talk about the blood and the flesh being always present once the transfusion is complete. Most of the elements that this transfusion implies have been explored in the previous chapters. So, the following words perform the closure, the result of this transaction as a summary and as an end. The idea of transfusion in the case of 'Outdoors' works as a triangle between the *RP* collective, the members of the choir and the audience. The exchange between the members of the choir and the collective is based on a professional and economic transaction[328] working towards the creation of a product, as explained in the previous chapter. What apparently seems a quality beyond trade (the intimacy of the members of the choir) is transformed into a product, into a piece of art. They learn to use an iPod and to perform in exchanging this intimacy. The *RP* collective openly state the intentions of their work and they don't expect to produce any kind of empowerment in the experts (choir). In this sense, the experience of the members of the choir is learning to deal with the limits

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[327] Latour, Bruno. "Air." *Sensorium: Embodied Experience, Technology, and Contemporary Art* Ed. Caroline A. Jones. Cambridge and London: MIT Press, 2007. 104-107. Print. p.105.

[328] As I mentioned in the previous chapter the members of the choir signed a contract. They got paid for their work, but I don't know the details of the contract.

of their own intimacy. The *RP* collective invade the choir's bodies in search of material for the show, while the members of the choir mediate the value of their personal histories for the benefits that they are going to find in it.

I mentioned earlier that transfusions operated within the relationship between the artists and the audience, through the intervention of the members of the choir as in-between agents that participate by adding particular qualities to the blood transfused. The experience becomes specific thanks to their contributions, i.e. the way they see Aberystwyth or the way they understand music. In a way, one can even state that transfusion has more to do with the choir's blood, as the content shown is based on their lives. The *RP* collective canalizes the transfusion through the design of a walking maze. Transfusion takes place step by step, so the effects of it are accumulative, increasing throughout the piece. The presence of the members of the choir becomes more and more intense. With each story you get to know them better. And when you are close to the end, you have already created an image in your mind of this group of people.

This rare situation takes place due to the labour relationship established between *RP* and the choir. The collective does not have a horizontal, i.e. non-hierarchical, way of working; the *RP* commands the project and the rest do what is asked of them. Thus, the piece is not composed through the authorship of *RP* and the choir members as a single ensemble. Thus, the working relationships imply that the Riminis are in charge and it is because of them that the piece is emerging. It is true that the images of the everyday that *RP* creates are extremely particular and appealing, but at the same time they explore the body and its subjectivity as a property (appropriation), stating that the performance is taking place thanks to their capacity to make the everyday extraordinary. From the point of view of the spectator, it is interesting to explore how the show tells a story where the more or less familiar members of the choir are taken as its main protagonists; but the

performance is not authored by them. Besides the interest that the personal stories can have, the show raises questions about how art can give visibility to an invisible group, to an invisible dynamic, to invisible feelings. That is to say, the group is targeted as an interesting collective, they are put in the centre of the art-work, they actually are the art work, but they are not recognized as authors of it. As an audience member, when seeing other productions by *RP* that involved the work of experts, there are a number of questions that assault you about their participation in the creative process. The involvement of non-actors in the process produces an intriguing work but as has been explained in chapter 4 it also meets ethical boundaries (especially those related to the appropriation of intimacy). Inevitably these aspects should be treated cautiously as each of *RP*'s works has different dynamics and aims to achieve different goals.

Therefore, as an audience-participant there is the impression that you are being transfused with the experience of other feet, other songs, other lives. Each member of the choir offers specific details that have been valued by the *RP* collective as relevant. It was interesting to see how sometimes what seemed important for the choir members was not for *RP*, and vice versa. I remember that the *RP* collective had problems engaging some of the experts, and there was one specific case that was difficult to manage. This choir member was a retired man who refused to talk about his professional life or about his family. It seems that he had difficulties in giving away these parts of his story, or to use my metaphor, in donating his blood. The *RP* collective struggled with that situation. Often, the details that he gave weren't of interest to *RP*, so they had to find strategies to obtain useful material for the show. Essentially, they tried to create an atmosphere of confidence, talking and sharing moments with him (a coffee, a walk, etc). For instance, they finally found out that he had a habit of recording the choir's rehearsals. He possessed a big musical archive that performs the history of the *Heartsong Choir*. Fragments of this archive were

included in the iPod recordings.. This example helps us to understand that what is shown in the final version of the piece is the material that *RP* members had selected from what emerged through the time they spent with the choir members.

"Outdoors" is an art-walk that operates as a personal tour (individualized), as a mobile gallery (walked), as a tattooed-print landscape (witnessed), as a site-specific libretto (particular), as a street video occupation (interactive). The way *RP* tries to reach the audience is by distributing a range of actions that are based in re-experiencing the daily through others' eyes. Although it is not addressed overtly, the work also calls for a consideration of visuality and the ethics of testimony. Although 'Outdoors' isn't based on the idea of creating a disturbing moving image of the group, it does disturb through the way it constantly plays with the limits of intimacy and the spectator as an invader. A subtle discomfort appears when as an audience-participant you sense that you have got too close to the other. This happens mainly through the narration of certain personal accounts that don't need to be particularly traumatic, but that leave you with the sensation of being in the process of knowing things that you probably shouldn't know. It is this strange discomfort that sometimes might seem like the transfusion of blood.

The *RP* collective produces a playful experience that, in the creation of a site-specific document, raises questions about the construction of memory and history. 'History is hysterical: it is constituted only if we consider it, only if we look at it - and in order to look at it, we must be excluded from it'.[329] As previously explained, RP works with groups that appeal to them because, from their perspective, they have something extraordinary. This extraordinariness often lies in the version they give of an event, a place, a story. They bring a new version of history. In the case of 'Outdoors', you get to know Aberystwyth from a specific perspective. For instance, one of the moments that I particularly liked was when following the voice of Helen

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[329] Roland Barthes from *Camera Lucida* (1981) quoted by Jane Blocker. *Seeing Witness. Visuality and the Ethics of Testimony*. Minneapolis & London: Minneapolis University Press, 2009. Print. p.29.

you stop in front of a private house. While you stand in the dark of the night (the performance takes places in the evening) you see images in the iPod of its interiors while she explains to you how she emigrated from New Zealand to this house in Aberystwyth. This version is not the one you would find on a guided tour or in a history book. 'Outdoors' is a particular version of the town, as in a sense it is based on its inhabitants blood-type histories.

The witnessing that the show enacts imbues the audience with responsibility. Thus, the implications of witnessing become significant at the end of the show. After following the stories of the members of the choir, participants are guided to the same point. As you get there, you see the other participants reaching the entrance to a building. They have all been induced, through their iPods, to reach this spot in the centre of Aberystwyth. At this moment, the audience members can perceive that something is about to happen. They look at each other with complicity. They might have seen each other during the walk, they might have stood in front of each other for a while (as there were brief encounters triggered by the recording), they might have listened to the same story. All this might be. But what they all have in common right now is the witnessing of others' intimacy.

Then, after climbing the stairs, the audience-participants find the members of the choir singing in their rehearsal. They are also invited to join the singing if they want to. At that precise moment the participants finally encounter the bodies that have been driving them to this point. Facing the members of the choir while they sing after embodying their stories could become quite an ecstatic experience. This is the moment when the walk has reached its destination.

In the process of letting the other in, we transcend our own identity. We are being positioned in the liminal path of the in-between; we are ourselves and yet also we are the others. We don't need the other to speak to us, as the others infuse us. This process is full of points of inflexion, where the body tries again and again to

differentiate itself so as to recognize the other, to mediate between the two entities that have become one. Transformation always induces ways to recognize what we call *our body.* The body is a diffuse entity that conglomerates the self and the others at any one time. Identity is only a surface, a stage, a space from which we perform continuous encounters in order to experiment with transfusions, to explore the others. It is a place with the possibility of something flowing in-between. All these necessary journeys to the liminal are processes that aim to describe the body as *home*. The awkwardness of art, of feeling the other inside, emerges from the clash of having strangers sharing. But it is only through this encounter with the other that we can recognize our body as *home.*

Art transfusions are based on this agential encounter. Art wants to affect bodies, wants to mutate consciousness. In this regard, I wish briefly to point out a few considerations concerning experience and cognitive science. According to the neuroscientists Antonio Damasio and Kasper Meyer, consciousness can be defined 'as a momentary creation of neural patterns which describe a relation between the organism, on one hand, and the object or event on the other'.[330] This is the simpler kind of consciousness that Damasio and Mayer call *core consciousness* and which provides a sense of self based in the here and now. There is another more complex type called *extended consciousness* 'which enriches the relationship by creating additional links between the object and the organism, not just with respect to the presence of the latter in the here and now, but also to its past and anticipated future'.[331] Both are neural processes that take place in the brain. In this sense, we can say that performance artworks trigger effects on the core consciousness as it is based in the current happening. The possible durational effects of it, and the possibilities of transformation of the self, are more related to the extended

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[330] Damasio, Antonio and Meyer, Kaspar. "Conciousness: an overview of the phenomenon and its possible neural basis". In: *The neurology of consciousness* eds S. Laureys and G. Tononi. Amsterdam, Heidelberg, London and New York et al.: Academic Elsvier, 2009. Print. p.6.
[331] Ibid.

consciousness which is clearly involved in the choreographies of memory. In this respect, art as a transfusion can be read through the relationship between the core and the extended consciousness. It is difficult to assert the effects of such experience; the problem appears not only in relation to the event itself but also in the difficulty of locating the body in it. The "I" from where we describe, account or assess any possible implication is triggered by several elements.[332]

The effects of art in consciousness also have been analysed by Jacqueline Baas. From her point of view, the effectiveness of art lies in the fact that it is something that connects directly with the body. 'Art reminds us of something, something about ourselves. Yet at the same time, art affects consciousness by pulling us out of ourselves'.[333] In a way, she is exposing the consequences of liminal experience, and of the transfusion that art perpetrates on us. As she explains, every experience has an effect on our consciousness, modelling our mind. But experiencing artworks is nothing different from any other daily experience, as John Dewey examined long ago. There is only one exception, claims Bass: 'art is something humans "do", on purpose, in order to generate mind-altering experience in themselves and others'.[334] Affirming that art is based on the generation of mind-altering experiences clearly alludes to an approach based on neuroscience. From the perspective of this research the alterations, modifications and changes that art can produce are understood from the body. Thus, Baas' statement should be reconsidered as art also generates changes that may bypass the mind. Art is based on bodily concerns, which are not located only in the sphere of the mind.

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[332] As Dean Cvetkovic points out: 'The central problem in the study of consciousness is the self state: the sense of self ("I"), subjectivity and its subjective process' (10). "Introduction to States of Consciousness." *States of Consciousness. Experimental Insights into Mediation, Waking, Sleep and Dream* eds Dean Cvetkovic and Irena Cosic. Heildelberg and Berlin: Springer-Verlag, 2011. Print.

[333] Baas, Jacqueline. "Unframing experience." *Learning Mind. Experience into Art* eds Mary Jane Jaco and Jacquelynn Baas. Berkeley, Los Angeles and London: University of California Press, 2010. 217-230. Print. p.218.

[334] Ibid.

What appears interesting is how science stresses this idea of otherness, as consciousness is created at a basic level in the relationship between the individual and the object or event. This idea brings the discussion into the philosophical sphere in which the other is essential in order to locate the body. Because, as Catherine Cucinella claims, 'bodies become the *way* we know things and the *way* we are, as well as constituting *what* we know and *who* we are. Bodies then circulate within epistemological and ontological realms without belonging exclusively to either'.[335] This position calls for a strategic essentialism, for a strategic use of the body. More importantly, 'rethinking the body in relation to both ontology and epistemology opens a challenge to the mind-body split that underwrites much of Western philosophy'.[336] The other is the one that helps us to transcend the body and its concomitant elements. In this respect, the participatory elements of the show 'Tuning Out with Radio Z' enact these strategic possibilities.

From this perspective various 20th century philosophers discussed the body in relation to others. For example, for Emmanuel Levinas the encounter with the other is based on a relationship of transcendence[337]; for Jean-Paul Sartre 'hell is other people' as it is through the other that we become alienated and objectified, but recognised at the same time; for Merleau-Ponty all bodies are inter-connected, and thus being a body means being placed in a world that avoids absolute interiority, as the body is *in* the world[338]; for Lacan the concept of the other cannot be limited to single bodies but also to the broader corpus of the group, culture or society[339]; for Foucault the other is related to knowledge and power, as it is through the other that

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[335] Cucinella, Catherine. *Poetics of the body*. Basingstoke and New York: Palgrave Macmillan, 2010. Print. p.14.

[336] Ibid.

[337] Levinas, Emmanuel. *Otherwise than being or Beyond Essence*. Trans. Alphonso Lingis. London: The Hague, 1981. Print.

[338] Reynolds, Jack. *Merleau-Ponty and Derrida: intertwining embodiment and alterity*. Athens: Ohio University Press, 2004. Print.

[339] Rabaté, Jean-Michel. *The Cambridge Companion to Lacan*. Cambridge and New York: Cambridge University Press, 2003. Print.

these can be achieved[340]. The different arguments that have been made are not exclusive as the complexities of any relationship can involve simultaneous perspectives. Friedrich Nietzsche was the one philosopher who more clearly encompassed diversity, stating that the body is always a question of shifting perspectives, due to the effects of experience.

> Now something that you formerly loved as a truth or probability strikes you as an error: you shed it and fancy that this represents a victory for your reason. But perhaps this error was as necessary for you then, when you were still a different person—you are always a different person—as are all your present "truths", being a skin, as it were, that concealed and covered a great deal that you were not permitted to see. What killed that opinion for you was your new life and not your reason: you no longer need it, and now it collapses and unreason crawls out of it into the light like a worm. When we criticize something, this is no arbitrary and impersonal event—it is, at least very often, evidence of vital energies in us that are growing and shedding a skin. We negate and must negate because something in us wants to live and affirm, something that we perhaps do not know or see as yet![341]

Nietzsche also points out that the real changes of perspective are based in a bodily transformation that responds to experience, and that this sometimes live in our body beyond our awareness. Their latency is based on the idea of having an alien corpus inhabiting our blood, which causes a change in us, although we cannot yet see where it is going to drive us. Following Nietzsche, the statement "you are always different persons" can now have a new meaning read into it.

The philosophers mentioned above seemed to position the relationship of the individual towards 'the other' using different parameters. Often, these parameters have been clearly understood as opposed, irreconcilable, or distant. One of the

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[340] Foucault, Michel and Colin Gordon. *Power/knowledge : Selected Interviews and Other Writings, 1972/1977*. Brighton: Harvester Press, 1980. Print.
[341] Nietzsche, Friedrich. *The Gay Science*. Trans. Thomas Common. Mineola, New York: Dover Publications, 2006 [1882]. Print.p.246.

difficulties that philosophy is facing after poststructuralism is a state of akinesia due to the intrinsic operative ideas rooted in all the performative utterances; that thinking is already shaped by a certain perspective which emerges from within its own development. In other words, there are difficulties in finding a practical strategy to go beyond these theories. Each one frames the body in a particular and specific way. Overcoming their legacy in order to permit greater comprehension of 'the other', and simultaneously of the world, probably lies in proposing something that gathers all the different ways of referring to the relationally inherent way of being. Hence, rather than proposing a new approach which follows one philosophic tradition, it seems more challenging and interesting to propose paths to overcome the difficulties caused by the ideas of those great thinkers. This alternative approach should discuss their heritage through operational strategies. In other words, the comprehension of the relational dimension of the body is a key question when identifying the agencies embedded in the living. Some philosophers would probably be reluctant to even think about a possible encounter between those approaches, but the fact is that the body doesn't parcel comprehension; it understands things as a whole. Besides disciplinary considerations, it is quite obvious that in practical terms their proposals may be connected through having the body as a point of reference. Cucinella points out that 'those who theorize the importance of the body call for strategic use of the body'.[342] The body has transcendent relationships, the body is objectified and alienated, the body is described in the world through its interconnectedness, and the body is subjected to power and knowledge relationships through the structures that operate in it. Putting it in these terms, it doesn't seem so unwise to pretend to establish constellations that contain these philosophical perspectives as layers from which complexity evolves. In this respect she argues: 'the body with its attendant characteristics and the poetic

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[342] Cucinella, *Poetics*, p.14.

representations (conscious and unconscious, overt and covert) of the body continually disrupt normative social constraints'.[343] This is the reason why any research about bodily concerns should always start by questioning the body.

If any of these philosophical perspectives could have found the answer to transformations, to the affects and effects of living the journey, the travelling, the trip to reach the other, it wouldn't have made sense anymore; because everything would have lost the magic of projecting alternatives or imagining. I said before that life should always remain wrapped in certain mysteries. From this perspective, transfusions haven't been unravelled yet. The body is, at the same time, one single option and all the other bodies that have been joined to it transfusively. Those journeys that aren't realized are also the body, because the transfusions that don't take place also become explanator. This is why the bodies are beyond measurement and beyond taxonomy; the bodies are always shifting position. The bodies are powerful because they are ungraspable. This involves understanding the different approaches as projections through which describing the bodies and their relationships can reflect the particularities of the experience. By this, I mean the theatrical experiences shown in this thesis. This is the closest we can get to comprehending such encounters; to understand how those transfusions affect our bodies and produce effects towards change. No matter how hard we pretend to understand the body it is travelling beyond our comprehension. Because it has the capacity to transcend, the body is sublime.

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[343] Ibid., p. 15.

'Purely Coincidental'

Blood is something easily recognised: it is red. But our own blood is something that we cannot recognize unless we see it flowing. We need tools to do that. Blood is something that the living share. But, although it is a common thing, its presence always captures our attention. Blood is about being part of a group but also being different. Blood makes us exclusive as individuals, as it contains parts our genetic code. Blood is meaningful and because of this it is always intermingled with the significant events of life. Like blood, an audience is easily recognized: they are a group that gathers outside the theatre. They don't want to attract attention but they do. Audience members are exclusive; they are different as individuals, but the quality of audience makes them equal. *RB*'s 'Purely Coincidental' doesn't try to transfuse an alien corpus into the bodies of the spectators; it wants to show them who they are by transfusing their own blood back to them. The sensation of this transfusion is like recognizing yourself from outside your body, as happens for example when we hear our voices recorded or look at photographs of ourselves. It is about exploring the sensation of being us and not being us at the same time. The work shows an image of us the audience in order to question its qualities. The show also respects the qualities of audience; it treats us as a group but simultaneously pictures the characteristics of its individual members. It is sometimes confusing being an individual in this sense, just as it is sometimes confusing being part of a group. It is even more confusing being confronted with this when expecting to see something else.

Apparently, transfusing our own blood doesn't need to have serious consequences, but it does recreate an event, a ritual, a reflective cycle. Transfusing our own blood means that we previously gave blood somehow. It means that we donate in order to be able to receive. And we do. Our environments are continuously operating through the relationship between actors and spectators. As part of those

environments, we shift from one role to another due to the high level of mediatisation of the society of spectacle that tends to position bodies in both roles (especially through social media). The audience of 'Purely Coincidental' perform both that the idea that we are donors and recipients of our own blood is played out in the *RB*'s work. The concept of blood was not mentioned in the creative process as such, but there was the intention to perform the idea of a cycle (as blood circulates in our bodies constantly). As an audience member you may realize that you also are a performer of the show, but you are also its audience. You see images on screen that show you waiting in the foyer of the theatre. You are performing waiting for the show, which means that you appear as an actor for the other members of the audience. And, the other way round, the others perform waiting for you. The meaning of the transfusion is based on a reflection on this bipolar condition and the potential hysteria emerging from the fact of being constantly in one or other of these two opposite roles. In this sense, being actors and spectators of the show questions the need for theatre in itself, as the audience seems self-sufficient in playing what they need to see and in seeing what is played. The transfusion tries to develop awareness about our own conditions and about our own performances. The transfusion cycle reflects on the desire to be constantly developing one of these roles; roles which have been exponentially developed and spread by technology. As Nancy Adajania explains:

> Firstly, digital manipulation cannot be studied as merely the latest consumer product, a passive utility offered by the spread of globalization. Rather, we must acknowledge that it is not only a vehicle of aspiration, but that it also modifies, transforms and extends desire. Thus, I will argue that *while the digital manipulation may well begin as a mode by which the objects of desire may be attained, it soon becomes an integral element of the desiring subjectivity that employs it*. It is not just an exterior device/technology, but becomes internalized: indeed, it is symptomatic of an *Aladdin Complex*, where anything is

possible at the click of a button and the genie ensures that you do not have to settle for anything less than what is desired. This Aladdin complex produces a change in social temperament: one that can be described broadly as a move from public sphere engagement to privatism, from the sense of a greater common good to the mandate of personal glorification.[344]

The piece, as a presentation of Handke's text *Offending the Audience*, relocates questions which the text exposes through a mediatized scenography that aims to bring into the discussion the effects in relation to surveillance, as explained in chapter 4. The impact of technology has brought the sense of an illusory empowerment. The more we are embedded in the society of the spectacle, the more power that one seems to have. Digitalization as a power to execute action, as actively participating, as giving instructions prompts an illusory sense of empowerment. This sensation is accompanied by the perception that each is free to choose the role they want when interacting with the devices and applications brought into play. Next to that, digitalism has increased economic and power asymmetries by regrouping humans into those who participate in the construction of the global and those who don't. Although the global is not fully constructed through digital technologies, it is more and more evident that the construction of the future is operated through them. But, in order to disrupt the system (hackerism), it is important to know how it works.

The very antagonisms that inform global civil society, the network processes between state and non-state actors, whether individuals or corporate bodies, in regional, national or global clusters, highlight the clash of opposing systems: between one that is top-down hierarchical and the other that is bottom-up and distributed. Although there are multiple links and processes between state and non-state actors, the divide still manifests a conflict that outlines disparities

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[344] Adajania Nancy. "In Aladdin's Cave: Digital Manipulation and the Transmutation of the Private in Urban India." *On Difference #3. On the Expropriation and Re-appropriation of Social, Political and Cultural Spaces for Action* eds Iris Dressler and Hans D. Christ. Stuttgart: Wüttembergischer Kunstverein. 519-530. Print. p.520.

between hierarchical and complex, networked strategies. In this understanding,

global civil society is connected into global affinity structures maintained by

computer mediated communications and reconfigured during intense periods

of social interaction around specific protest events or reflexive gatherings.[345]

Alluding to the meaning of spectatorship in the theatrical, but also exploring

its role outside the theatre, the show tries to perform the way in which the

apparatus re-locates these differences for its own benefit. The system forces us to

act, without judging our role or questioning our responsibility as spectators and

actors. At the same time, the system is capable of integrating the differences of the

actants, in this case humans, using their backgrounds and original milieu as a source

to diversify its operational boundaries, while also extending its agencies and

creating the possibility of including different predispositions. Therefore the system

slips into apparently boundless diversity, neutralizing any possible threat. It

includes all its members and it questions through Handke's offence their capacity to

perform something unexpected, to endanger the continuity of the piece and to

revoke what is happening. In my experience, this never happened in its audiences.

The show has played on them, using them as the society of the spectacle does as

well.

The final moment of the show plays ironically with these elements. The image

of the audience appears live on screen as there is a camera on stage looking directly

at them. At that moment, recorded applause starts filling the space. There is a

disconcerting moment; some of the members of the audience look at others and

there is murmuring between them. After a while, the audience, now aware that this

is the end of the discomfort, starts to applaud. Yet, as Handke has repeatedly stated

in his text, *nothing has happened.* Transfusing our own blood is only one way to

recognize its nature; to visualize its circulation, to see its group affiliation, to analyze

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[345] Dennis, Kingsley. "Technologies of Civil Society." *Innovation: The European Journal of Social Science Research*, 20.1 (2007): 19-34. Print. p.21.

its needs and dependencies. The liminal appears in the process of identifying our own actions, qualities and circumscriptions. The body seems domesticated to a point of no return. This is only another idea that the system aims to communicate as part of its dynamics, in case anyone has an aspiration to jeopardize its power. The fact is that diversity is the key to provoking resistance, to immolating homogeneity, to being exclusive but not necessarily excluding. Technologies are not assimilated in the same manner because we are different, and thus we use them differently. We are performers and actors labouring our roles. But as in a beehive, the experiences don't affect us in the same way. A beehive absorbs changes in completely different ways; therefore it follows that, as Adajania argues:

> change has not come simultaneously to all the cells, it has spread at different rates, with differential effects and sometimes with very different collective memories and constructions of those effects. Different parts of the honeycomb have different collective memories, they invent them around different criteria.[346]

Taking into account that technologies are not assimilated in the same way by all actants we might find gaps in order to relocate the body to new reflective positions. Transformation can also take place through processes of self-induction, of self-reflections, of self-stimulation in relation to the encounters that are offered to the body and that the body generates. Finding in-between positions, the body finds routes to avoid conventional categories, finding as a result the necessary vibrancy to engender certain disruptions in the system. Thus, being aware that we may be actors and spectators at all times also has the potential to let us participate beyond institutional and organizational boundaries. Baz Kershaw argued in *The Radical in Performance*[347] that dual awareness (or reflexivity) may be key to emancipation or

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[346] Adajania, *Aladdin*, p.523.
[347] Kershaw, Baz. *The Radical in Performance*: *Between Brecht and Baudrillard*. London and New York: Routledge, 1999. Print.

radical freedom. In other words, this *a priori* problem also can be a motor empowering the free circulation of blood.

Evolution is kinetic. If humankind invents new things through the development of discoveries, those discoveries have themselves already conjugated the possibility of another step, another invention, another proliferating path towards new possibilities. They operate under an autopoiesic agency, but this is what remains of our achievements; how our visions become, in time, the archaeologies of knowledge. The body is already somewhere else when we look back, and humankind has been moving, all the time locating concerns in another sphere. To constellate our path, projecting questions through our body is what gives rise to possible explanations about the nature of our relationships and about our own nature as well. The body is the synapse, the node, the junction for everything else. As Mike Hoolboom states in his work *White Museum*: 'The last word we forget is the word 'I' because it is the word we started with'.[348]

Transfusions are a way of reaching the other, of travelling towards them. As the artist Fernando Arias explains, the most to which we can aspire is to explore expectations and always aim towards the path that may lead to an answer: 'As with all journeys in life, I have no certainty of what answers I will find. I only expect this to be a positive opportunity to reflect on the things I need to at his point in my life'.[349] Knowledge happens when the body is ready and capable of encountering; when it drags itself to transfuse and be transfused. It is finding a way to ease bleeding points while finding others in the process. And the encounters that occur in the performances appearing in this research are, most of the time, a way to project transfusions. The different ways in which the audience is reached is a way to transfuse concerns. As I explore, through different the metaphors, in the exchange

[348] Maranda, Michel. *Projecting questions: Mike Hoolbooms's "Invisible Man" between the art gallery and the movie theatre.* Toronto: Art Gallery of York University, 2009. Print. p.93.

[349] Arias, Fernando. "Travel."*Necessary Journeys.* London : Arts Council England ; BFI Blackworld, 2005.38-41. Print. p.41.

within the artist's work, the audience can be conceived through different approaches. As above, there isn't an intention to describe the possible effects of these transfusions on the bodies performing but rather to stress how they are produced. Apparently, the companies aim to develop forms through which the body can experience transcendently the predicaments and tensions that we face in our daily lives. The construction of expectations, the transit between temporalities, the atmosphere of the (im)possible and the labour within systems. All these are emerging concerns that argue against the power of a bureaucratic capitalism that alienates bodies, cancelling their own capacity to transform.[350] The creative proposals of the companies try to position the audience within operational parameters that enact the artist's concerns through their bodies.   Being generationally close, the company members, from their three different countries, bring to similar scenes the problems troubling the boundaries of the theatrical, not only by exploring formally what theatre is, but also by using the audience to establish new parameters within the theatrical. Reception takes the form a flow; a flow that belongs to the decisions that the audience members make. In these cases, the decisions imply the witnessing of others' lives through feedback loops in, the performance of the roles of actors and spectators and the interactive negotiation of content.

One way to analyze the possible effects of the pieces is by evidencing the ways the work tries to reach the audience. Grasping the position of the audience (by assuming their subjectivity) is something this study doesn't intend to do, but neither does it accept methods that only include analysis of the final product. Following the creative process of the companies, it became easier to understand the reasons for, and possible effects of, what was transfused, even though it is not possible to fully

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[350] Van Larsen, Lars. "La superficie ya no aguanta" .*A grande transformación. Arte e maxiatáctica*. Ed. Chus Martínez. Vigo: Museo de Arte Contemporáneo de Vigo, 2008. Print.

know what the actual effects of it were. Transfusions are about understanding, misunderstanding and not understanding the other. The discussion here is about how transfusions are generated and create implications for the bodies that participate in the encounter. Often, when the theatrical event includes an experience where the audience is actively included, where they participate or contribute directly, there is a tendency to claim that there is the scope to pursue a certain educational purpose, a possible empowerment or an exchanging dialogue due to the heritage of educational theatre, especially regarding Augusto Boal's models of practice. For instance, there has been a tendency to see, in the participation of the community, the goals of inclusion, proximity, complicity, learning and empowerment being achieved, and so on. This is probably the case for the majority of practices that embrace the principles of educational theatre and performance. None of the three companies researched here openly include any of this in their stated intentions, although they continually work through concerns that include the body as a reflective and operational agency.

It is obvious that every experience produces some kind of learning, and obviously the artistic is not an exception. For this reason I use the term 'expanded education'[351] to indicate the possible effects that theatre experiences outside educational institutions can have on the individual. An expanded education is understood as one that exceeds the relatively traditional and narrow institutional, thematic and methodological practices of formal education. The notion is taken from Gene Youngblood's *Expanded Cinema* (1970)[352] to recontextualize the elimination of the boundaries between art practices, the interfaces of media and the intersections between different fields. In other words, expanded education stresses the significance of experiences that empower the subject through unconventional

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[351] This term was the title of a Symposium hosted by the organization Zemos 98. The idea expressed is also taken from there. This Spanish organization works to promote relationships between subject fields in order to generate activities that empower communities and society in general under the principles of the open source. http://www.zemos98.org/

[352] Youngblood, Gene. *Expanded Cinema.* New York: P. Dutton and Co., 1970. Print.

learning processes. In general, in the creation of participatory experiences there is always the intention to communicate, to give a message, to affect the body. It is interesting though how the three companies do not claim to have any educational goals, when performatively they use instruction and engage the body in powerful experiences. There are different reasons that might explain this. On one hand, there is probably the intention of not wishing to be included the field of educational theatre. On the other hand, there is the perception that claiming an educational parameter automatically raises the idea of an institution or a political ideology as being explanatory of the intention of the work. However, what I found out by working with them was that they empowered the bodies by disempowering them first. In other words, the intention is to first disrupt the Matrix[353] by creating other systems where the actants perform through another set of instructions. Through this method, the audience members (along with the other actants involved) are disempowered through being engaged to perform tasks, functions and roles that are not the ones they expected. They are displaced to another sphere where the body becomes aware of the different alternatives and options. It is obvious that these experiences do not prioritize the needs of the audience members' bodies, as education would, but puts them in a disruptive position that inherently has an effect on them.

It is through this process of disempowering the body, that the body becomes empowered at the same time as re-dimensioning the possibilities of it. Transfusions empower us with new possibilities. These are produced by remote bodies that, sometimes, we cannot clearly recognize, or that are not close enough to be touched, as in these theatrical works. For instance, the audience-participants in 'Outdoors' are touched by mediatized presences during the walk. The audience of 'Purely Coincidental' is affected by their own mediatised image. The theatre-goers/listeners

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[353] See p. 11.

of 'Tuning Out with Radio Z' are connected with other unknown bodies through the show and the website. These works also operate by what is called *remote sensing*. Remote sensing is the study of other bodies from a distance. In scientific terms, Robert A. Schowengerdt described it as:

> the measurement of object properties on the earth's surface using data acquired from aircraft and satellites. It is the attempt to measure something, *at a distance*, rather than *in situ*. Since we are not in direct contact with the object of interest, we must rely on propagated signals of some sort, for example optical, acoustical or microwave.[354]

This concept can be also applied to art and specifically works that engage the body in different realities. As Caroline Basset explains, reaching the other doesn't mean necessarily touching them through bodily contact. The spread of technology has produced new ways of sensing the other that have caused a transformation in the conception of our bodies and, of course, in the act of sensory perception itself. In particular, Basset claims that this:

> might be discerned within everyday life as new cultural practices based around connection at a distance, mirrored by the development of new forms of bodily *habitus*, and indebted to various technological extensions of the self... A different way of putting this is to say that the one doing the probing and the one being probed are both engaged by the energy exchange that is "remote sensing", though do not necessarily equally.[355]

Transfusions also perform this idea of remote sensing. Bodies are remotely in touch as information, as energy, as blood is transfused from one to another. The companies' works perform this idea through their thematics but also through the interpretation of their interfaces. Thus, bodies do not only carry information as their presences also carry an emotional charge that is transfused to us.

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[354] Schowengerdt, Robert A. *Remote Sensing: models and methods for image processing*. Burlington; London: Elsvier, 2007. Print. p.2.

[355] Basset, Caroline. "Remote Sensing". 119-201. *Sensorium*, p.201.

'Tuning Out with Radio Z'

Blood is an interface, blood connects us in different ways. Blood transfusions connect strangers' bodies. In the streets we all seem so different, we all seem so committed to our own present that in a way encounters seem to follow predictably unconnected paths. In contrast to this, transfusions connect us remotely to those who might be passing by right now or even to those who are miles away. Who knows what possible invisible architectures blood might create, who knows who else has part of us within them, who knows whom inhabits us. Virtuality is inherent in blood transfusions as it provides all sorts of platforms where they can take place. This is the main principle of *SC*'s 'Tuning Out with Radio Z'. While the usual theatrical cycle of transfusion seems to understand artists as donors and audiences as recipients, *SC*'s work seems to defy this relationship, placing the bodies in reach of performing a reversal of this duality. Such a duality shouldn't be understood as an opposition, but rather a basic agency that drives any system. Any system is based on input sand outputs that generate its aliveness. Therefore, the *SC* performers are engaged in a long-duration improvisation that is driven by the contributions of the audience. Conversely, the audience is encouraged to contribute by being driven by the actions of the performers. Thus, the show is a clear example that systemically approximates to the idea of blood exchange and the impact this has on bodies. For instance, a contribution is posted in the chat room as a suggestion for the show. It might be that the idea originally came from somewhere else as ideas are there to be used like free software. Hence, the idea swaps and mutates like blood when it is transferred from one body to another. For instance, the audience sometimes contributes brilliant ideas that help the performers to extend or further discuss a topic. As an example, in one of the shows the performers asked the audience to

contribute by sending messages explaining the things they collect. This is one of the contributions they received and broadcasted:

> (Amanda) Here there is a message from Pete about collections. He says: 'I collect my own dead skin, mostly in my bed but also all over my house, and in my car. I have been doing it for years'. That's one collection I wouldn't particularly want to see. Craig, how do you feel about that?
>
> (Craig) Ahh, I guess it is an easy one to start off. You quite quickly...build up a big collection then. So if you are anxious to...not to be left behind in the collective world, it is one, I suppose, it is one easy to find.

It was interesting to see how this contribution led to a discussion later on, about the difficulties of collecting certain things and about collecting death-related items.

There is an essence that remains in the exchange but which becomes blurred with time, as the content doesn't ultimately belong specifically to one body but does belong to the show. The transfusions taking place may lead to transductions. However, this exchange doesn't necessarily involve the performers' bodies. The interactivity of the chat-website also leaves space for producing interactions between the audience members, who can perform transfusions between each other. While at some points in the show vectors of exchange are precisely defined, there are other moments when the hectic activity between bodies makes it difficult to locate them. At these moments, when all the bodies seem to be bringing something to each other, it is possible to imagine the constellations of bodies as a single entity.

The show creates a platform upon which the bodies can experiment with affecting, and being affected by, each other's blood. Bodies are empowered through their interactions with each other in a space where different perspectives about the other can be tried out. This shared body mutates and changes all the time, as all living bodies do. In this case, technologies are tools that articulate opportunities, even including the articulation of failure. Here, transformation is not only expected

of the audience but of the performers as well. In this experiment, the performers in particular test the possibilities of their capacity to create, to engage, to share in the process at the same time as being linked with the rest of the bodies, and while materializing their presence in different ways. The interest in this lies in the immediacy that the system provides by exploring to what extent the theatre works through the agency of improvisation. If there is a certain tiredness in the temporal and spatial game of conventional theatre, the proposal of *SC* is to explore the reasons for this, and opportunities that provides, at the same time. In other words, 'Tuning Out with Radio Z' tries to rework theatre exploring its possibilities through the most important and basic technique: improvisation. It is like stepping back to rethink what we expect or want from a theatrical experience.

The end of show is bathed in a sensation of continuity. Formally, it finishes with the end of the radio programme 'Tuning out with Radio Z' and the start of another programme. The performers try to create a closure for the theme that has been explored and for the adventure they have had with the audience. While they are broadcasting their closing words and actions, another presenter comes in to get ready to start his programme. This is one decision that I particularly liked. On one hand, it presented the end as a transition; this is not the end of Radio Z, this is just the end of the programme but the Radio Z is still there for you. On the other hand, it helped the audience to transit liminality, to discuss the boundaries between the theatrical experience and reality. The constellation of bodies, actions and questions that the piece has created seems to have an ongoing entity. It looks as if the proposal of *SC* had started a cycle that could continue in another space with other bodies.

Throughout this thesis I have stressed the importance of the body and the process in understanding the work of these theatre makers. In this regard, I would like to end with a few brief reflections about the constantly negotiated relationship between practice and theory. In particular, I would like to point out the difficulties in

producing general theories and conclusions in a constantly changing world. To do this I will go back to an old-fashioned debate around art theory started by Arthur C. Danto in 1964 when he wrote an essay dedicated to Warhol's *Brillo Box,* based on an exhibition that took place in the Staple Gallery in New York that same year. The essay claimed that a work of art, especially a contemporary one, needed an art theory to be considered as such. This conservative position put the importance of the critic/theorist ahead of that of the work of art.

> What in the end makes the difference between a Brillo box and a work of art consisting of a Brillo Box is a certain theory of art. It is the theory that takes it up into the world of art, and keeps it from collapsing into the real object which it is (in a sense of *is* other than that of artistic identification). Of course, without the theory, one is unlikely to see it as art, and in order to see it as part of the artworld, one must have mastered a good deal of artistic theory as well as a considerable amount of the history of recent New York painting.[356]

Danto stresses that Warhol's works were possible thanks to a theory of art that the piece contained and that could be only decoded by the critic. The task of the critic was to elevate the work to the status of art, and make it present in the art world. I have argued in this thesis that theatre should be considered an embodied experience, the meaning of which is performed within the audience, so anyone involved can decode it. Art performs its own philosophy and its comprehension is embodied in the piece itself. Thus, the distinctiveness of art lies primarily in two areas: meaning and embodiment. With respect to Danto's essay, Michael Kelly explains:

> But was it exactly embodied meaning? To say that embodied meaning is *in* the work of art while unembodied meaning is something external to the work to which it refers only begs the question; for whatever embodied meaning is, we can safely assume that it is supposed to be in the work or, more specifically, in

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[356] Danto, Arthur C. "The Artworld." *Journal of Philosophy* 61.19 (1964): 571-584. Print. p.581.

the form of the work, leaving it to the philosopher/critic to show how the work's meaning explains, in turn, why it has the form it has. The meaning is embodied in the form, which is, in turn, the work's content.[357]

Kelly also points out that, in the writings of Danto, there is no clear theoretical account about how this embodied meaning should be discerned, but he provides a number of examples that might enlighten this idea. For Kelly, the examples that Danto offers are based on the idea of universality because they talk about all of us while they perform a transcultural and transhistorical account. This universality, which is not openly stated in Danto's writings, becomes problematic in relation to the particularity of the piece of art, as that particularity is not universal, as Kelly stresses. This means that there is a tension that emerges from this relationship, which could be also formulated in terms of the global and the local. Meanings in reference to a specific work are also not universal. How does this embodied meaning render a sense of universality while performing its particularity? It is difficult to answer this question as its meaning is basically understood through the body.

Next to Kelly's reflections, Danto's philosophy of art raises useful questions related to this research. First of all, the companies in this study are experimenting with new ways to induce audiences to somehow place the *idea* of embodiment literally in the body. The body is inside the work of art, it is part of it and performs its form and its content at the same time, so there is no need for recourse to the philosopher or critic to judge if the work has accomplished embodied meaning. Each body can do this by being directly involved in the work. This idea could be applied to the experience of art in general, but the fact that the audience members are engaged in the piece breaks a certain hierarchy in the appreciation of art. While theatre traditionally considers each member of the audience is under the same conditions, the works covered here explicitly make, with more or less intensity, a specific

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[357] Kelly, Michael. "Danto on Tansey: The Possibilities of Appearance." *Action, Art, History: Engagement with Arthur C. Danto.* New York: Columbia University Press. 151-174. Print. p. 152.

reference to each one individually. Thus, the analysis of the experience is shaped differently for each member of the audience. As is generally assumed, other individual aspects of the theatrical experience also shape the creation of personal meanings. Some analysts have tried to explain these kinds of art experience, as in the case of John Falk and Lynn Dierking's "Interactive Experience and Contextual Learning" (2000), which assumes that all experience is contextual and involves the interplay of three factors: personal, social and physical. This model, which refers to museum visitors, also serves to expose the intertwined elements that shape theatrical experience. As the authors explain, what they are 'proposing is not really a definition of learning but a model of thinking about learning that allows for the systematic understanding and organization of complexity'.[358]

Hence, the art experience is determined by a range of variables related to personal background or, as the model proposes, by contexts. These are, at the same time, performed with regard to the position that the body takes within the show in our three specific companies. We can state that from this perspective, bodies embody the meaning of the piece from a concrete and specific position in relation to it and within it. Audiences simultaneously give meaning to, and are part of, the work. This meaning of course comes from learning; it is through learning processes that meanings appear. With this in mind, it is relevant to go back to the performance of consciousness. As pointed out earlier, according to Damasio and Meyer, there are two types: the core and the extended consciousness. The first performs understanding of immediate experience while the second comes from the establishment of relationships that build memory. The durational effect of experience (extended consciousness) triggers meaning. This meaning is accompanied by learning and, consequently, by a change or transformation in the affected body.

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[358] Falk, John H. and Lynn D. Dierking. *Learning from Museums. Visitor Learning Experiences and the Making of Meaning*. Lanham and Oxford: Altamira Press, 2000. Print. p.136.

Having approached how embodied meaning is located in the shows covered in this research, it is necessary to discuss the tension between the global (or universal, using Danto's word) and the particular of each work of art. Responding to the fact that every account is narrated through a bodily position, the idea of the particular is based on the idea of one body *experiencing the experience*. The particular doesn't emerge from the idea that the body is separated from the experience, rather it is the other way round; the particular of the experience itself and the body experience cannot be understood separately. Both are described in relation to the other. In other words, this research appears site-specific and it tries to develop different concerns through engagement, such as the implications of PaR or the (im)possibilities of transducing ephemeral experiences. It is fundamental to understand that the particular is always a relational matter that emerges from its vibrancy. For this reason, the account of this research has been undertaken operationally i.e. by finding relationships. The relationships that are created are a constellation of vibrancies which try to determine the extraordinariness of these three productions.

How certain artistic experiences lead to this sense of the global appears in their capacity to create images of the invisible, as it were, that operate as metaphors for the tensions that the body is subjected to. In these examples, the companies don't propose shows that operate as representations of these tensions, which has been a dominant tradition in theatre. Instead they engage the body in the creation of these metaphors, which then emerge through an operational system. This process, as we have seen, is based on a principle of disruption by exposing the body to a particular system. This is why all the explanations given are, at the same time, also articulated through metaphors. They are the only way in which the actants can embody complexity and comprehend the tensions that these companies try to communicate. Metaphors evolve and transfuse complexity.

It is necessary to state that different concerns appear in relation to Danto's reflections on the particular and universal of the art experience. To what extent can this sense of universality be interchanged with the concept of globalization? Does the universal articulate the same ontology as the global? If the universal has been always present, is globalization just a way to test, communicate, or exercise this universality? And if this is the case, does globalization imply the power of the universal against the particular and the local? And how might art perform these relationships and tensions?

In this thesis, I hope it has become clear that the three companies approach these questions directly in their work. The site-specific element appears in all of them as a way to vindicate the idea that, despite strong signs of interconnectivity, there are gaps that remain in-between the experience of the global and the particular engaged bodies. There are always elements that are not fully identified. As explored in this thesis, every person gives meaning to the art experience in different ways, especially when their body is engaged as part of it. The particular of the experience is triggered by the actants involved. Each one brings their own contexts into play while creating relationships between them and the art experience, giving birth to a particular extended consciousness that pulls together all these elements. The universal appears later when the actants, once apart, again pull the remainders of these experiences into other spheres, other situations. In other words, the elements that have been embodied in each particular individual are transfused into other spheres of life.

Yes, the corridors are full of donors, but often there are not enough. And clearly no one can understand why. Maybe the reason is that humans as a species are not in danger, maybe the reason is that the others are not a priority, maybe the reason is that people hate needles, maybe the reason is that we don't want to be hurt, maybe the reason is that we don't want to be exposed, maybe the reason is that

we don't want to be in-the-other. Because blood is meaningful; who we are is prescribed by blood, big promises are written in blood, passion causes floods of blood and power wars submerge us in seas of blood. Blood carries too much. Blood becomes tired, but blood won't stop. Blood travels all the time, bloods know us from head to toe. There is no escape from blood.

Transfusion is the story of donors and recipients; transfusion is the story of recipients and donors; transfusion is the conclusion that both are mutually encountering each other through their bodies. Transfusion is how those bodies carry their encounters somewhere else.

Transfusion: effects and affects on the researcher's body

The corridor is full of donors. Blood is red, arms are open, needles are ready, fingers are pressed and veins come to the surface. My arms are full of needle tracks. Research is all about transfusions that take place at different levels. As with any other experience, the result is infused by more or less perceivable changes in the body. In this research I have tried to evoke how the three companies have subjected my body to certain processes of interrogation and how these weren't only related to the sphere of my personal concerns, but also to broader spheres that operate beyond me. Thus, the journey in this account

> symbolizes the passage from one place to another; is initiated by questioning, meanings, interpretations, and identity; is began by making a conscious decision to move into unfamiliar territory while maintaining an observing and reflective frame of mind…Journeying is a place where spirituality is infused into the mind, body, and emotional states of our being; where our stories intersect and become interconnected with other stories. Journeying without intent is nothing more than aimless wandering. Purposeful journeying leads us to shift and transform the landscape of our previously held assumptions and paradigms.[359]

However, it still seems too soon to state the nature of all the transformations that have taken place as, even though I am writing these words, the journey is not over. I have often mentioned in this narrative how memory becomes a crucial element in the construction of our understandings. Journeys lived through the principles of exploration, adventure and a dose of recklessness will give birth to unforgettable memories:

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[359] Haig-Brown, Cecilia and Dannenmann, Karen. "The land is the first teacher: The Indigenous knowledge instructors' program" (2008) quoted in "Land as first teacher: a philosophical journeying" by Sandra D. Styres, *Reflective Practice* 12.6 (2011): 717-31. Print. p.717.

Researchers in memory studies suggest that extraordinary events, such as travel experiences, stand out and are distinctive. They create flashbulb memories that are defined as exceptionally vivid and long-lasting memories of surprising events. Thus, in comparison to ordinary events, people remember extraordinary events better and recall them more vividly.[360]

I found a useful strategy to try to recall the past beyond my own memory and the mementoes I had collected. It introduces an element common to the three companies; the use of technologies to approach concerns in innovative and unexpected ways. Technologies appear as a medium full of possibilities; 'the medium operates as a channel, or as a means of manifesting thought, intention, or perhaps affect'.[361] The medium I have used to dialogue with my own memory when analyzing the different stages of this research process is the computer service Skype. I have collected a number of pictures that were taken during the elaboration of this thesis.[362] The images were saved by other people during conversations we had through Skype. They were not taken for the purpose of using them as a dialogical exercise, as the idea came afterwards when finding there were a number that located my body in different places, situations and moods. The interesting thing is that while Skype is a software application used to dialogue with other people, in this case I have used the images taken while talking with others to subsequently dialogue with myself. This idea might remind us of other image weblogs such as Fotolog, Picassa or Flickr, but there are two obvious differences. The first is that these pictures belong to the sphere of my personal and intimate life and were created without the aim of being made public. The second is that they were not taken by me, so I didn't decide when my story was going to be documented. This has

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[360] Jong-Hyeong, Kim. "Determining the Factors Affecting the Memorable Nature of Travel Experiences", *Journal of Travel & Tourism Marketing*, 27.8 (2010): 780-796. Print. p.781.

[361] Kelly, Susan. "Medium", *Landscapes.* p. 142.

[362] One day I asked my partner how many pictures he had taken of me through Skype. I remembered he used to take pics sometimes while we were talking. Finding he had a significant number I started to ask relatives and friends if they also had pics of me. In this way, I was able to recompose a calling history of this research.

clear parallels with the situation that develops between the researcher and the companies during fieldwork. In the fieldwork the groups interact with you without knowing which part of these interactions are going to be registered or become future mementoes.

The concept of 'dialogical self' is related to positioning. It tries to position the body spatially and temporally. In the article 'Introduction: The Dialogical Self in a Global and Digital Age'[363] Hubert J.M. Hermans explains that the dialogical self is nothing new. On the contrary, the dialogical self belongs to the human condition. What is changing though is how these dialogues are becoming mediatised *d*ue to new technologies. The mediatization is also helping to find ways to respond to mobility, complexity and hybridization. As with my images from Skype, they don't operate only in the sphere of space and time but also question the nature of my body in the transitory-transfusions (as a donor and/or recipient) that are constantly part of this research.

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[363] Hubert J. M. Hermans. "Introduction: The Dialogical Self in a Global and Digital Age." *Identity* 4.4 (2004): 297-320. Print.
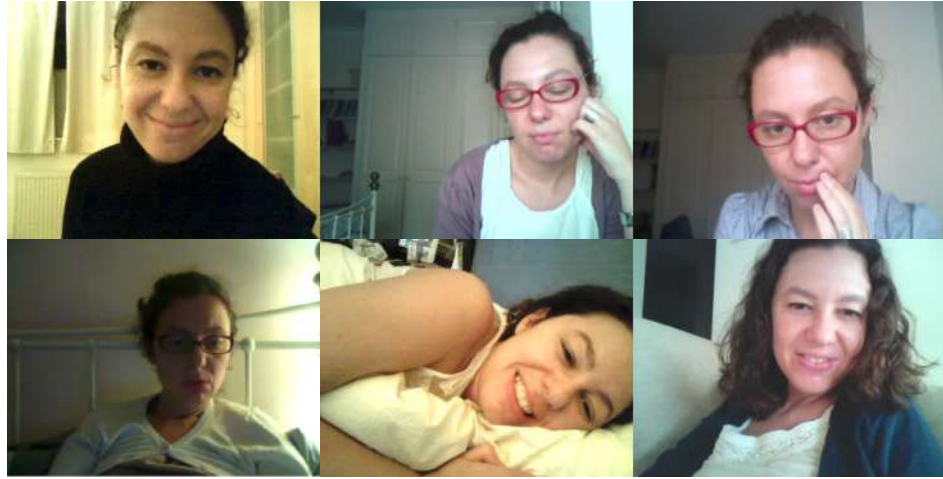
A sample of the Skype images

These images reconstruct the 'dialogical intimate' of this research, knowing that identities are also constructed in the process of talking. Hence, there is a retrospective of my aiming to communicate in the process, a dialogue around the nature of body and its constant mutations. I have mentioned throughout the text how this account intended to return an image of the three shows. In this case, these images captured by others also return an image of me. Looking through them is an exercise in which the virtual sphere materializes my body through a network of images that represent both the external and internal dynamics of my body. In this way, I understand my body as a distributed entity that belongs to different spaces and has the option to dialogue with them simultaneously.

> The I itself is "distributed" in a spatial world and can be conceived of as a dynamic multiplicity of "I positions." As localized in a variety of positions, the I moves from one position to another and, like a traveler, takes a variety of perspectives on the world; these open particular vistas and, at the same time, close off others from view. One of the far-reaching implications of the spatialization and decentralization of the self is that I positions are not only inside the person but also outside, not only here but also there in the so-called outside world.[364]

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[364] Ibid., p.298.

From my point of view, the pictures themselves are transformative as they show not only one 'I' or 'She' but multiples. For me, they catalogue the nuances and tensions that also appear in this narrative. They catalogue the questions that are solved and those that have yet to be solved. They present the landscapes of a memory. They concatenate the personal atmosphere of this research. They question the stages of the process. They communicate the implications of transfusions. This set of pictures is a representation of certain historical dialogues without words; fleeting dialogues that don't exist anymore, as happens with the three performances.

This is a personal proof of how others' blood is in my body and perhaps mine is still present in theirs. This is the story of three planets and one explorer. This is the story of how I got to know them. This is the story about how the stranger-'other' (now the familiar–'other') always has something to share. This is a story of spherical encounters. This is a story of alternative ways of knowing.

Knowledge is like blood, it is always circulating and ready to meet others.

Thank you for allowing this transfusion to happen.

Epilogue

And the journey came to an end. Each planet explored is still swirling; each planet is still affecting bodies, perhaps producing more astonishment. My body is still sensing the effects of this journey; that embodied experience. Embodying experience means appropriating atmospheres. It means that you are capable of reproducing them, at least through some notion of sensory memory. I discussed how these companies performed different kinds of appropriations to develop their works. These appropriations are their raw material; they are essential to what they do. The development of this thesis, partly through a practice-as-research methodology, required appropriations to be performed. It was crucial that I was there in the process to understand the agencies within the work of these companies; now they are part of my knowledge and my understanding. This happens not only because I have experienced their appropriations but also because I have performed them. I have performed them in the fieldwork as a labouring requirement in their creative methods. I have performed them in the development of the thesis by transducing them into metaphors. And finally, I have tried to perform them in the delivery-format of this thesis by creating a reading atmosphere where the reader might find himself of herself engaged and puzzled at the same time. This probably has been the main challenge of the work. As the companies challenged the participants' bodies by putting them in unconventional relational positions, so the researcher in this thesis has placed her body in an unconventional process of exploration that leads to an unconventional thesis con/text for the reader.

I hope to have shown it was essential to be present in the creative processes in order to produce a style of performative writing. The active participation in the process has generated an embodied knowledge that has been transduced in this

con/text through an experimental writing approach. It was necessary that the writing should unfold an innovative yet accurate response to the imaginative practices. In this regard, the writing explores the relationship between complexity and everyday aesthetics. Complexity appears in the necessary dialogue between theory and practice that has been evolved through the use of the ANT. Everyday aesthetics are also intermingled between theory and practice, forming as an emergent factor that was essential to include because the nature of the shows and the process of research both explore the everyday in different ways. While the shows interact with their audiences, environments and virtual spaces, the researcher interacts with the companies during the creative processes of both their making and presentation. To include that researcher element in challenging the traditional dichotomy between practice and theory, it has been crucial to trigger the presence of metaphors. It has been the role of the metaphors to expand the space of action and to welcome new actants in order to create comprehensive spheres of understanding.

The metaphorical use of language in this con/text tries to mediate between the different presences. The metaphors don't appear randomly; conversely the metaphors emerge through the process of analysis as systematic and systemic at the same time. Its systematic quality can be found in the pattern that the metaphors follow. The metaphors enact a specific element of analysis, hopefully producing synergies between the different shows in relation to their qualities (e.g. expectations, time, labour, etc.). Besides, regarding the companies, the metaphors also work to include the process of research. They trigger a dialogical discussion between the creative processes of the show and the implications that the use of practice-as-research has had for the researcher. The theatrical in the process of research is shown to explore some significant issues in relation to PaR. The systemic quality of the latter has already been stressed, as it implies the inclusion of, and

interaction between, the many different elements that are part of the companies' con/text.

The methods used also aim to perform a system; a system which, through certain instructional patterns, tries to create a virtual (i.e. metaphorical) space in which to perform multiple identities, hoping to produce a kind of knowledge that intrinsically includes the possibilities of transformation, as the companies do in their practices. Thus the creation of this con/text aims to disrupt existing boundaries of knowledge through experimentation. Disruption is often complex. In order to disrupt a system you have to acknowledge its power. You have to understand its goals, analyze its operational parameters, and find the gaps in which to perpetrate disorders. To perform these actions for creative performance processes, first of all you have to be ready sometimes to put your body at risk[365]. Risks can be predicted, more or less, but their outcomes often are not predictable, because new risks can appear in the process. Taking risks with performance implies learning to assume that the body could go through a process of frequent or even constant uncertainty and restlessness. Risks also imply a need to be ready for failure. The companies' processes assume failure. From what I have perceived, they don't care too much about that. They take for granted that in any process of experimentation there will be failures. Failures reveal tensions. Failures are necessary to finally achieve disruption. For instance, 'Purely Coincidental' can be understood as a statement about failure: in terms of conventional theatre, nothing is really happening. For this show, that is the reason why *something* is happening. 'Outdoors' fails sometimes in communicating everyday stories, as its system is not always working in terms of engagement of others. These failures indicate the challenges that the companies encounter while experimenting with the boundaries of theatre. 'Tuning Out with

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[365] See footnote 6.

Radio Z' is continuously ready for failure through its improvised conditions. But of course the possibilities of failure also open up the possibilities of new discoveries.

To some degree, this thesis also assumes failures. In parallel with the companies' possible failures I would like to stress the following. As with the relationships between RB's project and traditional theatre, the relatively unconventional format of this thesis might not be considered as delivering an academic work. This is due to the fact that my approach has aimed to challenge some conventional researcher roles and their production of knowledge in the field of theatre and performance studies. So if *RB*'s work is based in the conception of an antiplay, some academic readers might find elements that position this work as partly an anti-thesis. If *RP* sometimes found difficulties in transducing the stories of the choir through their system, some readers might find limitations in the transductions I aimed to develop through the metaphors of this thesis. And finally, if *SC* performs the theatrical from scratch, trying to redefine through improvisation its attributes, I have tried to open a discussion of what research implies through a fresh methodological approach with relatively rare antecedents. I wish not to imply by this that I do not care about any of its limitations and failures; rather it means simply that I believed all the risks it took possibly were necessary. From my point of view, they were necessary in terms of my responsibilities to the companies. An always emerging responsibility for things as they were experienced. In this regard, I think that the three companies deserved a responsive approach that might later engage the thesis reader in the creative questions that they aimed to approach in their works. Their actions are embedded in what I would now call 'monad activism'. 'Monad activism' is a concept that appears in the final stages of this thesis, which I would like to explore briefly now, as it might be a quite interesting hypothesis to investigate in further research projects.

Activism is defined by the *OED* as 'the policy or action of using vigorous campaigning to bring about political or social change'[366]. The three companies aim to deliver disruptive theatrical actions. But their political implications are far from being explicit. This kind of theatre is intrinsically politic; but its politics are all implied. These politics are difficult to locate. They spread *within* the system they create. As if they were using a microscope, they look for specific basic units to discover what is 'indivisible' in their systems: that is the *monad*. In the philosophy of Leibniz[367] the monad is the ultimate singular entity. For instance, for Leibniz bodies are considered monads. But the concept of the monad has also been used in computer science to describe a kind of abstract entity that encapsulates program logic.[368] The monad then can be considered a single indivisible unity that gathers an operational logic within itself.

Are there monads in theatre? How do they operate? How does this idea relate to activism? I hypothesise that the companies' works demonstrate the existence of monads in theatre. In this thesis the monads may have been enacted through the metaphors. This implies that each metaphor triggers the logic of a monad though its treatment of expectations, time, atmosphere, labour[369] and transformation. Also that the companies might conceive these abstract elements as monads, programming through them certain procedures and operations that are performed by the pieces. Disruption as activism is somehow embedded in the performance of the shows *qua* shows; which means that the disruptive quality of the monad operates through the relatively intangible elements of the theatrical, in this case: expectations, time, atmosphere, labour and transformations. The monad is

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[366] "activism", n. *Oxford Dictionaries.* April 2010. OED. Web 24 Feb. 2012.
 <http://oxforddictionaries.com/definition/activism>.
[367] Brandon C. "Gottfried Wilhelm Leibniz."*The Stanford Encyclopedia of Philosophy (Fall 2008 Edition).* Ed. Edward N. Zalta. Web. 22 Feb 2012. <http://plato.stanford.edu/entries/leibniz/>
[368] Walder, Philip. "Comprehending monads." *Mathematical Structures in Computer Science* 2.4 (1990): 61-78. Print.
[369] I want to clarify that labour, in this formulation, is understood as an abstract concept; it is not understood as a specific task.

powerful because it cannot be divided; it is a single abstract operational parameter that doesn't exist by itself but performs within a system. The monad has the capacity to create operational sequences when put in relation with other monads. In other words, exploring the possibilities of these intangible elements creates different operations (monad sequences) that might enact disruption. Disruption is created through the appearance of the unexpected, i.e through an alternative combination of monads. So monads might share some crucial qualities with the operational milieu of nomads. If so, the nomads might then create constellations of actions that operate at different levels (as might the different monads that the shows enact). Nomad activism then becomes difficult to avoid, as it is implicit in the process. It is powerful because it subverts the traditional logics of activism. It is not openly confrontational, but rather, like viruses, it uses techniques of invasion and infiltration within a system. In this sense, perhaps we can say that the 'nomad activism' is embodied. It belongs to the body of the system.

This idea of 'nomad activism' has another critical element that emerges from the companies' works: the importance the body. They treat the human body in ways that are relevant to my idea of a monad-nomad capable of performing actions towards change. The participatory engagement of the audience in their pieces complements this idea. The participants' bodies are engaged either to confront their alienation in respect of certain theatrical and social conventions and/or to perform disruptive practices in a liminal space socially, and sometime politically. Participatory practices explore how vibrant matters[370] – that is, the relational capacities of actants – are key to transformation. Hence, 'nomad activism' understands that nonhuman or hybrid entities, such as objects, technologies, concepts etc., play also an active part in events. This point has been argued by Donna

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[370] Bennett, *Vibrant matters.*

Haraway[371], who attributes to such entities the capacity to operate independently (of direct human agency). This fact might be clearly identified in the use of technologies in the companies' productions. Technologies establish relational and operational parameters within each company's system. The audience has the possibility to experiment with the attributes of technology through different dialogical positions.

I have suggested that the companies' pieces have the capacity to perform significant political and social global tensions. It is telling to find strong similarities between them, despite their coming from somewhat different cultural and social backgrounds. Probably these similarities are due to the close economic and political relationships of the countries they are from. Also the directors of the companies belong to the same generation, as they are all in their early forties. In this regard, I think that an interesting topic for further research would be an exploration of theatrical practices of systemic dissidence in relation to other socially and politically contingent elements, such as: the construction of identity in an era of expanded senses of belonging; the open-source virtual culture and its organizational operations; the construction of different political orders within current *democracies*, etc. I think these could highlight key factors in the tensions between site-specific performances and the processes of globalisation. In this regard, I would like to stress the contingent nature of this current research. In any case this thesis has not intended to give an historical perspective on the companies' work through an overview of their productions.   Conversely, I was interested in a contingent approach, which located their works in a common sphere of understanding. The works were not chosen after they were created; they have emerged as well in the process of research. Without that, I wouldn't have had the chance to participate

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[371] Haraway, Donna. "A Cyborg Manifesto: Science, Technology, and Socialist-Feminism in the Late Twentieth Century." *Simians, Cyborgs, and Women: The Reinvention of Nature*. London and New York: Routledge, 1991. 149-181.

actively in the creation of the shows. I wouldn't have had the chance to get to know their members so well. And I wouldn't have had the opportunity to plunge my own body into such an adventure. My engagement with the creative process has allowed me to give more detailed interpretations of the works and, certainly, it has helped me to grasp something of the fundamentals of the 'activism of the nomad-monad'. After exploring these three planets I do think they belong to a similar galaxy; a galaxy that especially mirrors current social concerns. Those concerns are related to the fallacy of democracy, to social and political engagement, and to the relevance of everyday aesthetics as primary scenario components for social reflection and change.

What appears as appealing are not only the questions that the three companies approach but rather how those concerns are made operational, as I have explained. Their works explore the boundaries of the theatrical, including in their practices elements related to other arts, such as visual arts (use of video technologies) or dance (participatory choreography). But they also establish new approaches in respect of other fields: such as computer science, journalism, sociology, ecology or education. This fact has different consequences. So I will conclude just by pointing out two main implications of my thesis project, the first relating to the practices themselves and the second to my research processes.

Experimental theatre practices are taking place more and more within the spaces of the everyday. An everyday that can be found in the public spaces of a town or city, in rural areas, or in the emerging social media spaces. The companies seem determined to fuse theatre (art practice) in the theatricality of the everyday (social scene). Erving Goffman's *The Presentation of the Self in Everyday Life* (1959) was the first explication of the importance of social analysis through a dramaturgical perspective that stressed the presence of the theatrical in everyday life. But now the

art of theatrical practices seems not only to take place in the spaces of the everyday, but rather it is getting intermingled with the constitution of the everyday. In other words, theatricality is so embedded in the everyday that sometimes its theatrical actions (as art) are very difficult to identify. The liminality of theatrical practices is becoming blurred as it performs through the liminalities of the everyday. This perspective stresses a shift focus from 'theatre' as an institution to 'theatrical/theatricality' as processes (in the everyday). It is interesting that two of the companies avoid theatre buildings, while the third uses one to substantively deconstruct its processes. As I aimed to explain through the iceberg metaphor, the theatrical melts in becoming part of the social fabric. This is a significant change that will bring interesting questions to the field of theatre studies, such as: how can we define the boundaries that constitute the theatrical between the artistic piece and the everyday? Which synergies appear between them? How can 'liminality' be re-defined through these current scenarios?

The implications for further research are also noteworthy. The closeness to other fields of theatre practice appears through collaborative processes. The three companies have a small stable team and for each production they hire a different group of collaborators. The collaborators don't come necessarily from a theatrical background; the opposite is the case: in general they hire people from other fields to contribute expertise, giving insightful feedback on the work being developed. Therefore, it is possible to claim that their work is rooted in transdisciplinary approaches to creativity. In this respect, probably there is a need to rethink research through a more open and engaged perspective. Performance research teams might also involve experts from non-arts disciplines and backgrounds to promote an expanding interchange of knowledge. This is already happening in some countries and institutions, but it would be desirable for that to become a more regular practice in theatre research. My experience, after having done this thesis, makes me believe

more strongly in the potentialities of practice-as-research. From my perspective, PaR brings a more engaged and sharper approach to creative practices while potentially offering a more comprehensive understanding of them. This approach also points to a new way of creating knowledge that engages bodies in ways that may cancel the traditional dichotomy between theory and practice. I think that PaR will bring in the near future interesting research projects; projects that may contribute to performing transformation for common good. Dissident practices that will produce positive disruptions within the systems where they are embedded. Thus the purposes of research may increasingly become a bone of contention in academia, with some researchers clearly arguing for the political implications of its tasks. In this regard, Charlie Blake and Linnie Blake explain the principal tensions related to research practice:

> To begin with, many of those who sought to transform themselves into what Michel Foucault influentially described as 'specific' rather than 'universal' intellectuals, have subsequently found themselves accused by the tribunals they themselves set up of merely selling out to the markets of academia, publishing and broadcasting; a realm in which, it is commonly argued, ideas frequently have no more intrinsic value than any other (virtual) commodity in a global exchange system, and in which intellectual concepts subsist in a manner not too far removed from the concepts dreamed up by the marketing and advertising departments of corporations. If a banal complicity with the machinations (or simulations) of late capitalism is one common charge laid at the door of *fin de* millennium intellectuals, a second is that intellectual discourse itself has become an increasingly scholastic and self-regarding exercise, and in its concern with the dematerialization of the world into

information or text or simulacra, has become divorced from the conditions of
social reality.[372]

In this research I have tried continuously to make explicit the position of the
researcher as a political strategy. From my point of view, attempting to state openly
the limitations and difficulties of my own work – not only in terms of findings but
also in terms of social engagement – I hope triggers already a disruption. I have used
and exhibited my embodiment openly, attempting to state its limitations as a way of
materializing concerns. This body is visible and present beyond its labouring-
research condition. Due to that, my statements may become more fragile, but at the
same time perhaps more committed to social realities. I have tried to be present in
this writing not only as a researcher but also as a human actant. As I have aimed to
present and represent the others actively, it was also my responsibility to describe
the nature of my position in this dialogical encounter.

This strategy aims to perform as a critique of the dematerialization of
research and to the creation of abstract corpora of knowledge. Research should not
only be the achievement of goals; research should also be based in the continuous
critical review of their purposes. In this regard, research should always imply the
discovery of something unexpected. For instance, in this thesis the study of the work
of three productions has lead me also to argue several methodological questions
that, I believe, have transformed its   nature as originally envisaged. I have to thank
Rimini Protocoll, Stans Cafe and Roger Bernat, because if this thesis has managed to
envision new possibilities it is due to their projects.

I think that the new generations of researchers have an arduous task in
finding scenarios that perform new experiential experiments, but possibly this in
only a mirage which is reproduced decade after decade. The challenges are basically

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[372] Blake, Charlie and Linnie Blake. "Editorial Introduction: Intellectuals and Global Culture." *Angelaki*
2.3 (2008): 5-14. Print. p. 6.

defined by different circumstances. In terms of current research, globalisation has emphasized competition and has established a hierarchy of leadership often based in economic and political power. In this regard, someone wanting to make their work especially visible may need to perform within the rules of that system. But conversely, perhaps this research also has opened in some modest ways new processes for exchange and interaction between cultures, organizations and individuals. One might not change the rules but we can always trigger certain disruptions. And after experiencing what might be called my 'nomad activism', I do think possibilities – as nonconformist operational entities – simply need to be imagined and performed.

The field of theatre and performance studies traditionally has had an important role in triggering dissidence. Thinking that we can study what doesn't exist anymore may be already dissident in itself, because it states the possibility of the impossible. This is the paradox through which I started to imagine these three companies as planets and myself as an explorer. The journey has been long and I do feel kind of exhausted right now. But the metaphor of the journey may always be present; we are all the time creating our paths. I am here already going somewhere else. I am not aware where I am going, although one's body might know somehow. My body is maybe already planning new encounters and perhaps I cannot stop it. My body is here perhaps only to move towards there.

There is nothing like being in transformation. There is nothing like living further realities.

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Zemos 98. Web. 21 Jan. 2010. <http://www.zemos98.org/>

Zepcke, Stephen. "Interface Aesthetics: Science-Fiction Films in the Age of Biopolitics."*Responsibility for

    things seen*. BADco. Ed. Peter Milat. Web. 12 July 2011. p.47.

    <http://bezimeni.files.wordpress.com/2011/07/badco_responsibility_online.pdf>

Appendix 1

My participation in the creative processes implied different activities. I tried to attend all the possible rehearsals and meetings. The tasks I undertook depended on the dynamics of each company. I have tried to create a detailed list of them as follows:

'Purely Coincidental' by Roger Bernat – June to November (2009)

- Developing research tasks: looking for videos, bibliography, etc.

- Taking notes of the main aspects explored in each session (not only for me but for the whole company).

- Proposing ideas and giving feedback during the creative process.

- Revising video's grammar.

'Tuning Out with Radio Z' by Stan's Café – From March to May (2010)

(Production assistant)

- Coordinating volunteers.

- Looking for materials for the scenography.

- Taking photographs for the bank of images of the show.

- Proposing ideas and giving feedback during the creative process.

- Feeding the content of the show (live).

- Transcribing the sms received into the chat-room.

'Outdoors' by Rimini Protokoll – From January to February (2011)

(Creative Team)

- Participating in the Research Week to explore the artistic and technical possibilities of the iPod.

- Participating in the choir's rehearsals.

- Participating in the tryouts to give feedback.

- Helping the choir members during the rehearsals and during the shooting day.

- Contacting some of the people (extra performers).

Appendix 2

Map 1: Performative Epistemology (autumn 2010).

Searching for the agencies that these companies have in common.

Map 2: Performativity of Resistance. (autumn 2010)

Working through some of the elements that appear in RB's 'Purely Coincidental.

Map 3: Appearance (winter 2010)

Finding out about the importance of the body.

Map 4/5: Post-Hoc Dramaturgy (autumn 2011)

Collaborative maps created with BadCo and other attendants to the symposium that took place for the

10th anniversary of the company. BAD co

Map 6: Do you care? (winter 2011)

Analyzing the construction of memory

Map 7: Authenticity (spring 2011)

What do these companies have in common? What is significant in their work?
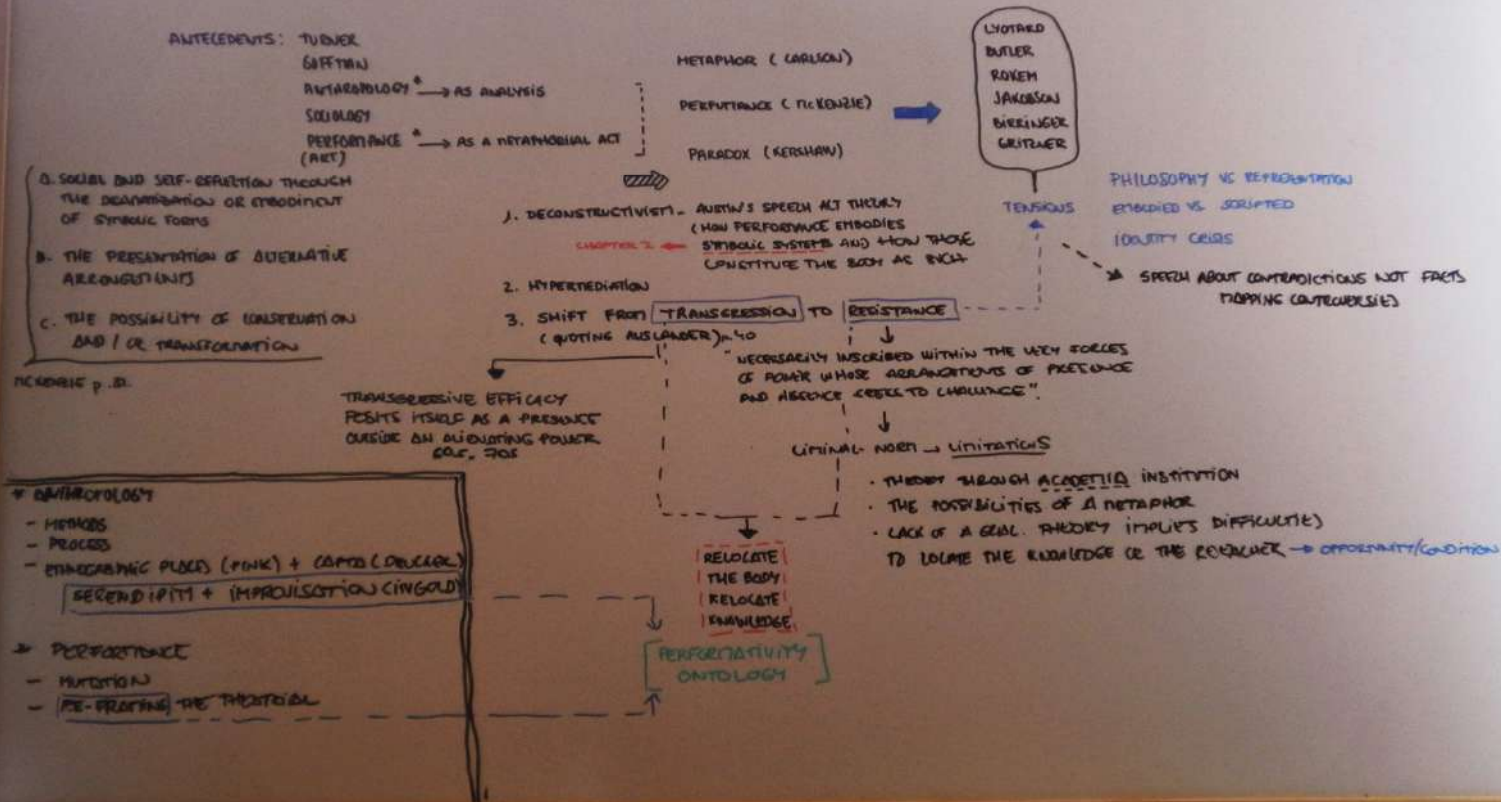
Map 8: Strategy (spring 2011)

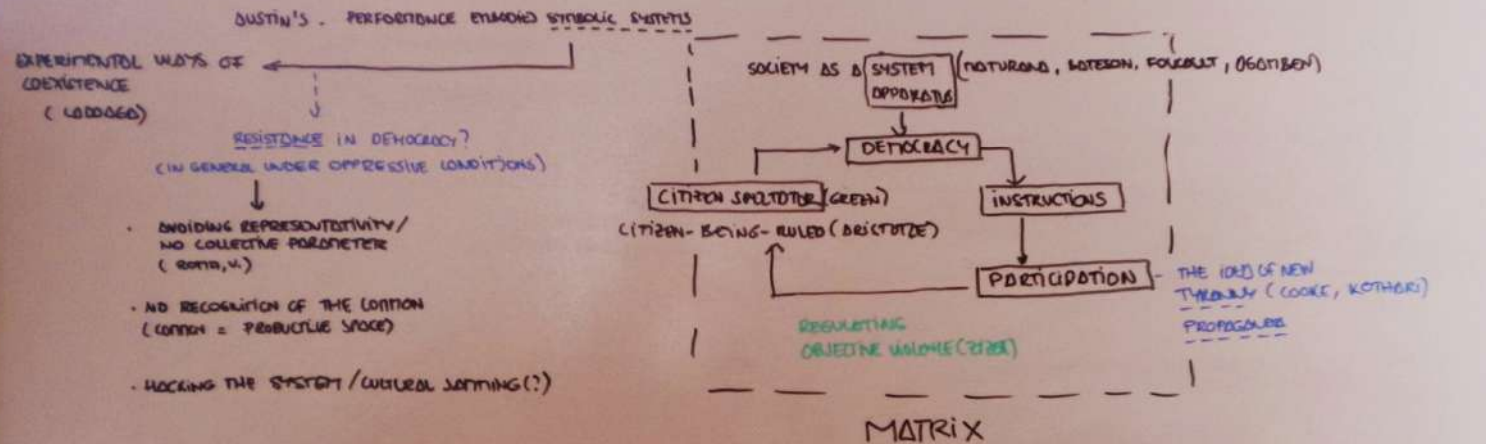Finding a strategy to narrate the companies' work.

Map 9: Introduction analysis (summer 2011)

Finding relationships between the main elements of the theoretical/methological introduction and the

companies' practice.

[PERFORMATIVITY EPISTEMOLOGY]

ANTECEDENTS: TURNER
              GOFFMAN
              ANTHROPOLOGY ——→ AS ANALYSIS
              SOCIOLOGY
              PERFORMANCE ——→ AS A METAPHORICAL ACT
              (ART)

a. SOCIAL AND SELF-CREATION THROUGH
   THE DRAMATIZATION OR EMBODIMENT
   OF SYMBOLIC FORMS

B. THE PRESENTATION OF ALTERNATIVE
   ARRANGEMENTS

c. THE POSSIBILITY OF CONSERVATION
   AND / OR TRANSFORMATION

MCKENZIE p. 81.

METAPHOR (CARLSON)

PERFORMANCE (MCKENZIE)   →

PARADOX (KERSHAW)

1. DECONSTRUCTIVISM - AUSTIN'S SPEECH ACT THEORY
CHAPTER 2 ←   (HOW PERFORMANCE EMBODIES
              SYMBOLIC SYSTEMS AND HOW THOSE
              CONSTITUTE THE BODY AS SUCH

2. HYPERMEDIATION

3. SHIFT FROM [TRANSGRESSION] TO [RESISTANCE]
   (QUOTING AUSLANDER) p. 40
              " NECESSARILY INSCRIBED WITHIN THE VERY FORCES
              OF POWER WHOSE ARRANGEMENTS OF PRESENCE
              AND ABSENCE SEEK TO CHALLENGE ".

LYOTARD
BUTLER
ROKEM
JAKOBSON
BIRRINGER
GRITZNER

TENSIONS

PHILOSOPHY VS REPRESENTATION
EMBODIED VS SCRIPTED
IDENTITY CRISIS

↘ SPEECH ABOUT CONTRADICTIONS NOT FACTS
  MAPPING CONTROVERSIES

TRANSGRESSIVE EFFICACY
POSITS ITSELF AS A PRESENCE
OUTSIDE AN ALIENATING POWER
CALC. 70?

LIMINAL NORM → LIMITATIONS

• THEORY THROUGH ACADEMIC INSTITUTION
• THE POSSIBILITIES OF A METAPHOR
• LACK OF A GRAL THEORY IMPLIES DIFFICULTIES
  TO LOCATE THE KNOWLEDGE OR THE RESEARCHER —→ OPPORTUNITY/CONDITION

↳ ANTHROPOLOGY
  - METHODS
  - PROCESS
  - ETHNOGRAPHIC PLACES (PINK) + COMPO (DELEUZE)
    [SERENDIPITY + IMPROVISATION (INGOLD)

↳ PERFORMANCE
  - MUTATION
  - [RE-FRAMING] THE THEATRICAL

[RELOCATE
  THE BODY
  RELOCATE
  KNOWLEDGE]

[PERFORMATIVITY
  ONTOLOGY]

[PERFORMATIVITY OF RESISTANCE] - WHY IS PERFORMANCE EXEMPLARY?

AUSTIN'S . PERFORMANCE EMBODIES SYMBOLIC SYSTEMS

EXPERIMENTAL WAYS OF
COEXISTENCE
(GODDARD)

RESISTANCE IN DEMOCRACY?
(IN GENERAL UNDER OPPRESSIVE CONDITIONS)

· AVOIDING REPRESENTATIVITY/
NO COLLECTIVE PARAMETER
(BOTTA, V.)

· NO RECOGNITION OF THE CONDITION
(COMMON = PRODUCTIVE SPACE)

· HACKING THE SYSTEM / CULTURAL JAMMING (?)

SOCIETY AS A [SYSTEM / APPARATUS] (NATURANO, BATESON, FOUCAULT, AGAMBEN)

DEMOCRACY

CITIZEN SPECTATOR (GREEN)

CITIZEN- BEING- RULED (ARISTOTLE)

INSTRUCTIONS

PARTICIPATION — THE IDEA OF NEW
TYRANNY (COOKE, KOTHARI)

PROPAGANDA

REGULATING
OBJECTIVE VIOLENCE (ŽIŽEK)

MATRIX

- AUTHORSHIP ?
- CONTINUITY ?
- INTERACTION ? - FREQUENCY (KATTWARE)
                - RANGE
                - SIGNIFICANCE

PERFORMANCE BECOMES THE KEY FACTOR OF NEGOTIATIONS OF AUTHORITY
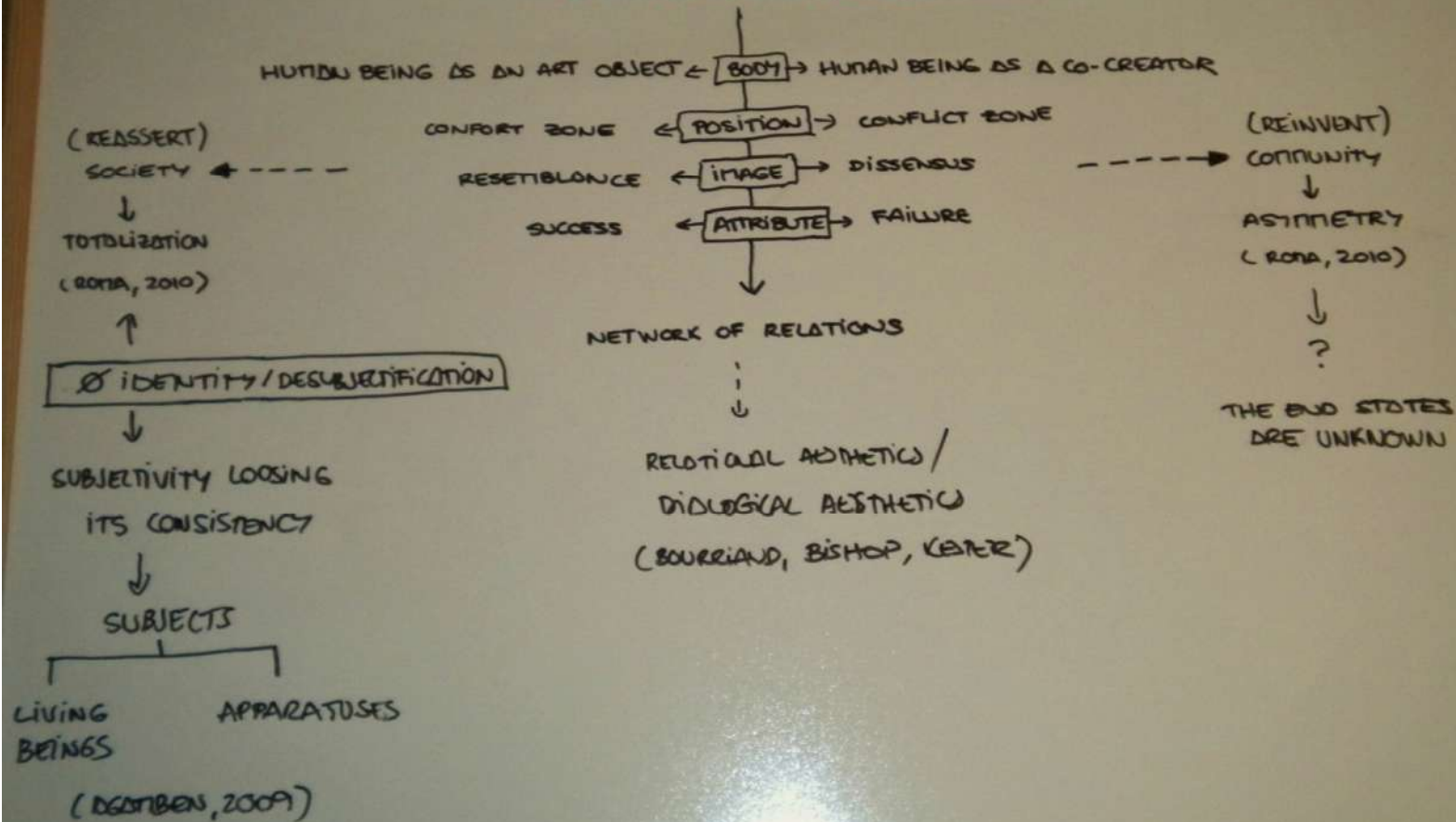
SYSTEMATIZATION a (MATRIX)

①ACTORS ②MOBILIZATIONAL ③COMPOSITIONAL ④TRANSLATIVE

①ACTORS	②MOBILIZATIONAL	③COMPOSITIONAL	④TRANSLATIVE
PERFORMERS	ATTENTION / BOREDOM	SHOW EVENTS WITHIN THE SHOW	SITUATIONS
SPECTATORS	MOOD		UNITS
PRESENTERS	READING	TEMPORALITY	INTERVENTIONS
PUBLIC	EXHAUSTION		
	SUBJECTIVATION OF THE AUDIENCE		

OPERATIONS OF DIFF ORDER

POETIC DRAMATURGY → FINAL-CUT DRAMATURGY → POST-HOC DRAMATURGY

Ⓐ IDEAS OF PROCESSING — THE EMERGE NETWORK

① IDEAS → ② GROUNDED KNOWLEDGE → ③ OTHER EXPERIENCE / OBJECT / TOOLS

ACTORS

⬇ MEDIATORS
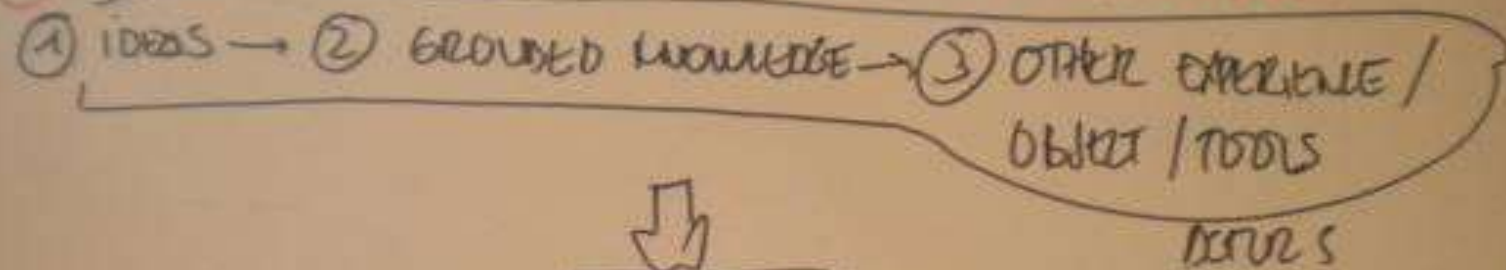
Ⓑ IDEAS OF REPRESENTING THE NETWORK
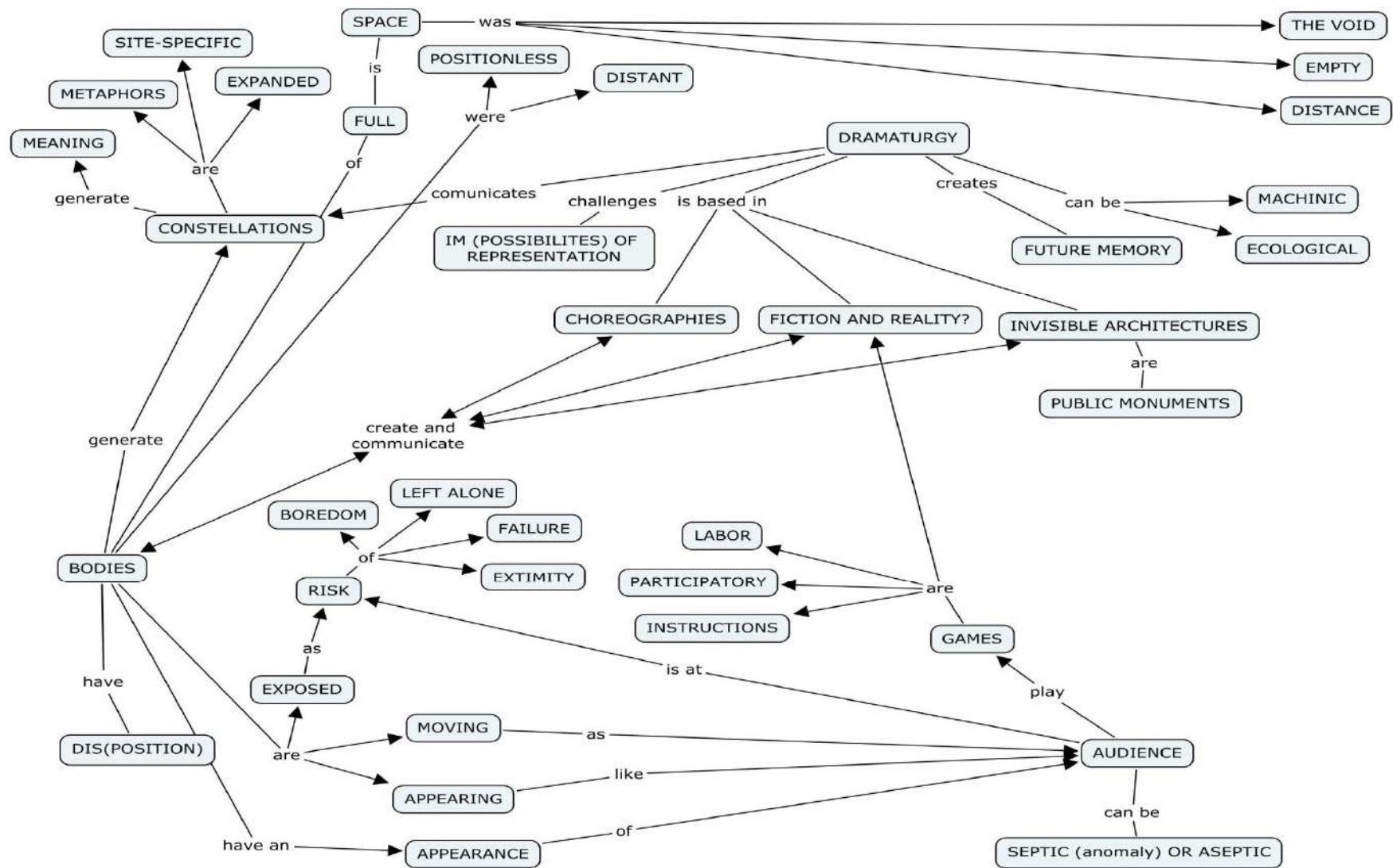
University of Warwick institutional repository: http://go.warwick.ac.uk/wrap

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