

## Report

How to be simple and profound without making it overcomplicated?

### Presentation

1. I want to begin my report with a breathing practice that I want to share with you – a slightly modified version of what I have been doing already with some of you...

Place one hand on someone or something else – send the breath through the arm – breathing through the place of touch, breathing in and breathing out through the place of touch (5mins) – observe what happens to you on a physical and on a mental level – is there a change in the way how you perceive yourself in relation to yourself and in relation to others?

→ you can come back to this one whenever you want during the day, maybe even without making it obvious to us; there is no goal for doing that other than shifting a bit your mode of attention when you feel that your getting stuck a bit too much in a repetition of the same mode of attending to the space...

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### Intro (5 minutes)

- given 3 presentations (1 presentation and 2 sessions)
- participated in 5 group sessions lead by others
- 2 tutorials with Esa and Camilla
- group discussions based on the reports about the group tutorials I didn't attend and the many talks and conversations during breaks etc.

- on top of that I had 5 individual sessions with someone else, giving Manipulation No. 1 & 2, including short interview with each one of them (around 30 minutes)

➔ Obviously, there is no point in trying to report on all that, but I want to try to articulate one significant change that has been on its way for some time and that has surfaced during the last couple of days, as small shift of perspective, a small adjustment in my way of approaching my doctoral research project – but I think the outcome of this shift is significant...

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To recapture how I entered this SAAR:

In my first presentation, last Friday, I was introducing my research approach

- talked about the subject of my research: the impact of dance performance training on the performer's process of perception
- explained a bit my artistic background: Body Weather
- played a video showing the practice of Manipulations as the main practice through which I am approaching my research:
- specifying my research question: what is the impact of the *Manipulations* on the practitioner's process of perception?

Mentioned a first *challenge*: when presenting research in and through practice then how to reduce the complexity of a fairly specific and sophisticated practice while at the same maintaining its vital roots?

➔ How to be simple and profound without making it overcomplicated?

➔ Then I referred to the Zarrilli quote in order to highlight another challenge

READ QUOTE

“(…) [P]ractices are not things, but an active embodied doing, they are intersections where personal, social, and/or cosmological experiences and realities are negotiated. Extraordinary energy, time, and resources are often invested in creating cultural specialists from shamans or priests to actors or dancers, or even to scholars, etc. whose embodied practices are a means by which personal, social, ritual, aesthetic, political, and/or cosmological ‘realities’ are created through enactment. To examine a practice is to examine these multiple sets of relationships and experiences. (...) [A] **practice is not a discourse, but implicit in any practice are one or more discourses and/or paradigms through which the experience of practice might be reflected upon and/or explained.**” (34/35)

➔ challenge: what are the discourses through which the practice of the Manipulations might be reflected upon?

➔ overview on the board

➔ initial challenge/wish: to get a clearer idea about which discourses to tap into in order to reflect upon the practice of the *Manipulations* ➔ making a step towards constructing a conceptual framework

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Now here is what happened: a significant shift in my perspective, a shift that has been on its way for quite a while, but during these days the shift came out more clearly – a shift in the conception of myself as an artistic researcher –.

So far, I was looking at the *Manipulations* as ‘the practice’ and the main medium of my research. My focus was on the question how to articulate what happened in the process of practicing the Manipulations – and I thought that the task and

challenge is to search for and to find the proper conceptual tools and discourses through which to reflect upon the Manipulations, turning practice into an object of reflection.

During the last days there was a small but significant shift in perspective. There is a growing sense that it is not so much or *mainly* 'the practice' of the *Manipulations* themselves that is 'the practice' upon which the reflection needs to be developed.

'The practice' which needs to be reflected upon is MY OWN RESEARCH PRACTICE and how I take ownership of the Manipulations as a tool or method of research rather than only conceiving of them as a practice that can be applied in performer training.

So gradually I come to understand this practice as a discourse on its own right and on its own terms, through which not only I, but eventually also others, can reflect upon their own practice as well as upon other practices, discourses and paradigms. So, it looks like I am in the process of creating a discourse of my own (thank you, Camilla and Esa, for inviting me to see it in this way!)

And this flips over the relationship between my own artistic 'practice' and 'discourse' in a way such that my artistic discursive practice becomes a method to reflect upon other discourses, the research practice becomes a mode of actively reflecting on other practices and discourses, rather than being just there and waiting to be reflected upon.

This shift in my self-conception and in my understanding of the relation between research practice and discourse is maybe just a small shift of accent, but it is an adjustment with a significant outcome that feels like a *paradigmatic* shift in my perspective...

What does it mean, really, on the level of practice? It effectively means that the *Manipulations* are no longer primarily a method of performer training<sup>1</sup>, but that they are turned into a shareable research practice, through which, the process of perception can be observed, analytically dissected and, reflected upon.

And as I have seen during the last days during the individual sessions that I had, this research practice may come to be used also by others as a frame or tool or method or technique to study and observe the process of perception.

So I am in the midst of a process of sharing tools and techniques of observation and reflection, passing on the knowledge I have – and in terms of the challenge I mentioned: which discourses to draw on in the conceptual debate of my research? There is still work to be done, but from a shifted perspective, a perspective that positions my research practice as a way of creating a discourse on its own terms and conditions, and I think that this is a very exciting step.

Thank you

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Feedback:

By all: It is clear!

How does it change the way I communicate with others? (Esa)

Paradigm: big word → creating space for reflection (Joa)

Vacuum – an experience which I am not able to name – interpretational assumption: has to be translated other than through language – what is the little thing, what kind of meeting, what kind of vocabulary → encounter; reciprocity, affect - Do I approach it? Or does it approach me? (Jesper) [what kind of vocabulary → an intercorporeal encounter]

Dorith: To keep it in flux (→ Schechner; Rasa-aesthetics and Rasa-Boxes), rather than fixing it; Missing: in the conclusion – the relation to performance is still a

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<sup>1</sup> Refer to the protocol of BW Thursday training! Where it is stated that Body Weather can be approached as a pure BodyMind research!!!

mystery – in order to see how it can be a paradigm of research; how to articulate a paradigm w/out putting a new dogma