

(How) Does (artistic) research change dance training practice?

The conference deals with questions:

- What is practice? What is knowledge? What is 'method' in dance research? **How can practice become a method of knowing?**
- The aims of the conference are "to revisit and revise the concept of method as such and as a consequence question different approaches to knowledge" and "to contest preconceived conceptions of method and revise our understanding of doing and knowing"

My aim today with this lecture-demonstration is to provide some further input to the ongoing discussions about: methods and practices of relating doing and knowing in and through Dance.

The way I put the question is: *"(how) does research (→ artistic research!) **change** dance training practice?"*

Basically, what is at stake is the relationship between art and research and how they come together, or maybe don't.

→ key question in the debate about artistic research: when does artistic practice become research?

I first want to address the question through the example of my own research and then also by looking at some statements that have been made more recently in relation to that question.

My research:

In my doctoral artistic research, I am investigating the impact of Body Weather performance training on the perceptual process and mode of knowing of the performer.

Body Weather?

→ training and performance practice that investigates the intersection between bodies and their environments

→ emerged in Japan in the early 80's through a collaboration between the Japanese Dancer/Choreographer Min Tanaka and an international group of dancers, actors, performers who lived and worked together on a farm on the countryside and toured worldwide with a dance company

→ some of those who have worked in Japan continued to develop the work in Body Weather laboratories worldwide

→ I have worked for many years Frank van de Ven and Katerina Bakatsaki from Body Weather Amsterdam

→ I have knowledge of the practice from working within and with the practice

→ my experience and intuition: the practice can generate knowledge and understanding about the body, about its actions and behaviours, its modes of perception, about change and transformation, about the body's capacity to affect and to be affected – so the practice can become a method or, as I prefer to say, a *medium* of research.

→ my question: how articulate the knowledge, how to develop the practice further in the context of artistic research → to explore: what is the potential of the practice to think through certain issues in contemporary debates, e.g. in philosophy or in the Humanities?

Body Weather training methodology

- 3 parts
 - choice: focus on the *Manipulations*
 - *Manipulations*
 - *what is the impact of the practice of the Manipulations on the performer's process of perception and mode of knowing?*
- This is NOT the question that I want to address today!!!!**

(How) Does artistic research change dance training practice?

My aim: To make the question about how research changes artistic practice more specific in relation to my own research practice:

→ *(How) does artistic research change the practice of the Manipulations?*

Present you some materials

- present an excerpt of the original practice of the Manipulations (real or video) → first talk through this?
- practice a research score, developed from the Manipulations (12 minutes) (together with the video of 1 & 2???)
- I have practiced the research score several times during the past weeks, reflecting on/with the notion of 'method' (documented my thoughts while doing the score, see the papers)
- Short written descriptions of the Manipulations and the research score
- Some excerpts from texts that are dealing with the relationship between artistic practice and research on a more abstract level
- Started to work on a scheme, a continuum between artistic practice and (academic) research, still in the process of making

- practice-research-continuum
- feel free to look at the materials
- but you may also talk to or discuss with other people

How does research change artistic practice?

Change in mode of 'reflection'

The scope of reflection is expanded from an immanent to a transcendent mode of reflection, from reflecting on and about to reflecting in/through/with the practice

Immanent mode of reflection and knowing: the field of reflection and knowing is bounded to the artistic practice itself (*intradisciplinary*); reflection for and about the practice

Transcendent mode of reflection and knowing: the field of reflection and knowing is unbounded/deterritorialized and opened up to become aligned to other disciplinary practices (*trans-* and *interdisciplinary*)

- change of the artistic practice itself; practice becomes expanded into a medium of reflection on something other and related to itself
- the purpose of the artistic practice is no longer to move differently, but to think differently
- the relational potential of the artistic practice is expanded and explored from within the practice (Erika Fischer-Lichte)