

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

In my lecture-demonstration, I want to introduce a training practice developed by Body Weather (a training and performance method that was developed in Japan since the late 1970's), the so-called *Manipulations*, and discuss the issues and questions I have encountered when working with this practice as a medium (or is it a method?) of my research. The *Manipulations* are at the core of my doctoral artistic research. I am interested to explore the potential of this practice to create an altered experience of the perceptual process of the performer. My aim is to articulate how a process of knowing is becoming engendered in and through the *Manipulations* and to delineate what it is that can be learned from this altered mode of experience.

In the first phase of my doctoral project, I have approached the question from the perspective of the dancer as researcher - through exploring and reflecting upon a 'research score' based on the *Manipulations*. In the course of this exploration, the practice of the *Manipulations* was expanded into a medium of research in which the body became both subject and object of the inquiry.

Robin Nelson has proposed a list of adjustments to be made by a practitioner in order to become a practitioner-researcher (*Practice as Research in the Arts*, 2013). The list contains a number of activities that need to be *added to* a practice, which mainly have to do with framing and articulating the research inquiry properly. However, based on my own research experience, I wonder whether it is sufficient, indeed, to *maintain* a practice as given and to simply *add* more discursive layers in order to comply with the codes of 'research', or whether *the practice itself* eventually needs to undergo certain *changes*?

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