

Analysis of the outcomes of the 2nd intervention-

Comparison with another research artist with a similar subject-Personal reflection

The 2nd intervention, as I described it above, emerged from the observation of the outcomes of the first intervention. Actually, I noticed that the performers were tending to move from the darkness (inside the catacombs) towards the physical sun light. So, I decided to use consciously this observation. I proposed them to 'let' themselves sense the sun light, while they were developing together (as a duet) a non-verbal dialogue. My intention was to see if the effect of the physical light could be a factor that provokes a dynamic and kinetic change to their inner feeling state. A change that could be translated into different dynamics and qualities of movement in this specific case (vitality affects).

What I noticed through the 'open' scores that I described in my current practice above, is the following: especially in the video where we are practicing in the abandoned industrial space of the Old University of the city, there is a contradiction between the performer who starts moving from the sun light position (close to the plants and the green) and the performer who moves between the walls under the shadow. The first one's movement is softer and calmer than the second one's movement which is more intense and sharper, affected by the 'rough' essence of the empty space, the demolished walls and the linear architectural elements.

This assumption was enhanced in the 2nd intervention, in which both performers are improvising under the physical light and it is obvious (for me) that it has a strong affect to their inner feeling state. I observed pleasure in their expression and the way they moved changed. It was softer and enjoyable.

Now, the idea that I have is to be able to involve this contrast between the shadow and the physical light into further investigation into my practice research for the future. Specifically, I would like to dedicate time researching the performers' movement and possible attunements in their developed relation, by using the amodal properties of time, intensity and shape in both conditions (under the shadow and under the physical light) .

Another thought that I have had, is to utilize the physical light in order to construct shapes on the performance floor and to create a natural eco-friendly

scenography. What if I could make an installation that captures the sun light through different geometrical domes/windows on the roof? What could be the effect, both to the performers' and spectators' inner feeling state, by experiencing this kind of scenography?

For this reason, I am thinking to invite some students from my classes to watch a rehearsal in an outdoor space which combines these two elements: the physical shadow and spots of physical light and ask them for their feedback. How do they perceive this experience?

Looking also for external scientific sources which could better explain my intension to evolve the physical sun light in my research and to link it with the theory of affect attunements and vitality affects, I discovered that the effect of the sun light has embodied therapeutic benefits. According to biologists and psychiatrists, it is not only the vitamin D which is produced by our skin and it enriches our neuro-muscular system, but it is also the B-endorphins (a miraculous hormone) which reduces the stress, increases the level of our energy and it changes our mood in a positive manner.

Thus, this little external research in other sources is an exegesis of the effect that the sun light has to the performers' inner feeling state and as a consequence, in the way that the performers translate this experience into movement or (in other words) the experience of "*the momentary changes in feeling states involved in the organic processes of being alive*" (Stern, 1985, p.156).

Comparison of the outcomes of the intervention with another research artist with similar subject of enquiry / Personal Reflection

It is true that many research artists, who have used the light as a medium in the production of art, utilize electric lights, projected lights or LED.

Nevertheless, in my research, my attention was caught by the American artist Robert Irwin who explores perception, most often through site-specific, architectural interventions that alter the physical, sensory and temporal experience of space. He began his career as a painter (in 1950's) but in the 1960's he shifted to installation work.

He is one of the first artists, historically, who directed the flow of physical/natural light, embedding artificial light within objects or architecture or by

playing with light through the use of transparent, translucent or reflective materials.

Since the late 60's, Irwin focused on creating installations in gardens, parks, and various urban locales. His will was to push the boundaries of art and perception: the objective being an experience created by manipulating the context of environment rather remaining within the confines of an individual work of art.

I would like to refer to his installations entitled *Scrim Veil-Black rectangle-Natural light* (1977/2013) and *Untitled (dawn to dusk)* (2016) as he engaged different varieties of light and environment both in a large gallery space in the Whitney Museum of American Art in New York and in a building-size installation in Marfa, West Texas. Scrim feature, as do arrangements of empty space that allow sunlight to pour in.

Even if he is not a choreographer or mover/performer research artist, he inspired me visually and influenced my way of thinking about possible pathways that I could follow in order to evolve the physical light into my practice. I thought about utilizing simple or reflective materials such as scrim veils or mirrors that could guide the physical light and evolve this condition/ intervention in the studio.

To conclude, concerning the theory of vitality affects, if we consider that "*Vitality is ideally suited to be the subject of affect attunements*" (Stern, 1985, p. 157) and in this way "*it provides us a continuously present-though changing- subject for attunement*" (p.157), I believe that momentary changes that happen in our environment and we sense them through our sensory modes in our bodies provoke changes in our present feeling state (such as the physical light that pours in and it embraces us).

This cyclical process of aliveness with its natural interventions can be translated into movement material through the amodal properties of time, intensity and shape, which I expect to use in order to develop the craft for my next steps of my practice research.

Personal Reflection

Through analyzing and reflecting on the second intervention, I realized that I am interested in including natural momentary interventions that appear during my research with the performers in outdoor spaces.

For example, as far as it concerns the sense of hearing, I recorded the song of birds, the cicadas during the daytime and bees that pass by, as I thought that I can use these natural sounds to intervene in the silence that I am tending to work with in the studio (during the next experiments).

What would be the effect to the performers' inner feeling state? Could this sound intervention be captured and translated into movement through the conscious utilization of time, intensity and shape?

I have the same thought about utilizing plants, during the practice research in the studio. What if I bring flower pots and green grass in our rehearsals? Will the existence of the plants reinforce the affect that they have to the performers' attitude and movement, if they interact with them?

Thus I could say that the process, that I have been through the second intervention, erupted and facilitated new ideas to come. I am expecting that I can develop my practice research, step by step, by searching for new information/ sources and exploring the new subjects of physical light, sound and the impact of nature. Creating and utilizing interventions in my work, I assume that it is a useful method for the evolution of my work.

Reference List

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