

This is a piece of ART

So being in the master's program of Acting and trying to understand how to do artistic research in a natural science academic research system - I find myself trying to defend my artistry without having academic words for it and just trying to use and do stuff that other sciences do that works for them. And I find myself needing an understanding of ART¹²³⁴ itself that is more concrete for me so to even be able to take the first stumbling steps in any ARTistic research direction within my own ARTistic field.

So what is ART? Even if it is just for me to ponder about and giving myself a building block to step on.

I woke up on Thursday night 17/3 2022 one day before we should have a seminar with Simon McBurney⁵ which was a wonderful talk and a lot was said about Theatre and how it was oppressed into a war machine system that is also capitalist and patriarchal and colonial etc. in it's nature. And that theatre is the anti-thesis to war because it doesn't seek to own it seeks to share - share a connection⁶. This is actually beautiful and relevant to what I want to say and I'll come back to it.

But first, back to waking from my dream and having a sleepless night on Thursday. I woke up startled about the idea that:

ART is to dream⁷ collectively on your own/together with others at and beyond the precipice of your own/the groups/audience/society's/the worlds knowledge.

Okey so this might be a bit too much poetic to scientifically swallow, but hang in there with me.

A piece of "art is in the eye of the beholder⁸" we always say but thinking about ART this new way, for me, makes it easier to understand why and not just in a vaguely fuzzy way.

¹ I use ART here in big letters as to differentiate it from what we usually talk about in more general terms as art (see next footnotes). Trying to understand more what art itself is and how it happens and what it does.

² Art: American dictionary: "the making or doing of something whose purpose is to bring pleasure to people through their enjoyment of what is beautiful and interesting, or things often made for this purpose, such as paintings, drawings, or sculptures" <https://dictionary.cambridge.org/dictionary/english/art> read 2022-03-27

³ Fine art:

1. creative art, especially visual art whose products are to be appreciated primarily or solely for their imaginative, aesthetic, or intellectual content. "the convergence of popular culture and fine art" 2. an activity requiring great skill or accomplishment. "the fine art of drinking tequila" <https://www.google.com/search?q=define+fine+art&forcedict=fine+art&dictcorpus=en&expnd=1> (google answer from oxford languages, read 2022-03-27,

2022-03-27,

⁴ How I myself interprets what is said about art is, that in a very toothless way it is said to be: 'anything created in any kind of way by professional/famous artists for the general public to enjoy'.

⁵ Simon McBurney is a well known actor and director for Theatre Complicité and we had a 2 hours seminar talking about theatre with him 2022-03-18, <http://www.complicite.org/peoplecreatives/SimonMcBurney>

⁶ I have no recording of this so this is purely anecdotal and through my own words and understandings of what was said during the meeting.

⁷ I use 'to dream' here as an action verb instead of 'to create' as 'to dream' contains not just our conscious thoughts and actions but the entirety of our non-conscious parts of our being's knowledge too at the same time, like when we are dreaming at night. And also to make sure that ART is not just a thing that is created it is something that happens in-between.

⁸ "Art, like beauty, is in the eye of the beholder" known proverb coined by **Margaret Wolfe Hungerford** in the book "Molly Bawn" 1878.

When Picasso drew only a line on a canvas⁹, Marcel Duchamp put an urinal in a museum¹⁰, Andy Warhol reproduced his own art calling it ART¹¹ - was ART and is stored collectively as a being ART at that time - because it changed our whole awareness of what ART was and is and what it could be on a world changing level.

A 3 year old child drawing a figure with two feet and a head¹² for the first time is creating ART at an individual level. It isn't ART for the parents that stands beside looking because they only see progress towards their understanding of ART and it isn't ART on a bigger scale because almost everyone has done this before.

But, and here is the cool part (if I am right that is): the parents taking part of the child's ARTistic process¹³ working on the piece of ART the parents can find joy, pleasure, pride and be part of the experience as entertainment¹⁴ on a deep emotional level that can spur their own artistic processes at their own level of understanding of this ARTistic field and in so collectively dream at and beyond their own understanding and have an ART-experience¹⁵ through the child's piece of individual ART.

This doesn't have to make it an ART-experience, and I think it rarely do¹⁶, to the parents - because it isn't ART to them but it is watching ART being done in front of their eyes and to the little sibling it might be an astonishing piece of ART-experience and piece of ART.

The important thing about this is it isn't the ART that is the only thing important in society it is having people creating and sharing on a individual and societal level by themselves and sharing this together with others - because through these creative ARTistic processes we sometimes not just get individual ART we get world changing ART - not just that changes our understanding of, for an example, the field of acting but ART that sometimes changes our understanding of the world and ourselves entirely. And not just from the artist's ART but by the shared moment of ART with others.

⁹ Urban legend? That I hope actually have happened at some time in his career: But Pablo Picasso did one-line drawings <https://www.pablopicasso.net/drawings/> but I have heard through out my entire life that "he was so famous he could draw a line on a paper and put his name on it and it would sell as art" - this seems now to be a bit twisted truth by time... But "if he wrote a check people would rather sell the check than cash it in" seems to be true (google, googled it 2022-03-25).

¹⁰ Marcel, D. (April 1917). *Fountain [ready made]* (The original urinal is lost and the ARTist might also be Elsa von Freytag-Loringhoven: Clemens Poellinger: *Baronessa gjorde Duchamps urinoar* i Svenska Dadbladet 26 november 2014, läst 2022-03-27 <https://www.svd.se/a/ada151e2-6035-36ae-9507-c60a43e3db06/baronessa-gjorde-duchamps-urinoar>

¹¹ Andy, W. (1962-1965). *Campbell's soup cans [pop art]*, 20 by 16 inches (51 cm × 41 cm) each for 32 canvases. Accession: 476.1996.1-32. Museum of Modern Art, New York

¹² "Huvudfoting" in Swedish, broadly known knowledge about a child's first steps in creating visual ART on paper: <https://sv.wikipedia.org/wiki/Huvudfoting>, read 2022-03-25.

¹³ With ARTistic process I mean: Using the ARTistic tools present to you on your own/in a group in the attempt to create ART or/and an ART-experience for yourself/the group/audience/community/the world/etc

¹⁴ With entertainment I here mean: "Safe" or nostalgic art: To dream and share **inside** the collectively known knowledge that might create a springboard towards ART or an ARTistic experience or be ART for someone not yet in the known. But at its core entertainment is seeking a known experience to start dreaming about the shared connection from and it's not necessarily aiming to be ART itself from the beginning.

¹⁵ With an ART-experience I mean: what occurs whilst taking part in or sharing something that is or isn't ART but becomes ART by the experiencing on your own or by the shared moment with others.

¹⁶ Just speaking from personal experience here as a parent, don't have a number on it, I just know that if I am engaged in their ARTistic process and share it I am more prone to take of on my own ART-istic process. Further experiments/practical research is needed.

And this is why a performance could be ART and not-ART at the same time because on a individual level there might always be someone that through the shared experience takes a leap of ART in their bodies/minds/hearts/souls/or whatever other unscientific word we still have for what it means to be a human being.

To put it differently: Scientifically, a dancer operating the wholeness of their body in-front of a mirror-neuron¹⁷¹⁸ connected audience experiencing ART I would like to say is has hard to understand as, metaphorically, a scientists 3000 years ago trying to understand how a spaceship of today works - because we still don't have the sciences to understand precisely what that connection is and what it does to and with us.

And this is also why we need ARTistic research - to get that language and having ARTists creating on a specific elite (maybe seemingly nonsensical to the general public) thing and trying to come up with ways to document it so that the understanding of not just their ARTistic field but ART itself takes leaps through the collective sharing and not just natural science through the crazy ARTistic minds of DaVinci, Jules Verne, and you get the point...

Wait! Am I saying that EVERY piece of art created by ARTists isn't ART??? Yes! And no! Every ARTist doing the work is being in an ARTistic process, creating through and within everything they know. And the thing they dream, do and ultimately create might not be ART, not even to themselves, but always to someone else and sometimes, very few times, to the entirety of humanity.

And this is true whether the ARTist is a mathematician or a dancer. The collective dreaming is happening whether we want it or not - through quantum physical connections (intra-actions¹⁹²⁰); anarchives²¹²²; social networking and taking in and being in the world and it gives food to new ideas/ART/mathematical solutions/etc. continuously openly sharing by just living in the world.

¹⁷ http://www.progressneuroscience.com/pdf/vol_1_n_1_2013/PiN_Neurotopics_2013_Pascolo.pdf http://www.progressneuroscience.com/pdf/vol_1_n_1_2013/PiN_Neurotopics_2013_Pascolo.pdf, read 2022-03-25

¹⁸ Rizzolatti, Giacomo; Craighero, Laila (2004). "The mirror-neuron system" (PDF). *Annual Review of Neuroscience*. **27** (1): 169–192. doi:10.1146/annurev.neuro.27.070203.144230. PMID 15217330.

¹⁹ Schaffer, K., Barreto Lemos, G. Obliterating Thingness: An Introduction to the "What" and the "So What" of Quantum Physics. *Found Sci* **26**, 7–26 (2021). <https://doi.org/10.1007/s10699-019-09608-5> <https://link.springer.com/article/10.1007/s10699-019-09608-5>

²⁰ Liao, C. (2019). Emerging art education through intra-action within STEAM. *Transdisciplinary Inquiry, Practice, and Possibilities in Art Education*. University Park, PA: The Pennsylvania State University Libraries Open Publishing. DOI: 10.26209/arted50-03<https://openpublishing.psu.edu/arteducation50/content/emerging-art-education-through-intra-action-within-steam>

²¹ Sher Doruff, Fieldings: Propositions for 3rd Cycle Education in the Performing Arts (pp.18-30)Publisher: DAS Publishing, July 2021

²² On Anarchives: My own understanding of the anarchive from a seminar with Sher Doruff 2022 is that it is the stored and yet to be stored knowledge in-between the relations of all things. As in, quantum physics' intra-action, where, as for an example a resting hand on a wall, it is hard to define where the wall and the hand begin connecting or if they always are connected (or maybe just are the same thing entirely on a very small level)... So an anarchive of a stage performance is within the relations of and around the actors, audience, the room, etc before AND after the show and is a springboard for the next archived stage performance already in the making in all of their bodies and relations... And this is, of course, a very hard thing to document through normal archival and documenting processes. Or to make into a qualitative source footnote fitting the academic system.

And here lies a difference between the ARTs and the natural sciences: Being in an ARTistic process on your own/ in-front of an audience or not is what we have thought is for the greater good NOT just the result and NOT how we present and document the result for the ones coming after as future springboards for new ART as a result.

It's super important to document and preserve ART AND ARTistic processes for other ARTist to climb further upon BUT it isn't what we have called THE arts/ARTs.

The ART has been in the doing and sharing. Not the documenting and teaching.

As in the ART of doing math. We, as in the general collective human race, just don't like looking to long on someone doing math in their heads as we like watching someone dance and act - but other mathematicians I hope enjoy watching and thinking together on a whiteboard or computer sharing the ARTistic experience of doing the math... dreaming together at and beyond the precipice of knowledge (or just playing with something they know for entertainment that can spark the ART...).

This is also one of the reasons why I think the ARTs has been held out of scientific institutions because we've thought the joy of everyone, the greater good, has been in just the doing and sharing the Art/ART and not the taking part of the spoils after someone metaphorically as come up with a theory of electricity...

And of course as we haven't spent a lot of time figuring out How, Why or What to store in all of the ARTs, before recent times when now more of the ARTistic fields are in the higher educations system.

And as Simon Mcburney said during the seminar [in other words and I mix them up with mine here] the [ART]s doesn't serve the countries' war machines it destabilises them by saying, 'we are connected and by sharing and dreaming collectively we grow as humans' for the greater good - not a greater sovereign war machine... and this is why ARTistic research is so scary for many rulers - it's trying to give the magic/ARTs that isn't science yet a language to understand and build up momentum to share the dreaming on an even greater scale and ARTistic level and with scientific mandate that can't just be said to be magic/experience undocumentable practice based knowledge... human experience and knowledge shared through creative anarchived layers of imaginative bodies/voices/instruments/things/etc in process or through finished projects.

Now, if ART is more like what I'm trying to define here, then ART is more close to what I believe being a human is - and this is also part of what I believe we feel when we go to especially the performing ARTs as an audience, a dissonance between what we live in and have built for ourselves as a society and the complete openness of the sharing between the stage, the audience and the room - we are all one and the same and NOT just individuals part of individual nations. ART comes from the connections of relations of all things NOT from the defining of borders and the claiming of things for oneself.

Of course by trying to explain ART this way I might kill it, like understanding magic with deduction and ultimately turning it to science.

But I don't think so... people always enjoy a magic trick or a slap stick trick not because they don't understand WHAT is about to happen but because they are interested in HOW it is performed and how they will be tricked into the make believe where they share the moment of connection through the performers skilled body, mind and presence. And in so I hypothesise is given a chance to maybe dream at the edge and beyond of their understanding of the collectively shared knowledge or just relive something known and already collectively shared as entertainment that also could spark ART or ARTistic processes - so ART, like the saying with Magic, is always present, as in the things we yet don't know and dream of.

This means that as soon as a piece of ART is created by the ARTist it stops being ART for the ARTist and just an entertaining springboard for new knowledge and ART and ARTistic processes.

Now if this hypothesis of ART or ground set or rules (that will probably change with me reading a book or attending an ART seminar tomorrow) of what ART is is true then:

Me creating and thinking about this text is also an ARTistic process and also ART on a individual level in the making of it because it changes and gives new tools for me how I can think about ART itself (even if someone else has already thought about this and come to the same conclusions 30 000 years ago) - And maybe this text can spur or give room for someone else's ARTistic process and in so be a piece of ART outside myself too.

What it also does is give me confidence in my own ARTistry, knowing I can always aim to create individual ART - because that is super simple (especially in fields I am still a novice). And it also humbles me in-front of ART I might not yet understand, ART that has such a big gap between my precipice and the ARTist's precipice that I might just regard it as garbage or nonsense from where I stand. And of course somewhat of a disdain for professional art posing as ART where I can clearly see that the ARTist hasn't preformed at their capable level. And also be more forgiving when I see that an ARTist have worked hard to create their individual ART but their level of ART as a result is far under my or even the community's understanding - because their struggle is more important in the long run than me having an ART-experience of their ART.

This also might explain:

- Maybe why ARTists feel so empty after being in an ARTistic process or after creating ART, because the ART is gone with the audience and/or the moment of the creation. And maybe this is why we seek to repeat it and most often fail because it wasn't the specific art that did it for us it was the ART and/or the ARTistic process/experience.
- This might also mean that every piece of ART involving liveness and humans is always some part technically being an ART experience because we don't yet have the knowledge to put in language what is being shared between us - we just know we need it as humans to be alive.
- That an ARTist creating ART appreciated by others aren't always aware that that is what they are doing because it isn't ART to them it is only work or a practical ongoing process.
- Why we can have deep individual ART experiences from something that seems plain, trivial or just weird to others. Like saying to someone 'that $1 + 1 = 2$ is wrong and never is really accurate in a real world because '1' doesn't exist more than as a concept/idea in mathematics'. That might seem dumb to a large portion, weird to some more, feel world changing to a few and something so basic it isn't even a thing to a few...
- Why watching someone create something, anything, with knowledge and skill beyond what we have (even if we know it isn't or is going to be ART) always is so mesmerising because it's our body and mind having an individual ART experience at least on one level during the shared moment of liveness together through the brains firing of mirror neurones and connecting us.
- That maybe, the ADHD-mind that can't switch off the DM-network²³ is always close to the ARTistic processes²⁴ (or maybe also further away if it's not "unfocused" around the "right" topic)? And finding a way to not become hyperfocused during rehearsals is not just good for the sanity and energy levels but for the ADHD-ARTist's actual ability to stay in an ARTistic process making the best entertainment or ART possible...? And I hope to be able to pursue this further in my ADHD-acting research.

²³ The Default Mode Network, Motivation, and Attention, Lab Faculty and Staff
10/20/2017, <https://www.labschool.org/news/stories/default-mode-network-motivation-and-attention>

²⁴ Kate Kelly, ADHD and creativity <https://www.understood.org/articles/en/adhd-and-creativity-what-you-need-to-know>, read 2022-03-27

This also complicates in a good way, what the different ART-fields are and why they are. If ART is a free concept and not something that is just done in the different ARTistic fields by ARTists. Then we might change how we do math because giving mathematicians room and time to have shared artistic processes is super important to create ART. And an actor having had an ARTistic process and created something that isn't ART and trying to archive and document and explain it for posterity is, I believe, equally valuable to humanity as a coder doing a new piece of code that gives other coders a bigger set of tools to create the next thing that also might not be ART but someday in the future creates the first AI by mixing all the collective knowledge stuff together in an ARTistic spur of the moment and making that specific ART-leap.

What it also says is:

- ✂ That ART is common, an every day experience even, and a part of what it means to be human and part of humanity - something we live and breathe. And something we desperately need as it is a connection with all things. And if we are cut off from it we don't feel alive... Because in a sense we aren't. Like what "Winston Churchill [never] replayed when asked to cut the ARTs funding in favour of the war effort - Then what are we fighting for?"²⁵
- ✂ That it is ridiculous to say something like "theatre²⁶ was born in Greece"²⁷, as the short things I've watched by Napo Masheane's²⁸ seminars so clearly says: Because the ART of theatre is something that we are and share with each other constantly through rituals, stories, behaviours, language, dance, music and so on every day - and have always done at least as long as we've been humans, and no-one owns or came up with Theatre. I believe Theatre looks the way it does because of what ART and culture is available to us to tell stories with - And this is also why Theatre with new technology became film and video games like dance and music was theatre before the arrival of spoken language. Theatre still pertains it's poetic mysteries like dance and music did before it and theatre has also grown wider into literature, film, video-, mobile-, computer-games, Virtual reality etc.

But, the Arts have actually become something not to be owned and shared by all - and even are cut from schools²⁹³⁰³¹ and destined by whole political parties³²³³. This isn't hard to understand why, but it is scary. Especially if art is ART, because then not spending a lot of time in schools and during our lives with ART, limits not just us as individuals from a big part of what it is to be humans but the wholeness of humanity from one of its greatest resources: The ability to be in a state of creating new and wonderful things together connected - and not through streamlined unity, but connected by the whole messiness of all things.

²⁵ Ciara O'Rourke. (april 2, 2019) Politifacts <https://www.politifact.com/factchecks/2019/apr/02/viral-image/no-winston-churchill-didnt-say-what-are-we-fightin/> read 2022-03-27

²⁶ In the sense that Theatre is Story-ART: someone or something telling us a story with the best ARTistic means possible to do so.

²⁷ Mark Cartwright. (14 July 2016) Ancient Greek Theatre, World History Encyclopedia: https://www.worldhistory.org/Greek_Theatre/ Read 2022-03-27

²⁸ Napo Masheane, recorded seminar about African Theatre history, partially seen on video 2022-03-24

²⁹ Klys, Stoppa nedskärningarna av kulturskolan <https://klys.se/stoppa-nedskärningarna-av-kulturskolan/> läst 2022-03-27

³⁰ Ulrika Kärborg. (6 okt, 2019) Dagens arena <https://www.dagensarena.se/opinion/radda-vara-kulturskolor/> läst 2022-03-27

³¹ Hannes Fossbo, Amina Adelai. (3 okt 2019) SVT nyheter: <https://www.svt.se/kultur/nedskärningar-vantar-for-nara-halften-av-landets-kulturskolor> read 2022-03-27

³² Sveriges Radio (16 september 2019) <https://sverigesradio.se/artikel/7300688> read 2022-03-27

³³ Henrik Arnstad. Kulturfanatikerna, Fönstret: <https://www.fonstret.se/artikelarkivet/opinion/kulturfanatikerna--darfor-vill-jimmie-akesson-sa-innerligt-bli-kulturminister/> read 2022-03-27

Back to what Simon Mcburney mentioned during the seminar again: Looking at all of this through the lens of sovereign patriarchal capitalistic colonialistic war machines: It is not hard to imagine why such a society chooses to put emphasis on the documentable and the results that can be capitalised and owned by someone, and not on the ARTistic processes that comes from sharing knowledge between persons and the whole of humanity. By just being ARTists and sharing everything that we and our bodies know so far, or in the now, is putting emphasis on the not owning part or result part and instead on the sharing part. The sharing part of our collective understanding of humanity and all that we are and not are - that ultimately we are not part of nations, societies and families foremost but a shared experience of being human in this world dreaming alone or together at and beyond the precipice of our own/society's/the world/humanity's understanding of humanity's collective knowledge.

And it also gives a greater understanding for why words, paintings, sculptures, etc are more valued and bought and stored by nations in museums than giving the ARTist, and the ARTistic communities, that made the ART possible in the first place a proper life to be able to continue their ARTistic processes instead/too. That old "ART" is valuable in money and can be used to proclaim said nation's ART history. But the invaluable ARTistic processes that gave room for the ART can't as easily be stored and owned and proclaimed as anyone's. And they are potentially dangerous to nationalistic sovereign states that seeks to divide and conquer for a selected few or even an even more selected few with in the country's own population. instead of trying to unite all and share with all, which I believe lies at the heart of what ART really is and can do.

So is it weird then that a lot of ARTistic fields haven't been invited to the academic research platforms of the natural sciences until now? And been given money and time to develop their fields academically? No. But it is a great loss to humanity that we haven't put ARTistic processes before the actual ART that is created with in each ARTistic field - and that is in ALL the fields of human ARTs [yes you can read science here if you like]!

Extra pages with: More words I use but need to define and dig deeper for myself with this definition of ART and maybe just for the fun of it, and maybe in so doing sharing my almost complete incompetence at some fields of the ARTs, but hey this is where I ARTistically am right now and as I said before: this will all probably change with me attending another ARTseminar or reading an article about neuroscience or just reading and editing this paper that I just created again... But this is where my understanding of ART is right now and where it flies almost seemingly reachable over my head, in and beyond this ARTistic Work in Progress paper I call 'this is a piece of ART'

Dreaming: Being in a active-non-active state of mind where thoughts and ideas comes to you from the known and not known and not just by actively thinking them into existence.

Art = Everything created of any kind by professionals or/and famous artists of any kind...

ART = Dreaming collectively on your own/in a group at the edge/precipice and beyond of your own individual/the collectives knowledge

A piece of ART = Something that is, is created, is in a state, happens etc that creates a moment of ART or an ART-experience.

ART experience: this is what occur whilst taking part in or sharing something that is or isn't ART but becomes ART by the experiencing on your own or by the shared moment with others of something that maybe was non-ART from the beginning

ARTistic process = Using ARTistic tools on your own/in a group in the attempt to create ART or/ and an ART-experience for yourself/the group/audience/community/the world/etc

Entertainment = “Safe” or nostalgic Art: Dreaming and sharing **inside** the collectively known knowledge that might create a springboard towards ART or an ARTistic experience or be ART for someone not yet in the known. But at its core seeking a known experience to start dreaming about the shared connection from not necessarily aiming to be ART itself.

Play = children playing is almost always individual ART and also ART within the group, in the sense it is being a shared research of where the known and unknown social rules are and what is possible for the body and mind to do and conceive of during the process of improvising and going with the intuition. Grown ups playing can be the same but usually goes in and out of a game?

Play = being in an artistic process trying to do something without prior set rules and tools or/and deviating from set rules that gives room for more play/artistic process?

Play Experience = Deviating from the known into an unknown playground where everything can happen for a small or longer moment in time? “Going with the flow”, improvising, playing by intuition, being in the moment

Magical flow = An experience of being in the unknown during a play/game that comes from being in the play/game so fully it seems like nothing else exists but the play/game?

Game = A game is a known play with a known set of rules that can, but doesn't have to, give room for play or a play experience. It's for entertainment and might be played to win or lose. But the playing of the game is the important part?

Sport = Humans have competed as long as we know and being in the unknown about oneself's capability against an opponent is exhilarating and overcoming the obstacle is always an individual ARTistic experience because you are in the unknown. And sometimes that ARTistic experience is shared on a world level in a world record or other feats.

Sport = a game that doesn't invite play outside the rules but it invites play experience from the athlete and the audience during the competition through mirror neurons?

Sport = also a Game with an invited audience that may choose side. And the ART is in the athlete and what can be achieved between them or during the game. It's for the Entertainment of the audience because it is very well known - but it's the How it is played and who wins that is important in the shared moment.

Sport experience = the competitive moment where you truly don't know who is going to win, with in the set rules - 'is the goal keeper going to catch the ball or the player score a goal'.

Lottery = a game/sport that is rigged against the player's odds to win (Triss/Pokemon TCG??)

As to a Challenge = a sport that is rigged against the player's odds to win easy... for audience or athletes entertainment... (gladiator sports/extreme sports).

Theatre: a medium/place for Story-ART experienced through mainly watching actors

Acting: Using the body in a way that maximises the chances of the audience seeing the Story-Art having an ART-experience through the story.

Dance: A medium/Place for Poetic-ART mainly through the use of dancers' bodies

Dancing: Using the body in a way that maximises the chances of the audience seeing the Poetic-body-ART having an ART-experience through the dancer's body.

Music: A medium/place for Poetic-ART using sounds

Singing/playing: Using the body in a way that it maximises the chances of the audience hearing the Poetic-Sound-ART having an ART-istic experience.

Performance art: A medium for societal-relationship/Phenomenological/Situation-ART

Doing performance art: Using the performers body in a way that maximises the chance of an audience having a Phenomenological/situation/Societal-relationship-ART-experience

Circus: A medium for Poetic-ART through the circus ARTist's object-relationship.

Doing circus: using the body in a poetic or extreme relation to an object in a way that maximises the chance of an audience of Circus having a Poetic-ART-experience during the performance.

Children's theatre/age inclusive theatre - theatre that uses languages that can spur ART-experiences from and/to specific ages.

To act for children: Is to make one's body readable in a way together with the story/poetry so the intended audience's capacity to have a Story/Poetic-ART-experience is maximised.

ADHD-theatre/ NPF-inclusive story-ART - theatre that is made so to maximise an NPF-audience Story-ART-experience.

Story-ART: Stories performed/told/played/sung/danced/written so to maximise the intended audience's ART-experience (theatre, opera-theatre, video/computer/mobile/-games, musical-theatre, literature-theatre, dance-theatre, realistic painting, stand up, etc.)

Poetic-ART: using specific language/objects/performer's movements relationships it/their-self to create an ART-experience (poetry, lyrical-theatre, dance, circus, poetic-acting, poetic-mime, music, abstract painting, code-ART??, poetic-gaming (creating and sharing own worlds in Fortnite and Minecraft that tells something else than what was intended) etc).

Situation-ART/phenomenological-ART: using the here and now and what already is in relation towards the performer/object to create ART-experiences through having or sharing different viewpoints (performance art, ready mades, etc).

Science-ART: using science to create ART-experiences through/with the performer/object

Environmental-ART: Shifting the gaze away from just humanity and letting the environment be/tell/poetry/share/dance/etc and be/give/make ART on a larger scale.