

SCSV 2016 - Joa Hug/University of the Arts Helsinki: Embodied Reflection with Body Weather Performance Training

Joa Hug

Doctoral Candidate/Research Associate

Performing Arts Research Centre

University of the Arts Helsinki

Theatre Academy

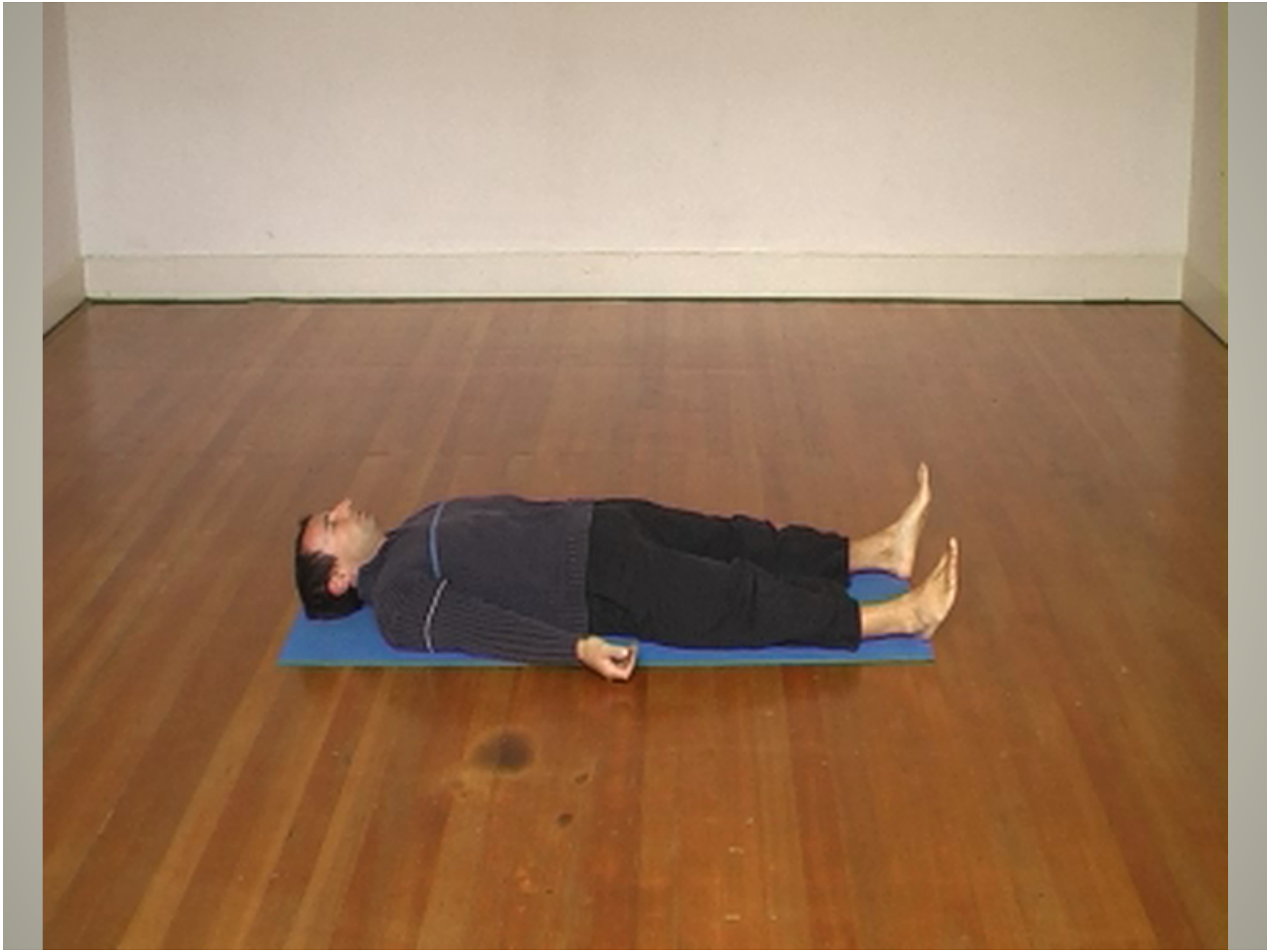
*Embodied Reflection with  
Body Weather Performance Training*

Translation: Alix de Morant

## Topic of Doctoral Research:

What is the impact of Body Weather Performance Training on the performer?

- ➔ Focusing on the practice of the Manipulations
- ➔ What is the knowledge created through the Manipulations?



## Research Questions:

- *What* is the knowledge created through the Manipulations?

*How* to articulate this knowledge?

→ Epistemological and methodological questions

→ How to approach these questions?

→ What is the relationship between practice and language?

Relevance: Questions about 'Knowledge Production', 'Articulation' and 'Impact' are key issues in Artistic Research (H. Borgdorff, *The conflict of faculties, Perspectives on artistic research*, Leiden University Press 2012)

## 'Knowledge' in the Manipulations:

1. Knowing how to give

### 2. **Knowing how to receive**

→ Knowing how to alter the process of perception by changing the relationship between sensing, perceiving and reflecting

→ Learning how to affect and be affected: affectibility

→ Learning how to *articulate* the body

“The main advantage of the word ‘articulation’ is (...) its ability to take on board *the artificial and material* components allowing one to progressively have a body.” (Latour 2004, p. 210; original emphasis)



## Conceptual approach: 'Bodily Knowledge'

("Bodily Knowledge: Epistemological Reflections on Dance"  
par Jaana Parviainen *Dance Research Journal* Vol. 34, No. 1  
(Summer, 2002), pp. 11-26)

➔ What is the bodily knowledge created through the Manipulations?

Approaching through the concept

'Bodily knowledge' in dance research (J. Parviainen, 2002):

- dancers know **in and through** the body (not just **about** the body)

## ‘Bodily Knowledge’

- always connected to language
- relies on tacit knowledge (M. Polanyi, 1967, p. 4: ‘we can know more than we can tell’)
- results from making tacit knowledge explicit:
  - through **shifting the focus** of our awareness to lived bodily experience
  - by **reflecting** on our tactile-kinaesthetic sensations

## How to articulate the bodily knowledge created through the Manipulations?

1. The 'Glossary'
  2. The 'research score'
- ➔ Enacting an embodied approach to reflect **in and through** the Manipulations
  - ➔ Combining linguistic and perceptual articulation

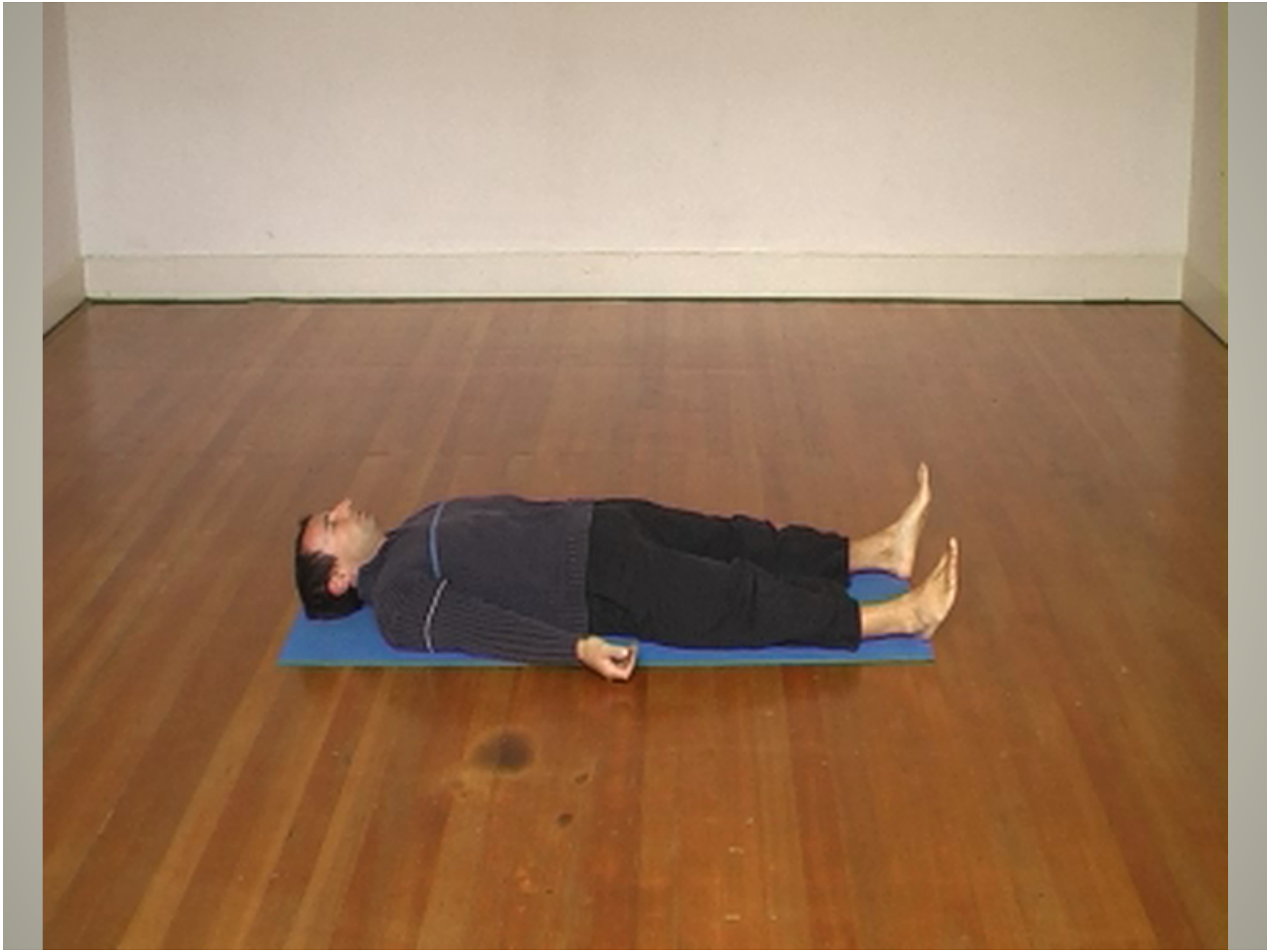


## The 'Glossary' (see hand-out)

- Based on a list of words frequently used in directing the training process
    - ➔ Making the language explicit
  - Communicating my research approach to non-experts
  - Clarifying the role of language in the process of (de-) constructing perception
    - ➔ indicating how language and experience are interconnected
    - ➔ indicating how language co-constitutes, and potentially alters, perception
- ➔ Methodological question: How to write the Glossary?

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Performing the research score while playing back the video-  
recording of the Manipulations...



## The research score

- Changing the Manipulations from a duo into a solo practice
- Enacting the Manipulations by memory and imagination
- Recreating the sensation of being given/receiving
- Observing not only sensations, but also the process of thinking and taking written notes of thoughts
- 'Score': fixed form with improvised execution
- 'Research': the score as an epistemic medium of perceptual-linguistic inquiry

➔ The research score as a 'translation' of the Manipulations

## Propositions:

- The research score is an embodied approach to reflect on, and to articulate, both linguistically and perceptually the knowledge created by the Manipulations
- The research score expands the notion of 'bodily knowledge': bodily knowledge arises not only from reflecting on tactile-kinaesthetic sensations, but also from reflecting on the process of thinking. Knowing in and through the body includes conceptual reflection and its linguistic articulation
- The research score expands a training practice into a medium of artistic research



## References:

Borgdorff, H., 2012. *The Conflict of the Faculties*. Leiden: University Press.

Latour, B., 2004. How to talk about a body? The Normative Dimensions of Science Studies. *Body and Society*, 10 (2-3), 205-229.

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