Déplacement(s) comme méthode(s)

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PhD PROJECT

DISPLACEMENT(S) AS METHOD(S)
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ABSTRACTS

Displacement is a paradigm I use to describe the ways in which I organize myself and invite others to reposition themselves while being in constant movement in and between contexts that are also in perpetual motion. Move and be moved, displace and be displaced are principles that (i) imply constant readings of contexts, the creation of appropriate situations, or/and informed uses of existing situations; and (ii) call for attitudes of presence, distanciation, and (re-)positioning. Five methods and three practices came out of the time dedicated to search and research within my PhD project. My thesis, titled "Displacement(s) as Method(s)", is a matrix of several formats (such as letter, catalogue, conversation) and media (text, film, etc.), which I used to filter my works, methods, practices, and tools. Within this matrix, one can choose one's own journey and process, and the time one wants to dedicate to and invest in it — from a few minutes to several hours. The reader is invited to dive into a work that has its own reality, temporality, and space. Each notion, positioning, format, and work is a fragment of the research I have processed over the last four years. These diverging and overlapping elements and components are numerous and multiple; they nourish and densify my proposition of an articulation.

Déplacement est un paradigme qui permet de décrire les procédés que j'utilise pour m'organiser en tant qu'individu, artiste et chercheur. Mon processus se fait en mouvement constant que ce soit dans un contexte particulier ou entre différents contextes, aussi en perpétuel mouvements. Bouger et être bougé, déplacer et être déplacé sont des procédés qui impliquent une lecture ininterrompue des contextes, la création de situations appropriées, et/ou une utilisation réfléchie de situations existantes. Cela appelle des attitudes de présence, de distanciation et de (re-)positionnement. Cinq méthodes et trois pratiques sont nées du temps consacré à cette recherche développée dans le cadre d'un doctorat. Celles-ci sont proposées, partagées afin d'inviter le lecteur à un jeu de perception(s) et de positionnement(s) en vue d'un déplacement. Ma thèse intitulée "Displacement(s) as Method(s)", est une matrice constituée de plusieurs formats (lettre, catalogue, conversation) et médias (texte, film, etc.) dont l'objectif est d'analyser mes œuvres, méthodes, pratiques et outils. Il est possible d'y circuler à son gré, de suivre le processus de son choix et de consacrer un temps qui peut aller de quelques minutes à plusieurs heures. Le lecteur est invité à plonger dans un travail qui a ses propres réalités, temporalités et espaces. Chaque notion, chaque positionnement, chaque format et chaque proposition artistique sont des fragments d'une recherche développée et mise en pratique pendant quatre années. Les multiples éléments de cette recherche entraînent des divergences et des superpositions qui densifient ma proposition d'articulation.

Ich verwende das Paradigma *Displacement* (Verschiebung, Neu-Positionierung), um die unterschiedlichen Vorgehensweisen zu beschreiben, mittels derer ich mich selbst organisiere und mittels derer ich andere einlade, sich neu zu positionieren, – um zugleich immer auch in ständiger Bewegung in verschiedenen Kontexten und zwischen ihnen zu bleiben. Zugleich befinden sich diese Kontexte ebenso in ständiger Bewegung. Bewegen und Bewegt werden, Neu Positionieren und Neu Positioniert werden, sind Prinzipien, die (i) ein fortwährendes Lesen von Kontexten, ein Schaffen von geeigneten Situationen und/oder ein reflektiertes Gebrauch Machen von bereits existierenden Situationen implizieren; und die (ii) eine Haltung der Präsenz, des sich Distanzierens und des (Neu-)Positionierens erfordern. Als Ergebnis meines Suchens und Forschens während meiner PhD-Abschlussarbeit wurden fünf Methoden und drei Praktiken entwickelt. Meine Dissertation mit dem Titel "Displacement(s) as Method(s)" ist eine Matrix unterschiedlicher Formate (z.B. Brief, Katalog, Konversation) und Medien (Text, Film etc.). Ich nutzte diese Formate, um meine Arbeiten, Methoden, Praktiken und Arbeitsmittel zu filtern. Den Leser*innen oder Betrachter*innen steht es frei, sich innerhalb dieser Matrix für einen eigenen Weg und Prozess zu entscheiden, selbst zu bestimmen, wie viel Zeit sie aufwenden möchten – seien es ein paar Minuten oder mehrere Stunden. Die Leser*innen sind eingeladen, in eine Arbeit zu einzutauchen, die eine eigene Realität, eine eigene zeitliche und räumliche Struktur hat. Jedes dieser Konzepte, dieser Positionierungen, dieser Formate und Arbeiten ist für sich ein Fragment jener Forschung, die ich in den letzten vier Jahren entwickelt habe. Diese divergierenden und sich überlagernden Elemente und Komponenten sind zahlreich und vielschichtig; sie bereichern und verdichten meinen Vorschlag einer Artikulation.

CONTENTS

DISSERTATION

DOCUMENTATION OF THE PhD PROJECT

DISSERTATION

LETTER

Dear reader,

Can you take this as an invitation?

I decided to start my PhD thesis with a LETTER.[1] I am writing to you, the reader[2], with in mind the creation of a situation corresponding to a conversation.[3] This is not a play, nor a game. This letter is between you and I. In this letter, I will introduce the other chapters, my positioning regarding our respective positions, and also 'what' I consider important to have in mind when reading "Displacement(s) as Method(s)".

The different chapters are proposed in a particular order, however this order does not have to be followed.[4] As much as I am placing, displacing, and moving what I consider important – such as the notions I use to articulate my works, or my works that I take as example to develop my positioning – through the different chapters, I invite you to circulate the way you want in the matrix created. Even now, depending on your current energy or mood, you are very welcome to directly go to any of the other formats.[5]

The chapters CONVERSATION, TRANSCRIPTION I, and TRANSCRIPTION II are three texts (published and unpublished) for which I used orality, conversation and improvised lecture performance as methods to articulate and create writing material for my thesis. Presented as chapters, the transcribed and reworked contents, are actually traces of my process of identification of the way in which I could/would write, meaning the identification of the vocabulary, tone, and style of my text.

The chapter CATALOGUE is the main body of my thesis, where I articulated my hypothesis, keywords, methods, and practices. This chapter is a process. After I identified its structure, I started a linear writing in time. In other words, the written material was not reworked/edited. CATALOGUE is a journey in a matrix.

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1 This letter is a sort of anamnesis.

2 I guess you are reading this PhD thesis on your own and not within a group, even if I consider that using
   a situation of collective reading could be interesting to challenge the way in which the content is presented.

3 I am used to present my work live. Your physical absence creates a challenging situation for me. I am writing
   a letter to an absent unidentified person.

4 The order is only a proposition of dramaturgy, according to my perception.

5 And if you are interested in knowing the sound of my voice (to use it as a sort of voice over) or in getting an idea of the
   way in which I speak or I move myself, you can find such information in the chapter FILM.

The chapter POSTER is an illustration of the matrix of my works, methods, keywords and tools.

The chapter FILM is a statement claiming the importance of the presence and performativity of the one expressing oneself. I invite you to first watch FILM the way in which you would read a written chapter and secondly to use FILM as a reciprocal distraction when reading one of the other chapters of this PhD thesis. Its dramaturgy is based on one of my methods called parallel processes. In FILM, I place in parallel an articulation of knowledge on displacement in displacement, with a documentation of the application of the method *From black box to table* to the work *a double process*. FILM is not one of my practical works. It is a chapter.

The thinking/identification/creation of (i) the structure of this thesis and of (ii) the formats I was willing/considered relevant to use to activate and facilitate my articulation took a lot of time for me. I was in need of a frame[6], a space, and a time in which it would possible for me to challenge my works, my thinking, and myself. It is a deliberate choice to use existing formats as chapters. It is a way for me to question at the same time format(s), content(s), and their relationship(s) and (re-)visit as well forms and material presentation I used in the past (i) as a work in itself, or (ii) as a tool, or a part of a work.

From the beginning I am spectator.

From the beginning I am a filter.

From the beginning I want to understand.

I create situations, enter processes, propose works, and develop methods in order to study "what" I observe, to observe what I create, and to identify the way in which I proceed. I question and work on the "how". Why? I do so because I am interested. I do so because I want to learn.

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6 and elements I could refer to as well.

The image of a stone dropped in water may illustrate my methods of working and the way in which I think and articulate. The drop creates waves. The water is activated. Each wave moves away from the place of impact and one can observe a certain amount of circles moving away. One of the circles/waves, coming from the impact mentioned before, may meet a wave coming from another impact – due to the drop of another stone. The meeting between two waves affects both waves. The moment of interference between the waves creates a moment of suspension. The suspension softly shakes representations and structures and provokes movement and displacement of perception(s). My thinking loses connection to the referents I had established before. I have to reposition myself. It is between these two waves that a moment of (re-)articulation may happen. Displaced in space and time, one thought can take a new direction/have a new development. This can happen even if the two impacts are not in the same temporality. Some information and data are linked/connected. Different thinking and positioning, or meanings and understandings are activated, as well.

What is important for me is to propose a situation[7] that challenges my own process. This situation may invite me to take/choose a different – more or less – precise and specific direction in the manipulation and articulation of what I am processing.

If I could have chosen, I would have preferred my PhD thesis not to be public in a written format. I have decided that I will not publicize, publish, or distribute it. Please do not misinterpret; if I could have chosen its format, I would have done a living PhD thesis. For that I would have to think thorough a format going along my positioning regarding traces[8], and allowing me to visit and revisit my knowledge when meeting persons interested in my work.

I care about the impact of my work, but not as much as meeting people and having a conversation. To write down on a paper my thoughts is not the method I chose to process my work and knowledge during the past years. Instead I developed, in my work and in my artistic research, different tools, practices, and methods facilitating my articulation in the doing. According to my perception and positioning, artistic research is the situation in which one is having – in a same moment and each instant – the double activities of doing and filtering the doing while sustaining a state of presence and awareness.

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7   or use an existing situation …

8 I am not permeable to my own written traces. I do not "see" them anymore.

I often start with identifying elements, creating starting points and tools that activate movement(s) and displacement(s) of things (material or immaterial) and persons (physical or mental). So I accept that my artistic research[9] can activate the curiosity and the thinking of others, maybe you, maybe someone else, as much as I can be interested when reading other's texts, words, works and researches. I agree to let it go, meaning that I cannot criminalize an abuse of interpretation and appropriation.

You are responsible as a reader, however what you think reading is, may not be what I meant when writing, and it is fine! I do want you to try to understand me. Actually, misunderstanding is welcome. It reveals that one – me in the present case: the one who writes – controls really little. I prefer you to accept the role of filter.[10] A misunderstanding can make things appear, bring attention and focus onto details, and makes one have an idea one would have never thought of. Those are good surprises. They transform misunderstanding into something positive. I rely upon this and accept the joy of this game!

I invite you to translate this thesis, and please consider this PhD thesis as a non-ending process.

Sincerely,
Ingrid

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9   which does not activate my own thinking and curiosity when transformed in material traces.

10 "Roland Barthes (Hawkes 1977, pp. 154–5) has pointed out that any interpretation of a text has to move outside the text so as to refer to the reader: the text has no meaning until someone reads it, and to make sense it must be interpreted, which is to say related to the reader's world —which is not to say read whimsically or with no reference to the writer's world. One might describe the situation this way: since any given time is situated in the totality of all time, a text, deposited by its author in a given time, is ipso facto related to all times, having implications which can be unfolded only with the passage of time, inaccessible to the consciousness of the author or author's coevals, though not necessarily absent from their subconscious." p 158–159, Walter J. Ong, *Orality and Literacy. The Technologizing of the Word*, First published in 1982 by Methuen & Co. Ltd, 2002 Routledge. Toylor & Francis Group.

CONVERSATION

Ingrid Cogne in conversation with Cecilia Malmström Olsson[1]

CONVERSATION is a proposal to step into an analysis of data of the projects[2] (i) *The position and positioning of the spectator(s) in between black box and white cube. Spectator(s) in between interaction, activity and activation* and (ii) *SPECTATOR*.

CONVERSATION is the transcription of a series of conversations Cecilia Malmström Olsson and myself had at the end of November 2011[3], during one of my residencies at Weld.[4] In the situation[5] created, for this one on one meeting, I dramaturgically played with the parameter time. CONVERSATION is divided in 10 parts with durations ranging from 1 to 15 minutes.[6]

CO refers to Cecilia Malmström Olsson whilst *IC* corresponds to Ingrid Cogne.

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1 Cecilia Malmström Olsson (SE), PhD, has been professionally active within the field of dance for the last 35 years, as a dancer, performer, writer, critic, lecturer, advisor, and researcher in Scandinavia, Europe and the USA. She has been engaged in cultural politics, served on many boards, and chaired reference groups (such as the International Dance Program at The Arts Council) related to dance. She is currently part of the reference group for the freelance sector at Kultur Skåne and co-project manager of Samtidsverket (http://www.samtidsverket.se).

2 (i) is a project I initiated 2008 in parallel and in correlation with my artistic proposals, (ii) is a project I proposed and realized from September 2010 until June 2011 during a residency at the House of Dance Stockholm. One could divide the project *SPECTATOR* into two phases: first, I was placing myself in the position of a spectator and invited a relative or a colleague to join me to see the work. After seeing a show/performance/choreography we had a one to one conversation. This first phase was a process I went through in order to identify the structure and the protocol of the second phase of my residency. After an open call, I selected and invited 12 persons to become part of a group of spectators and have the role of "filters" in the project. I created different situations of meeting a choreographic work and having one to one conversations.

3 Cecilia and myself usually speak Swedish with each other. However to facilitate the transcription and diffusion of this material we decided to use English, which affected – as we noticed – the way in which we referred to specific information, the terminology used, and the dramaturgy of the conversation.

4 Weld is an artistic platform dedicated to Dance and Art in Stockholm, where I was associated artist. Weld supported my work with residencies and opportunities to present my choreographic proposals.

5 During this meeting our ambition was to (i) recall from memory the content of our previous non-recorded conversations and at a same time (ii) to pursue our collaborative and collective articulation.

6 The duration was decided by throwing dice.

1 min ON – *[5 seconds of silence] CO* the rest for silence *IC* ja *CO* so *IC* so … last time we met it was something like six months ago *CO* even more IC even more… and we wanted to work on that *CO* yes and one of my best memories of the conversations is that we really got around to talking about spectatorship. *IC* In which sense, I mean what do you mean by that? Do you mean we discussed what it is to have a relation to a work of art *CO* yes *IC* or, what it is to have a relationship to an artist *CO* both and also *hum* not only the relationship to a piece of art, but also the relationship to the entire art field *IC* ah, ja *CO* so it is like … because I remember when we discussed questions around – **OFF**

PAUSE[7]

3 min ON – *CO* it is ok to do that *IC* yes, it is ok to continue or to shift. They are actually the only two alternatives we have: to continue or to shift *CO* and maybe we just shift due to the fact that something pops up *IC hein-hein … CO* I would like to talk about that *IC* ja *CO* I would like to go back to what I thought was interesting in terms of how you define the "one" spectator, what is the definition of a spectator and also our discussion around how, I mean from the artist's point of view, one always refers to "the" public. It is as if 800 people are part of an audience, but one looks at it as one body. One does not look at the individual *IC* oh ja! You know it could be possible to use poly-, for example a notion such as the 'polysemous' potentiality of an audience *CO mmh-mmh … IC* There are as many types of spectators as there are persons constituting the group that is present in the room *CO* and also you – as a part of the group – how do you identify yourself with the group *IC* or not *CO* or not. Can you avoid being part of the group *IC* and how do the behaviors of the other persons influence your own relationship *CO* exactly *IC* with the work. *CO* We also discussed how sometimes people can just stand up and clap *IC* just because *CO* the power *IC* of the group… ja *CO* and when you are sitting and everybody is standing up, clapping hands, you almost have to put on the safety belt not to rise if you do not want to express and join that collective feeling *IC* ja, especially when one does not consider the work performed as valuable *CO* exactly! It is such a force! *IC* One does not have to stand up when all the others are doing it… I actually consider it essential that one keeps one's own positioning as a person, and in that case, in that context as a spectator. *CO* We also discussed the idea of "acting" as the spectator, "acting" as an audience in that way that is, how to say, not authentic. Because you enter a role, just as you have a role on stage. *IC* I do not know if it is a role or if it is a conditioning. *CO* I think it is a combination, because actually you do play a role depending on … – **OFF**

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7   The exchanges and conversations were not recorded. Their transcription was not possible. From memory I remember, that some of the pauses had longer durations than the recorded parts of the situation.

1 min ON — *IC* So we were focusing on the conditioning and the acting *CO* acting both as a group and as an individual in the group. *IC* Is that important for you to have your own identity in a group? *CO* Identity… I do not have to say it is important, but I think it is relevant to discuss such relationships in the contexts of different circles. When you are on the stage side, performing side and always only relate to the audience as a big black mass of non-individuals. IC but, what would be the relationship to and the representation of the audience if we take into consideration all those works that are a bit more interactive or like … — **OFF**

5 min ON — *IC* So, I was approaching the position and the positioning of one individual in relation to a group in a situation, I mean in a work where people are in a sort of interactivity with the artists and dancers. In which, the spectator is addressed as an individual and the artist is also seen as an individual by the spectator. *CO* It is a good question. What happens when a difficult relationship is created? I think it is important to consider in terms of how much and how safe you feel as a performer and as an audience. What is interesting in the situations you created, is that the artist-performer is somehow the one taking the initiative of opening and opening up this form of interaction *IC* and he/she is also the one who is taking care *CO* but as an artist you might have to be prepared that maybe *IC* it might not go the right way. But this attitude/approach of taking care also creates a specific relationship that actually invites the spectator to think that he/she is entering a sort of "cure", in Sweden it is "behandling", what is it in English? *CO* Treatment *IC* treatment, ja. So, the artist becomes sort of a therapist "injecting" a bit of culture, a bit of connection between the body and the mind *CO* oh ja *IC* my point is that the way in which the artist "welcomes" directly connects to the representation a person has of the one on one relationship this person usually has with a therapist, physiotherapist. *CO* It means you have to come to an agreement very fast. I am not at all thinking of it as a treatment. It is just how quickly you can come to an agreement: "ok I am with you and I will watch you at the same time, because I know I am sort of participating in your idea" if you are the performer. It is like *IC* but this questions and maybe limits the autonomy of the spectator *CO* ja, exactly *IC* and we are not only talking of autonomy on an intellectual plane, but also of autonomy on the physical one *CO* and there is also the emotional level. It is really interesting to think in terms of how you can watch and see interactive performances, for instance presented here at Weld. Sometimes, I just lean back and look how other people are acting and performing, participating and interacting. A lot of people are "en garde". It may not be 100% visible, but it is a little bit like "ok, I need to be prepared for some kind of surprise." *IC* Isn't it the same when you are visiting the dentist? *CO* No, it is not the same *IC* ok, to refer to the dentist is maybe a bit too specific, let's refer to the relationship with a naprapath. You know this person will not hurt you *CO* but then you walk into a kind of treatment… but, just that I get you right, do you think that, I mean, would you like to translate an interactive situation into a situation of treatment *IC* No, I am saying that it is problematic when the one on one situation leads to a patient-therapist relation. I have often observed that. *CO* Ok! That is interesting. *IC* I mean not in the works I create, but in other artists' interactive proposals. It is — **OFF**

2 min ON – *CO* it is a problem when the break suddenly comes when you want to say something *psssit*! I would like you to develop what you started to say regarding this patient-relationship. *IC* Ok, do you remember when we were talking about the communication of one of my works? I mentioned this person in charge of the communication, working for a big institution, who wanted to use a language supposed to be accessible and easy to take. Well, it makes me react in the same way as when a performer physically takes the hand, the arm of a spectator to guide this person in space, in a work. *CO* Ok, I am with you, in that perspective *IC* it is really problematic, for me, to observe this absence of consideration, of respect for the spectators. Preconceptions, for example, that a text has to be "easy to take" or a spectator has to be "guided" put down people and their capacities. One does not know who are the persons coming and visiting the work! One does not know their backgrounds, experiences, capacities, knowledge, and their relationship to art, society, politic or whatever. *CO* I see what you mean and *pfufff...* I would like to draw a map ... one of the questions is what are your intentions as an artist or a performer? And, how secure are you as a performer? It is like, "are you ready to meet a person who will maybe challenge you as a performer?" – **OFF**

10 min ON – *CO* Ja, we could continue the conversation and go back to the mapping ... I am thinking about the different levels of challenge an audience implies, as a person, an individual. Often audiences are ... well, when we talked about this patient-therapist relation, and maybe a spectator appreciates entering into such a relationship because he/she is so used to be the one deciding all the time ... it is like: "here I do not have to decide anything, good!" And then it becomes in a way a therapy. *IC* It makes me think of the work I did in 2008. The one with *CO* poudre *IC* yes, *Poudré(e)11* with the foot choreography in flour. *CO* I remember, I was there. IC One of my friends, who is not an artist... well, it is actually not really true, because he worked as a photographer in the past... anyway, he came and he is, he was a really stressed person and he said to me: "You know what Ingrid, you should sell that as a therapy" *CO laughs IC* he was in the doing in his own rhythm, he was not trying to do ... actually, I do not know exactly what he did, but 25-30 minutes were for him really intense, giving him the opportunity to recreate, gather energy, only because I gave him time he used for himself. I did not take him over; you know I am not interested in controlling. Instead, I proposed a situation, where he could decide his own position and positioning, and "how" to invest, engage himself in that situation.
[Few seconds of silence]

CO I am trying to go back to what we talked about in the beginning *IC* ok, but I do not consider the image, the reference to "patient" as something negative, what I mean is that it can turn out to be problematic *CO* and it also depends on the situation and the interpretation of the situation in the moment. I also think it depends on where the work is proposed. It would have been really different if you had done *Poudré(e)s11* in, for example, the foyer of Dansens Hus. Because, I mean, here you are in a way both unprepared and prepared. When coming to Weld, simple things such entering a space and standing in there … It is not a small place, but you stand close to people, you sit close to people or you walk around. You are already in a situation, you can like this or dislike that, but I think most of the people here, coming here don't mind participating *IC* at least not at that time *CO* but I remember it took a while before people really started to get engaged in the situation, maybe because people were unsure about what was "behind". "Is that a trick? Is that kind of illusionary? Will you make a fool out of me?" And it is like *euh… IC* Yes and that is why I was myself in the doing, reading the situation, but not leading … *CO* That is why he could also allow himself to take this time. "Ok, I am safe". I remember both from my own point of view and watching others, it was this kind of testing. People used to performance or maybe performing themselves sort of pretty quickly got into it, while other people were first standing by the wall looking around, and "ok I want to try". When they noticed no one else was watching what was going on, people just walked down with an "I would love to try this, I want to do it." *IC* It is also connected to the created situation, I mean, I was alone in the room, nobody else, no technician, … We were 11 persons in the room, that's it. *CO* But I think what happened, was a little bit like a power relationship that you… it was very … oh I am searching word … very subtle … but the boundary of who is in power is a really scary thing. At the beginning, you seem to be the person in power because no one really knows what is going to happen, but when people start to move, the crowd is in power and put you in a new situation. *IC* I do not know if I was so much in power, because I am used to placing myself in difficult and challenging situations in order to remove this power relationship, I was so busy with so many things that I actually could not really take care of the people *CO* but you had the power as performer. In the first second, so to say, it is as if you are here and the people are walking down here and do not know what is going to happen. This beginning is, I guess, as we said before, is what creates an atmosphere that makes certain things possible *IC* and you do not limit them *CO* exactly, it is your power to do that *IC* I think there is a difference between setting a context or a situation where you are not afraid to let things go where they have to go, and creating a situation where you want to take the people by the hand, I mean mentally, not physically, to lead them from point A to point B. Those are two completely different things. *CO* Absolutely *IC* It is also related to the notion of performativity. Like what is it to perform? What is it to meet an audience? Is it a dialog? Is it a conversation? *CO* Are you "showing" something? *IC* Are you teaching something? I mean, it is really … *CO* or entertain … *IC* but entertainment is not a problem for me.

CO No, but these questions are following on from each other. You have a lot of definitions regarding context, situation … *euh …* intention, and expectation. Expectation is also playing a huge part in what you are doing. We are moving away, this is interesting, because we are thinking and talking about spectatorship and we slowly move to *IC* the choice of the artist. This is something we discussed a lot last year. It is also one of the reasons I invited you. I mean, the fact that I was all the time trying to keep myself enough distanciated enough regarding my involvement during the one on one conversations I had with each person participating in *SPECTATOR*. I invited them to become "filters", to be my eyes. But I was simultaneously, really attentive to understanding and being able to relate to what they said, to read the way in which I was in the situation of conversation and to keep in mind and analyze the relationship I had to the choreographer presenting a work and the work in itself. "Do I know the artist? Do I know the work?" You and me talked a lot about that. Depending on if I had seen the work, if I knew the artist, if I have a positioning regarding the political or artistic statements of this artist, etc., I was not engaged in the conversation in the same way. I was really questioning that, because the people involved in SPECTATOR had nothing to do with my positionings. So how to enter and be present in the one on one meetings to respect them in a sense that they would not become "tools" *CO* right *IC* this is a tricky situation. *CO* I remember we actually talked about their roles and what they had – **OFF**

PAUSE

1 min ON – *IC* I like what you just said in the break, because we have breaks… you said, that it actually does not matter if we have 10 minutes or 1 minute, because a conversation needs its own time and it does not speed up or slow down depending on a duration. *CO* Ja, exactly you need a space, and time does not exist and should not exist. [*CO does the quotation mark sign*.] This format is quite interesting as well, because you try to think ahead a little bit and catch back, look back "oh, what did we just or already talk about?" *IC* Yes, "Can I shift something? How can I be an informed performer in that conversation? How to be proactive and manage to lead the conversation where I want to go?" *Laughs CO* I was thinking that I wanted to lead this discussion towards that question and tried to connect back to something you said, like – *Laughs …* **OFF**

7 min ON – *CO* Look such a long time! *IC mmhmhh CO* We should not look at it. It is really stressful. [*Silence*] I have this kind of a picture of pictures of pictures. You told me that one of the persons you interviewed described pictures he got from the performance. And I remember us trying to discuss those pictures. And now I am trying to recall what picture we ended up with. This is like the picture in the performance; it is about *IC* using the different layers. *CO* Ja. *IC* I think it was in relation to the work of Trisha Brown, if I am not wrong, and it was one of the first discussions I had. *CO* Yes, it was the first one. *IC* I think you saw those works in the past… probably a long time ago and I am actually not sure I know the exact works. But, yes we talked about that. This is interesting because, for me, Trisha Brown has a really specific "signature" and he was, the person was a man, he was describing an effusion of movements, he said that "movements were appearing everywhere". What? *CO* I think *IC* that was the words he used. And the word we use is layer. But, what do you mean by the different layers of pictures? *CO* They were different layers due to the fact that he described sort of really precisely what was on stage. And then he described this picture, image, literarily image presented on stage, and how it was transformed. As if the pictures had a totally different dimension in his mind *IC mmhmmh…* I think he was comparing with a film or a movie *CO* it was a film, it was a movie, but it was also going back to the eighteenth century, it was kind of a grand loop to what we discussed, "Wow, there is something going on there, what was the connection?" So we tried to catch the movements in the pictures he created and somehow we created a third picture. *IC* Do you remember the picture? *CO* I am trying to… I have it in my notes, somewhere. *IC Laughs* No, no, this is not possible *CO* I know, but I thought, if I tell you my thoughts, maybe you will remember *IC* I remember the situation, the context, the protocol, and the elements, but I am not able to remember the picture. This is actually quite interesting. Maybe it is also *euh…* interesting to notice how we relate to the notion of creativity and to the question "what is the most important?" And for me, at that time, it was to be as analytical as possible in order not to influence or be influenced by things. And you had a completely different position, because you could look at the content, you could let yourself be taken over by the perception of the person and this is something I did not want to allow myself to do. This may explain why I cannot remember. *CO* It could be. But in terms of that – now I am jumping a little bit – we also talked about how, how you deal with transitions between listening and discussing, talking. We looked as well at the kind of questions you used, asked *IC mmh* … *CO* Whether, you let something in or … And of course some of them were talking all the time, so you did not say anything, so it turned out into a lot of talking with hardly any direction. *IC* I think, also, it was related to the responsibility of taking care of someone I invited into a tricky situation. I remember this man, I mean it was really honest of him, and this is actually the reason I invited him, who directly had this statement "well, I do not know anything about art, and I cannot afford to go and see dance, but if it can help you, I would like to do it" *CO* "because I want to see" *IC* "because I want to see" *CO* not because I want to do what you are doing, but I want to see performances.

IC Actually for me, I mean I took that as a sign of honesty *CO* it was *IC* and invited him directly. It worked for me and it was actually a really particular relationship with this guy. I noticed he was really trying; trying so much, I mean his engagement in the conversation was so intense, he really wanted to participate the best he could. It actually created a kind of strangeness in the relationship and I actually had difficulties managing that. *CO* That was one of the parts I liked, I mean, being part of it afterwards. It was interesting to follow the next performance. I could really listen to it as, "Ok this is a performance, sort of, and what is going on? What are the relationships? How are the roles changing?" And also, to only hear the voices was quite interesting as well, but that lead me to think, *hum …* ok, experiences, but also prejudices, and also how do you define people from the way they are talking, their voices and *IC* there is also what is happening to the relationship regarding time. Whether it is the first meeting or the second meeting, the third one or the fourth one, it is really different. *CO* Exactly − **OFF**

15 min ON − *IC* But actually, after my different experiences, and between the projects *SPECTATOR* and *CONVERSATION* and other things, I started to think about a kind of dramaturgy of the conversation and how you can, this is really tricky, how you can manipulate it, but not in a negative way, only in the sense of modeling something, *euh…* to act or perform it in a way, *beurk*…I am now only using superficial words, what I want to say is that you have to "be" in it. In a group situation, I consider it really interesting to listen to the rhythm of the conversation and find the "right moment" to enter it or not. "No, not now, wait, wait, now you can!" For me it is really close to choreographic improvisation, or composition in improvisation, when you have a structure *CO* right *IC* so you take into consideration and know all the elements that are present: "on my left I have this and on my right I have this, this person has this kind of profile, ok, I can move this way or this way" and then you have a lot of rules, written or not, that you can play with. I think it is more and more exciting to play with that. I was invited for, ok, I did not want to go into that, but I was working with a group of five people and I had the role of facilitator. I was working on the creation of situations where people could be themselves, where I was only playing with and manipulating the parameters of time and space. So we basically displaced ourselves from one context to another. We kept the when and where open in order to have another rhythm, another time in the group, in the conversation, in the circulation of knowledge, in the accumulation or organization of knowledge.

This is for me choreography, as stupid as it is. And one can apply that everywhere. *CO* Of course. Everything has somehow some kind of organization. In one way you could immediately use the word choreography. *IC* It is actually a bit of a cliché and so many people use this word. I was recently reading a sociologic text on the relation between gaze and photography *CO* I am not thinking in that way. It is like, as soon as you have human beings in a space, you want some kind of interaction; if you want to be a "director" of an interaction you really can talk of choreography from that perspective. But this is very... very loose ... You made me think about the relationship between choreography in a conversation or a talk and choreographing people in a room ... I think, it is much harder to choreography people in a conversation in terms of *euh* ... how you control your thoughts and how you control your body, now I am really getting into something I have not being thinking through ... I think it is much easier, understand me right in what I am saying, to play around without thinking. It is much easier when you are moving around with the body. It is as if you connect, I am not taking it away from the intellectual, you look and you can respond very quickly, and do it right or do it wrong depending on what happens. But it is much harder when you are supposed to organize your thoughts, because you are taking in information: someone is saying something and at the same time you are thinking: "Ok, I have to work this out, what is this person actually saying, what is this person thinking, and do I get the structure of those thoughts and the time spent?" Here time and space are interesting again, it is like ... I do not know if you can follow me, because I am thinking and talking at the same time. *IC* I am following, but I am not sure why you are treating the intellectual differently *CO* I am not, that is what I said *IC* no-no, but just like you said, it is much more difficult to organize your mind, while being at the same time in the situation *CO* it is not the mind because as I think. It is the thought. *Laughs ...* I think your muscle is a mind. The thing is that this takes so much more time! Let say that we are in an improvisation and I give an impulse, and then you can follow it *IC* I think it is a question of perception. For example, with my eyes I have control over your movements. The eyes are the sense organ we use the most, I cannot see your thoughts. *CO* No, and here we are back with the relationship between time and space and how important time and space are in the situation of a conversation. Like we were saying before, suddenly, what is time? What is space? And I come to the conclusion every time that time is not an issue, but in movement, time is an issue. *IC* But in a conversation time is a big issue, because if you do not give time *CO* not at the beginning, when you are thinking in terms of choreography and if you want to direct *IC* I think, I understand where you are now, and I am more into thinking of a situation of improvisation than choreography, and actually it is choreographic improvisation and choreography of a conversation. So, it means you have the toolbox and you know the structure and then you find your way into that conversation. And I think it is the same with bodies, you know how a body works.

CO The concept of time is really interesting, because even if you know you are given a frame and you are given some kind of position, all the persons involved can, are free to improvise at the same time. You can be so much quicker in relation to the time, you can hear and transform … but don't you think that most conversations are quite improvisational? I mean, it depends on the context: if it is a professional meeting and topic is decided beforehand, or if the persons are meeting to sit around a table and have dinner *IC* it depends, I mean, I can really draw a parallel: when meeting an audience, and I give this [*IC marks off sections on her arm with her hand, like a knife cutting a baguette*], I do not know if the person will take 5 cm or 10 cm of my arm, and I really do not want to control that. But I offer my hand in order to make it possible. I do not know if I am clear. It is not about leading somewhere; it is not about going from point A to point B. For example: point A is there, because I offered my hand by saying welcome or whatever, but I have no idea if there will be a point B. Maybe there will not be anything and this is ok. *CO* This could happen in a conversation as well. You open up and you are very interested in something and it just *pffff IC* I think it is a question of engagement. There are people I do not try to be in conversation with, I stay completely silent, mute, because I know that they are not interested *CO* I know what you mean, but going back to meeting an audience. We were saying that sorts of contracts are there and differ. It is different to sit like we are, you and me, than if we were more people. *IC* What is the difference? *CO* the difference is, when you enter, I am the audience, I am one person in the audience, and the difference is in the single perspective. "Ok, I saw that this will happen, I came, bought my ticket and I am going to this event and something will happen". From that perspective we are not, sort of … I do not want to say "equal", I do not like that word. You still have a relationship, but when you have a conversation, it is as if it had been that *"Euh … ok, I am invited to have this conversation."* Do you see where I am heading? *IC* I guess. I have big difficulties with how people engage themselves. They buy a ticket, but will not leave if they do not like the situation *CO* I do, if I can, when I am not stock in the middle *IC* I talked with many people in the group and even if they receive free tickets in this project, they put a contract on their shoulders that they have to stay until the end. Some of them told me: "I will stay because I want to see if something will happen". I am the same. I want to give things as much of a chance as possible. But sometimes, to be honest, it is really a waste of time. So why am I not taking the decision to protect my time and to cut short the amount of time I engage in something? There is no verbal contract. It is just me and myself, who put the weight, pressure on myself that I have to fulfill the role of something. *CO* That is what I was going to say, but then it is different in different parts. That is what I meant: in the beginning you play the audience and for an instance you are *IC* but there is a difference between being a hostage of being an audience, because you are conditioned to be an audience and playing the game of being an audience. For example, if someone coming would say "Ja I know that I am sitting here, I know that I am applauding that, I know that I am mingling" *CO* I was more thinking of the "acting as audience", when you want to belong to the group, to this group we are. And "we" want to be the best audience for this performance. *IC* It is completely utopic to think so, I mean, for a group of persons who never met before, who only have one thing in common.

CO It is my feeling sometimes when the performance presented was *pprruuuh* ... that I was in a situation where the persons in the room are not applauding what was on stage. *IC* Ja, they are applauding, celebrating the fact of being an audience. *CO* Exactly and you, performers, will remember us as an audience "we had such a good audience when we were playing there." It does not really matter what one actually does on stage, because suddenly all the focus is on the audience and it is like — I am searching for my words — it is like there is no differentiation. Everything goes and sometimes you feel that you have an agreement: "This is something everybody thinks it is good." This is comfortable, but also really conformist, *euh* ... "This is — **OFF** a big famous group, we heard about them and we have never seen them and we are such a good audience here, so we have to show that we are a wow audience. In other contexts and groups of audiences, for example, in the north of Sweden, you will hear "Oh this is not dance, we can't" even if it is even better than les ballets C de la B. So an audience groups together and takes a decision "We're gonna give you this or this." That fascinates me. *IC* For me this is more problematic than fascinating.

2 min ON — *IC* Ok, the last 2 minutes. *CO* There are so many threads we pursued and that would be great to continue along. *IC* Ja, but there is no pressure on us. This conversation was just a proposal to step in, so it is great *CO* it is so interesting when you start to talk, have a conversation and see how *pchuuu* thoughts just sort of spin off and you do not really know where you are going. "I do not know what I am talking about; I do not know where my goal is", because you are just thinking out loud. It is not something you have pre-formulated or pre-articulated. It is a conversation. *IC* I also like it when people talk alone. I noticed people like that on the train. They are talking to themselves. I actually do it myself. I talk to myself *CO* me too and you should listen to my mother *Laughs* ... she has quite interesting conversations or comments *IC* related to time? This makes me think that we have plenty of small things we would like to continue with; and this is what I consider the most important. When you, as a spectator or as an artist, create a situation together, I am not talking of interaction, I am just talking of situations of being two persons or 100 persons in a same room, and by proposing something you push a button, touch on something and let it continue its — **OFF** own way, I had to finish this sentence.

The end ...

of 47 minutes.

Transcription I

I lit a cigarette This proposition will last the time needed for three cigarettes to consume themselves.

For two years now, I have been hesitating between two figures to represent what I am interested in when it comes to time. I do not know if I prefer to use the image of circles crossed by three lines, representing the notions of "performativity", "presence" and "situation" or if it would be more appropriate to use a spiral. I am not sure that one is coming back, again and again to the same point.
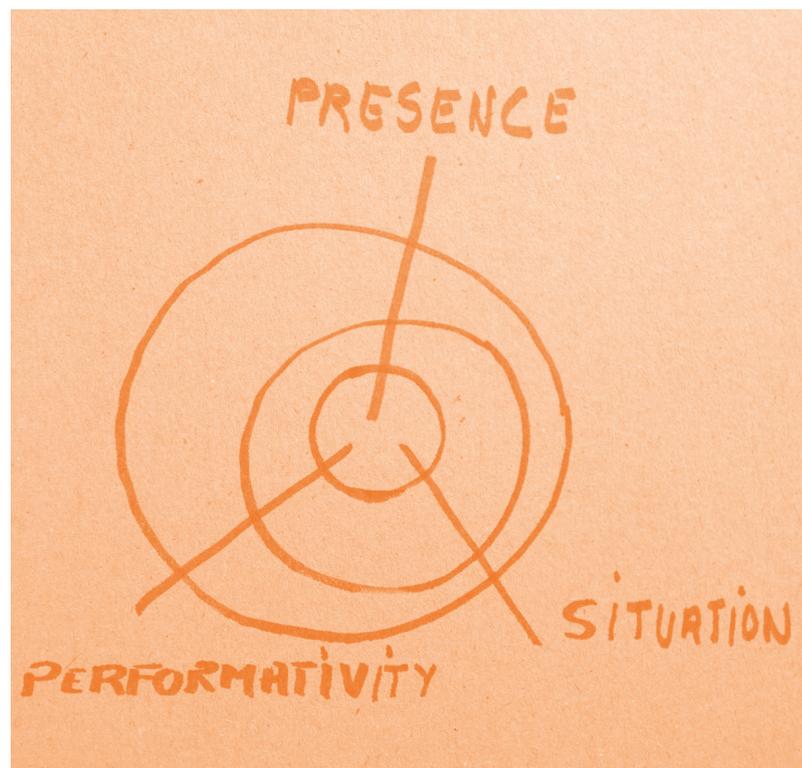
I have not prepared this proposition.

For about ten years I have been refusing to use the written format to articulate myself. Only using spoken language in conversation, performance and talks. I need to have someone in front of me to activate my articulation. Then I can tell, share my thinking. The challenge is that you are a big group and I am usually much more comfortable in one to one conversations, but I am willing to make something out of this situation.

One always has to challenge oneself.

Last year I started to place and create my works in parallel processes in order to use and activate reciprocal distractions between the things I am doing *pause* I also started to work, to figure out, and challenge the way in which I relate to time. So, right, hum, I have two smartphones in front of me *suspension* one, I do not know why, indicates 10.28 pm and the second one, probably correct, indicates 17.45 pm. However, when thinking duration and my relations to duration, I am interested in referring to other elements. Oh! *we are outside and it starts raining quite intensively* Last year, I proposed a work created in and for the context of a black box. Two soli were processed in parallel, one with a dancer and the second with a juggler. The duration of the performances corresponded to the time needed for a piece of brown sugar to melt in 70 degrees hot water. *I am drawing the installation on the block notes and start to speak Swedish* I used a fishing line to suspend two pieces of brown sugar — they have quite irregular shapes in Sweden — directly above two glasses. An important element was that the weight of each sugar lump could create an "unbalanced balance", meaning that the two bits were hung at different heights. *Talking again in English*

The use of the different languages is a tool I use in my works to state that nobody has access to and perceives the same information as the person sitting next to them; neither is in the same predisposition towards knowledge and data.

Then I poured out some warm water, 70 degrees *hesitation* actually this is hot not warm *silence* until *suspension* here. I also filled with the same amount of water in the second glass on the right. The system is: when one sugar melts, tuttutu, *a sound produced with my mouth while I am at the same time pointing at the figure* woup, the second piece of sugar falls into the second glass. You see?

silence

I decided to remove two words from my vocabulary: "stress" and "busy". This "thing" with time started a few years ago when I was totally burned out. Back then, I started to use the factor space to create time based on the hypothesis of using "Displacement(s) as Method(s)". I was — among other things — displacing myself from one place to another place in order to re-create time. By displacing myself I created an absence, I became absent in one context … I was not there anymore … I was actually playing with one of the three lines I mentioned before: the one called "presence". What I could add concerning presence is that when one wants to create "magic" one has to be here, right here, right now. *I start to sing the song*

silence

As I said, I did not prepare what is happening right now. I let myself thinking *suspension* but not rehearse. Rehearsal is – for someone like me, working into the choreographic field – supposed to be one practice … rehearsing can be a practice but I do not use it, it is not the way in which I work. *silence* I am convinced that rehearsing removes or affects certain parameters of the "presence". I am convinced one cannot be the same again and again even if one tries to repeat the same action. It will never-never be the same. Because, you know, maybe one minute before something would have happened in your life *inhaling* some water could have dropped on your face or whatever. *I am interrupted by the bell of a church chiming 6 times*
waiting So, when I was, not rehearsing, but thinking a bit, I was listing words I wanted to have with me in that improvisation as an unorganized matrix I was interested to circulate in, to move in, and to explore the "in between" those words. They were quite many *pause* I read them quickly just before I started to talk to you with in my mind the following question:

What is important?

To memorize and be able to go through what I would like to talk about; or would it be more appropriate to see which of the words would remain outside of this little process? What is a little process? I mean I have been working for more than five years around/with/on this notion of displacement … to create, for myself and for others, another relation to time.

The only moment of my life when I could really relate differently to time was while being in Japan. It seems a bit of a cliché, but then *pause* there, I was not sleeping at all, I was able to work 24/24h. *I am lighting a cigarette*. There, I had no routines *suspension* all the things "we" are supposed to do: to sleep, eat, take a shower, go out … what makes people stay … stay in a loop or in a spiral… How one can change that? *silence* Actually formats of working such as the three-eight: eight hours of work, eight hours leisure, eight hours whatever … sleep! JA! Thank you! *I laugh* It is quite an interesting thing, because it is never the same eight hours at the same moment. Ok, but yes, I mean, even if after a while one repeats the same cycle, it is not the same day of the week one has the same activity. But, there is still a relation to time. One refers to time, one relies on a referent, such as a clock.

How often are you doing something while thinking about what should be doing instead? How often do you write a "to do" list, and then are able to say "This is done, next; ok this is done, next … this is done, next. This is done, next …" At the end you end up with having so many lists. Sometimes things you planned for one day cannot be done this particular day so you postpone one or two activities, tasks to the next day … How to order them? I mean, how to decide which one is more important than the other one: the one you should have done the day before or the one you had planned to do the following day? *silence* Again it is really a question of *exhaling* importance. What is important is something really personal.

silence

I am quite interested in works that invite contemplation, simple ideas that directly tell you that you will – as a spectator – have the time to look at … *suspension* it is captivating when what is going on, proposed, staged, presented is so clear that it gives you time. Time to look at the performers, and then you also have time to talk with the persons next to you, and then smoke a cigarette and then check your emails. You can also have time to get a drink or rest a bit … and when you will be back, they would have just carried on, or accumulated something, or left some traces. *silence*

I removed writing from my practices, because I did not want to leave traces. I did not want to let people displace what I wrote in a specific situation into another context. I wanted to avoid a kind of anachronism. A text lets the reader apply the thoughts the writer had at another time to a new time according to and following his/her own filtering. There is no presence and somehow no communication *pause* only filtering. *silence*

How often are we walking and looking at one point, this point becomes a goal and when this point is reached, we go to the next one. Goal oriented. Like … d*rawing* All those steps one has to go through from this point to this point. Those dashes can be hours, meters, and/or a quantity of actions: "I will do this one hundred times" and then I will have reached that point. What is the goal exactly? What if I would have started from this point and instead of limiting/narrowing myself to this point, I would have opened the frame, and more and more elements could have joined the picture. If we refer to visual perception, it is similar to looking at a tableau and only focusing on the central point or the perspective: "la fuite". What if one looks at the other characters, for example if I frame all of you in a picture, who will be the main character? Who is the secondary one? Who is doing something that catches my attention? Which position, posture, action, activity, gesture, movement comes into focus? Or not? What is *hesitation* what is what? What is important?

I do not know if we should talk about time or about fear …

Someone in the audience "Fear?" me Fear. *silence* Because time is something that conditions the way of doing stuff. And because of this conditioning, one can be afraid of not reaching a goal in the right timing *suspension* what are we risking? Nothing, "non"? What do we risk? What do we risk when changing references to time? What will happen? *silence* Nothing. I was also trying to slow down at some points and to do, even physically, all my movements the slowest I could. But it is not exactly the same. It connects to control and what I think is interesting is to lose control. When slowing down you have a reference you are trying to distance yourself or what you are doing from.

lighting the third cigarette

What I would like is to lose control. Time and control are things that facilitate the creation of fear. Other people too. *silence* I am wondering what can we do wrong? *laughter*

I do not know *pause*

I would like to talk with you and not only talk to you. What I consider interesting is to be in, to move into a dialogue, a conversation, and not only to be the one projecting images or words towards the others. *Someone says* If you had said that from the beginning, you might have had *inaudible … me* we can always start. There is always possibility for a beginning, no? *another person* What do you mean when you say that time can create fear? *me* I mean nothing. I am only questioning this relation. I am trying to position myself in regard to that. I know nothing. But I feel, I have the intuition of a connection and even if I read 10 000 books and can observe: "Oh, this is exactly what I am thinking about! This writing totally corresponds to what I would like to say!", or "Oh this book is totally fantastic! And then I can combine it with this other one. It is just …" *interruption of woman* "I think what happens when you lose control is that you confront your inner fears and that is scary. That is why we do all those things, we run all the time, we have to do this and that, but if you stop doing you just confront yourself, to something inside" *me* It is good, no? *she* "Off course" *me* Why do we do not do it more? *she* "Because it is scary!" *she laughs … me* And then? *she* "And then? Ja, so what?" *me* So what! It might create another space. *she* "Absolutely it does" *me* A potentiality, another situation. *she* "Yes" *me* And to create a situation is to gather elements together *suspension she* "I think we are spending a lot of time trying to convince each other that we are not afraid and that is a really hard thing to do, hard work" *me* Ja. *she* "And I think everybody / we are all afraid." *me* But isn't it based on the superficiality, the representation of signs and codes?

the first person " and on time, because it is leaving. We have limited time and we have to do so many things, so we have to catch that time." *the woman* " but we do not know how much time we have." *the first person* "I mean, we have to take the opportunity of time we have." *me* It is always possible to use different speeds. This limit of time is again connected to control. Why not at some points accept not to have control. *the first person* "It is not only about time, but also limits: we have an end. There is an end, but we do not know when it will be so we have to extend the time as much as possible and experience it as much as possible" *me* Don't we have a tendency towards limiting things in order to have the feeling that we have time? I do not know. I am only trying to communicate. *laughter a man* "One problem is that your time is so related to a group *pause* I mean, I have my time and I have the family time. And the family time uses my time. They are interconnected and to get rid of the family time, I have to get rid of the family. If I do not want to do that, I have limits on my time" *the woman* "That is all your choice" *the man* "But at the beginning, I did not know that!" *lot of laughs me* It was not all bad, no? *the man* " Sometimes, I think it was really stupid to have a third child *laughter* I off course do not tell that to my third child." *laughter the woman* "Only to everybody else." *the first person* "It is ok." *laughter silence me* So you prefer not to do something in order to have control and know where your limits are; rather than being open, taking the risk of doing something and then having to deal with consequences you might not have thought about? *the Man* "ja" *me* So you prefer to limit from the beginning? t*he man* "ja" *silence me* I do not. *silence* To take the risk or to limit? *the woman* "I prefer to take the risk, but I am shaking." *the first person* "it depends on the situation." *a fourth voice* "We do not want to be confronted with having made the wrong choice" *me* Choice ... *suspension silence*

So in between those two figures, between the spiral and the circles,
which one should I choose?
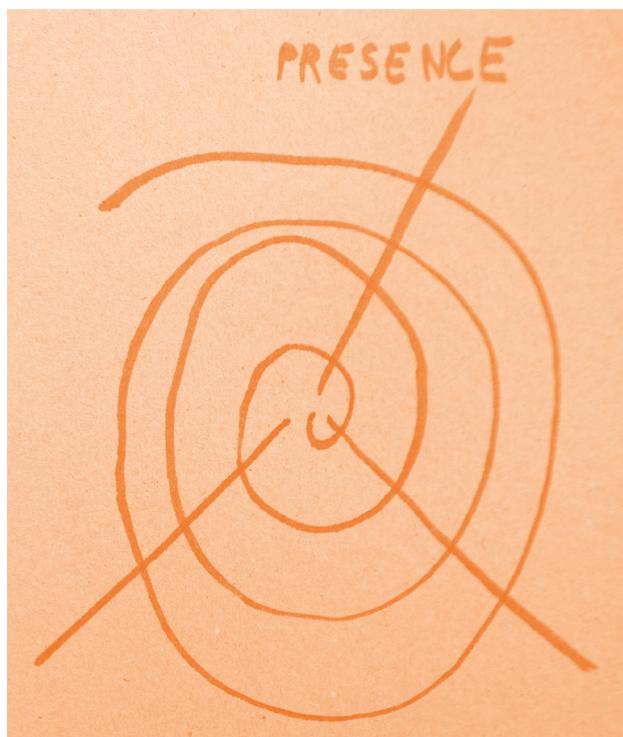
several voices "the spiral!" *the first person* "circles are dead" *I laugh me* Even if the circles are not completely regular and not exactly at the same distance from each other? *someone* "Who wants to live in a circle?" *the fourth man* "what is the problem with the circle?" *the conversation going on is not audible me* If you have a frame, you can actually play with it, challenge it.

And even if I take the spiral, the line does not have to stay consistently at the same distance from the one before. I can continue it and then it will be the end, I think. *I am tracing at the same time* I can go here and next time I will be here. *the man* "I prefer it not ending." *laughter I push the last cigarette away from the table me* Done. Next! *laughter applause*

This text is a reworked version of an improvised lecture performance titled Shall we talk about time or fear? *I did in August 2013 in Finland. Based on models created to support the articulation of my thinking, my ambition was to challenge the presence and the performativity of my speaking in a situation of meeting with an audience. It was announced that the work would be recorded to collect data and to rework the contents later in a written format. It was a way for me to go, work against, resist the preference I have for immateriality.*

CATALOGUE

I. Visions and systems

This text is an invitation to the reading of a practice. This reading might give a sense of the practice. The sense given is personal to the reader. There is no truth in this proposition.
I see my PhD research as a try-out of filtering and opening my practice to others' eyes and perception: an invitation to a personal filtering. This written text is not an answer.
I have never been keen on contributing to the already overwhelming current production of text and knowledge; however, to complete the PhD in Practice program, I agreed to produce a materialization of my activities and knowledge in a written format. I see this research project as a potential and temporary articulation of my practice as an artist.

Each research is a process. Each research implies a practice. My practice is choreographic and mainly immaterial. Written language is a form I deliberately excluded from my practice during the years that preceded my PhD. Meeting this new situation and context, I confronted the dichotomy between (i) my artistic statement (presented at the exhibition *RESTES*)[1] that 'fights' against traces, and (ii) the academic context – even if the research is called 'artistic' or 'in practice' it requires a presentation of the work in a written format.

This text is a passage.[2] My PhD practice is intertwined with my entire body of works, experiences and knowledge. I have been identifying and manipulating different methods of working in order to articulate myself. For that, I have focused on spoken and on written languages and on what circulates and happens in between the two. It is an attempt to materialize a practice as "musical scores have materialized music in the form of symbolic code on paper."[3] Language is data. I consider that one's relations to data are a matter of appropriation/interpretation. The 'author' is not at the center of her discourse/speech. The perpetual use of movement and displacement aims to reinforce the importance and the role of the reader/listener as the central filter.

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1 *RESTES*, 2010, solo exhibition, Skånes konstförening in Malmö (SE).

2 "J'ai toujours le sentiment que les histoires sont là, enfin… en dehors de nous, et que l'écrit c'est simplement ce passage de l'histoire par soi", Marguerite Duras à propos de «India song», 27.04.1975, Archive of the Institut National Audiovisuel France.

3 Francisco López, *Music Dematerialized?* 25.06.2014, Journal of Sonic Studies, http://www.researchcatalogue.net/view/87923/87924.
This essay was previously published in: Carvalhais, Miguel and Pedro Tudela (eds.) (2014).
*Mono #2 - Cochlear Poetics: Writings on Music and Sound Arts.*Porto: i2ADS.

Does a passage leave traces?

This thesis is a physical and temporal site where a constellation of ideas and particular works are involved. The thesis title is a hypothesis. It announces the use of the notion of displacement as method(s), proposes it as a central concept to filter my artistic proposals (choreographies, exhibitions, films, performances, curatorial projects, and collaborations), and meticulously lays them down in a matrix of reading. This thesis negotiates with my positioning and provokes my inclination — as an artist and a researcher — to work principally with immaterial, open-ended, organic, and rhizomatic approaches and practices.

I am not searching for genre differences between Performative Arts in Theater, Choreography and Visual Arts. They are different contexts and situations, which have (probably by consequence) different histories. Most of my projects and proposals have been created in reaction to representation, limitation, and narrowness. My work appears in the contexts of Choreography (black box, theater), Visual and Performing Arts (white cube, gallery, museum), and Academia (conferences, lectures, courses). I do choreographies of objects to create choreographies of ideas and/or the other way around. I play with the immateriality of 'ideas' and the materiality of 'objects' in order to propose/initiate/facilitate the dematerialization of representations that others (viewers, visitors, spectators, readers) and myself (as an artist and a person) may have.

My obsession is to create Time.

Using the notion of displacement as a potential method for a research was initially an intuition. My intention with this method was/is to re-create Time by using a change of both real and abstract Spaces. Time represents the absolute perfection of immateriality. 'How' to approach, deal with the perception and representation of immateriality? And, to be more specific, with the perception and representation of the particular immaterial element: Time? I decided to challenge immateriality and focus on the (re-)creation of Time by manipulating the Space factor. Space is also immaterial. However, while the frame facilitating the perception of Space is material, the frame facilitating the perception of Time, or at least its measure, is referential and in movement. One can acknowledge the representation of its duration and observe it passing/circulating by watching a clock, for example.

Perception and details

I am trying out "tools" in order to stress the perception of Time and activate ways of thinking the relations to Time both for the one doing and the one meeting/seeing/witnessing the work. My ambition is to identify/create/develop practices and uses of tools/tasks/methods facilitating the negotiation and manipulation of elements (person/object/context) affected by acceleration and limitation, with the light wish to challenge the moment of transition and 'in between'.

I am interested in the processes and movements of articulation, transformation and circulation. I am willing to propose a live approach to knowledge since History is – according to my perception – in movement; reinforcing this positioning is essential to me. My focus has been mainly on the processes and processing of my own work. This does not exclude its contents and potential senses and meanings. Each element (such as knowledge, project, and proposal) finds significance both when considered in the entire system it belongs to and as it pursues its journey in my body of works. Each proposition invariably contains another one. There is more than one way of seeing things; there are multiple angles and doors to meet my work. What I am interested in is not (only) the content but (also) 'how' the data are/can be connected to each other. Therefore, even if this proposition in a written format can be perceived as a documentation, an archive or a catalogue of my work, I am hoping that it may generate several activations and movements of the elements that constitute it.

Do "[w]e have to die to continue living"?[4]

Early in my work, I privileged Orality. Since 2007, I have been working with and questioning the relation between spoken and bodily languages. Words and gestures combined create a situation where the materialization of sounds and/or images can be perceived. This situation produces a sensation of time and allows a soft and subtle activation of the knowledge circulation. By manipulating objects and ideas, I attempt not only to materialize but also to bring knowledge to life by putting it into movement, in order to crumble the so-called "gap" or "fourth wall" often underlined in the artist-spectator relation.

Orality: a space of freedom.

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4 p. 14, Walter J. Ong, *Orality and Literacy. The Technologizing of the Word*, First published in 1982 by Methuen & Co. Ltd, 2002, Routledge. Toylor & Francis Group.

Knowledge can be a source of trouble for people due to the types of vocabulary/language/ phrasing used and the quantity and complexity of the information presented. This concerns me as well. The production of knowledge is important and diffuse. Each word/notion/concept, as well as each practice and each technique, has a History that carries understandings and codes, which I consider impossible to filter out of a specific context. With Orality, knowledge is in movement. Information appears, but words move on. It has a fleeting inscription in time. With Orality, the moment of the immobility of knowledge is shortened. Only one's memory decides what remains with time. Memory 'cleans'. Orality 'materializes' with sound. Sound has a relationship to evanescence. "Sound exists only when it is going out of existence."[5] When sound dies, knowledge becomes alive.

"Did you say 'oral literature'?"[6]

Recorded materials and sources circulate and can be played back. However, this diffusion of knowledge does not allow, imply, or invite neither a physical meeting nor a possibility of interaction. Like with a written material, the circulation is only one-way. Ong notices that a "written text is basically unresponsive. If you ask a person to explain his or her statement, you can get an explanation; if you ask a text, you get back nothing except the same, often stupid, words which called for your question in the first place."[7] Both medium – recording and text – facilitate the diffusion of information and knowledge. I see choreography as a way to create movement and suspension, circulation and time, positioning and displacement in relation to economy, knowledge, work, and individuals.

Am I a machine?

To clarify the nature of the machine, I am relying on the publication of Melitopoulos and Lazzarato.[8] They quote Guattari, refering to the work of the biologist Varela, who distinguishes two types of machines: "allopoïétique", which produce things other than themselves, and "autopoïétique", which continuously engender and specify their own assemblage.

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5 p.69, Walter J. Ong, *Orality and Literacy. The Technologizing of the Word*, First published in 1982 by Methuen & Co.
   Ltd, 2002, Routledge. Toylor & Francis Group.

6 p.10, Walter J. Ong, *Orality and Literacy. The Technologizing of the Word*, First published in 1982 by Methuen & Co.
   Ltd, 2002, Routledge. Toylor & Francis Group.

7 p.78, Walter J. Ong, *Orality and Literacy. The Technologizing of the Word*, First published in 1982 by Methuen & Co.
   Ltd, 2002, Routledge. Toylor & Francis Group.

8 p.49, Angela Melitopoulos and Maurizio Lazzarato , *Mechanic Animism*, published in Animism (Volume I) exhibition´s
   catalogue, 2010, edited by Anselm Franke, Sternberg Press.

Guattari expands the "autopoïétique" from a biological aspect. I consider I use "autopoïétisation" in this artistic research. I am an "allopoïétique" machine since I have created works other than myself. And one might think that this written part is also other than myself. However, the practice within this research is about transforming myself. In other words, I process myself – my own thinking and practices – in order to engender and specify my own (re-)articulation (/assemblage). I work for the immaterialization of my work and towards invisible works.

I attempt to think the written format as a tool to create 'distanciation'.

Using it remains problematic as it stops movement and inscribes a thought for a moment longer than the one it takes to appear and exist. It also works against my preference – and claim – for the malleability of oral circulation and Orality as Literature (both source and reference). More than creating a movement, I work on movement and its dramaturgy. Orality has a relationship to temporality. Oral data are favorable to transformation. "In an oral culture, knowledge, once acquired, had to be constantly repeated or it would be lost: fixed, formulaic thought patterns were essential for wisdom and effective administration."[9] One also creates many stops when moving and talking. Stops are not acts of resistance.

This research is an empty text. I am taking advantage of its space – its discursive dimension – to try out the use of words. Thinking, weighing each word, and being at the same time always unsatisfied with its use(s). Not containing "enough" and simultaneously telling much more than one can know. Language is also the movement between words and resistance is part of the movement.

I use my memory as a score and my past works as data.

Writing has confronted me with a confusion of time: between writing and having written, between having written and having to write more. And my memory has become more and more an essential actor and partner, these past years.

Memory actualizes data that used to exist in the past. Memory has a function of filtering. This filtering might be done consciously or unconsciously. Loosing versus repeating. Every time the author remembers or thinks a project, a process goes on. Depending on her personal journey, the thinking and the knowledge related will be processed and transformed.

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9 p.24, Walter J. Ong, *Orality and Literacy. The Technologizing of the Word*, First published in 1982 by Methuen & Co. Ltd, 2002, Routledge. Toylor & Francis Group.

The information is not exactly repeated. Something might be gone. Is it lost? I would say it is not. It is only out of focus at that specific moment. It belongs to another temporal zone. I could call it 'cleaning for a moment'.

The author is in displacement. She circulates in the matrix of her experiences and suspends her process when taking the time to focus on a particular element. Both "what" and "how" are marked. She approaches the data on her journey. Depending on the path taken, she filters it differently, and the data accompanies her process for a moment. Those data become the center[10] for a moment. It is moved, displaced along her own movement. Is the data recycled? Depending on the approach of the notion of repetition, the relations to the same and the different vary. Grossly and on different scales, repetition can correspond to (i) a protocol of working applied to an entire process of creation, and (ii) a tool used to manipulate the elements composing the work. It also relates to replicas and duplicates.

The telling as a movement. To let it go vs. to continue[11]

The telling/putting into words is neither a search for validation, nor an attempt to share. It is the movement, the act of doing, and the telling that interests me: the author. It is an action of gathering or bringing out thoughts. 'Can you repeat, please?' To recall is an exercise that opens the possibility of saying something else. By revisiting and recycling elements, notions, themes, tools, and materials that compose each series (and are often present in my entire body of work), I take time to process my relation to different elements. Those relations can be led by intuition/vision or by following tight protocols.

Repetition and Recycling

"Difference" is an important notion to look at when thinking the repetition-recycling relation. Derrida approached the duality of Speech/Writing both in his writings, and in the way/the "how" he wrote. Written language seems to be a playground for Derrida. Words are not fixed/immobile/eternal. From one text to another, he employs different words while pursuing his thinking. According to my reading of his practice, he creates a 'journey' of words.

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10 «Le centre était le nom d'un trou», p. 433, Jacques Derrida, *L'écriture et la différence,* 1967, Éditions du Seuil.

11 I use 'vs.' to place side by side two elements, thoughts, or notions that create, in their interaction(s), a place for thinking. Versus can mean against, in contract, in opposition, in contradiction, and in connection with. Following the thinking of Deleuze and Guattari regarding contradiction, the elements I place in a 'vs.' situation are not opposed but rather added to each other in the process of addition by which difference is assembled.

In my practice as an artist, and especially in writing, it is important to me to displace the words I have identified as relevant to the different projects and works. I am creating a journey of understandings and uses. As a non-expert of Derrida's work, I use my reading of what I consider his method to look at my own relationship to writing. "Différance"[12] helps me to soften my relationship to writing. "Différance", a non-word and a non-concept Derrida proposed, plays with the relation – oral and written. The difference between the words "différence" and "différance" cannot be heard, and the distinction between them requires the written. This is a relevant example supporting the importance of writing in regards to communicating and understanding a specific notion. For Derrida, there is no direct writing in the speech and the speech includes writing (and at the same time pushes it back). I am not a philosopher, and my understanding – of the thinking I am relating to – does not claim to be correct. I am trying to be as informed as my process allows me to circulate in knowledge(s) of other disciplines. The example of the "différance" and the reference to Derrida are relevant to my research as he not only thought the Speech/Writing duality but also pointed out that the verb "différer" indicates a distinction, and expresses the creation of a delay, a "spacing" in time, a projection in the future. When I recycle/displace a notion/tool/object from one of my work to another, I consider I could replace the notion of recycling with difference as Derrida proposed to "provisionally give the name of *differance* to this *sameness* which is not *identical*."[13] I also use "différance" – and other elements articulated by others – as a filter to think the elements that are central within my work. While "to differ" relates to a movement in time, "to displace" is a movement in space I use to affect time. According to my understanding and uses Displacement is multidirectional. "To differ" moves elements from the present to "later"; "to displace" relates to the past, the present, and the future. Displacement also facilitates both reduction and augmentation of the distance. I also think that displacement concerns different sorts of elements (from individuals to knowledge to objects to perception). One can move and be moved. Can one be differed? Can a perception be differed? I consider that an event can be differed.

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12 p. 239, *L'écriture et la différence*, 1967, Éditions du Seuil.

13 *Différance* is also the title of a conference proposed by Derrida in 1968 and published as an Essay in *Bulletin de la Société française de philosophie,* LXII, No. 3, July-September 1968, p. 73-101; and in *Théorie d'ensemble,* 1968, Éditions du Seuil.

Facilitating a specific (future) present

When one does not find a space of thinking and understanding the relation between contents and processes of working on ones own or in the context of a group (for example a conversation or a collaborative project), one can always propose/think a situation favoring an efficient relation between time, space, knowledge, and investment. To facilitate the creation of a situation, of a time of concentration and a specific (future) present; elements (such as contexts, timing, persons involved both quantitatively and qualitatively, themes and the dramaturgy of their approaches) can be moved, displaced and put into movement(s).

Fig. Spiral differ-displace
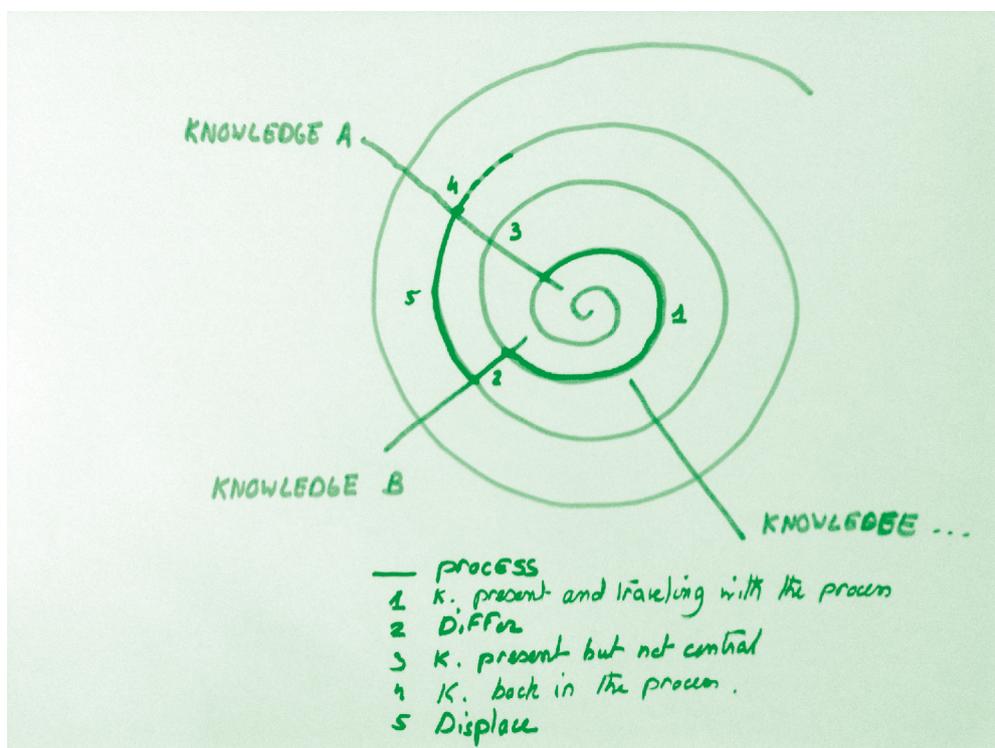
Spiral is a mathematical form, I use it as a filter to illustrate and observe the process one has and pursues. It can represent the travelling of the process of an individual in time: his/her relation to time. The (multidirectional) lines represent knowledge in time. The intersections between the spiral and the line are the moments when the process meets knowledge, meets it again and (maybe) again, meaning that each individual/process has a particular meeting with (and a particular relation to) knowledge. The relation moves with time and in time. It can be direct or indirect, continuous or interrupted, for some duration, or even stopped. The articulation of knowledge also has its process, outside the individual, thanks to other individuals, other media.

The story of meeting(s) with knowledge

I want to understand. To understand, I need to meet knowledge. In order to pursue my thinking I have to make some statement. To make some statement I have to position myself. Ideas/ sentences/sounds are potential activators of knowledge. I identify as knowledge the trace that stays and is retained by the one who encounters it. He/She is the main actor and filter of knowledge circulation. There is a difference between inscribing knowledge and inscribing the movement of knowledge. Working with facilitation and activation is a strategy to contribute to the 'wave' of knowledge. I use the image of a wave to describe the movement of knowledge. The wave is the medium that transports knowledge. A wave is, according to my understanding, a complex system composed by a multitude of elements in action and movement. Elements cannot rest; they are constantly pushed and displaced. The wave is a disturbance that makes knowledge move as the ocean wave moves water. The difference is that with the ocean wave, water is not transformed. It comes back to its initial form when the wave is gone, while I think that the 'wave' of knowledge moves both the content and the form of the knowledge considered. This movement can be approached dramaturgically. For an artist to think the time and space of a 'wave' in the articulation of knowledge is a way of inviting to openness and awareness in the meeting with knowledge. In my work, I do not want to stop the wave; I also don't want to stop it with this text, or even suspend the moment of its perception. I am interested in identifying tools to 'read' it. The traces that the written format leaves inscribe a moment and can be used as evidence. This inscription is somehow conflicting with my intention and my claim for movement. It is not articulation that is pushed back but the need to trace something (a content) already articulated in another language. However resisting to the written format does not imply a refusal of its use. Many practices can be tried out to encounter the 'wave'. I thought I was not doing it, but in fact I did try to slow down the 'wave' and instantaneously realized that it was too '...' (big, much, strong, fast) for my perception. When I realized that, I decided to focus on the modes of assimilation and validation of knowledge I would automatically apply. Many decisions were made by automatism, such as stopping to read, not being activated while simultaneously being embroiled in a 'wave' when diving in a maze of meetings with peers, events, and mediums carrying information. Meetings are situations where the activation of thinking and knowledge circulation happen. The relation one has to knowledge depends not only on one's background and context but also on one's will and ambition. The 'how'(/way in which) one relates to knowledge depends, on the one hand, on one's conditioning and, on the other hand, on one's awareness and capacity to distance from the context or the situation going on.

In other words, my way of approaching knowledge, methods, and even research is partly a consequence of the conditioning generated by the education I have been through since my early years. For example, in the education system and program of my generation, growing up in France, literacy was really present. I used to devour books... before. Yes, I am a French white woman, who grew up in a family where education and especially high education were required more than encouraged. This might seem a privileged profile. Meaning that the perception, expectation and representation of such profile have created many walls and limitations.

I am someone who does not want to leave.

But it was from the moment I left France that I could breathe again. The weight of tradition and expectation was too heavy. I do not have the sense of traveling. Traveling and moving are for me two different actions. I moved away from France not to escape but to follow someone else. I was not forced to move, it was a choice. The reference was a person. The reference was displaced, and I recreated a personal situation in the context of my reference. I realized that displacing myself was a rupture that allowed me to exist.

Am I a nomad?[14]

I have never liked to leave. I have learned not to cry when leaving. I always want to stay. To stay is not without movement. Immobility[15] is full of movement, of micro-movement in order to keep balance. Immobility is one of the central notions of my work titled *forskning* (2008). As a performer, I physically challenged my capacities to be immobile.

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14 The previous lines were activated by the listening of *L'abécédaire de Gilles Deleuze*, a conversation with Claire Parnet, a telefilm produced by Pierre-André Boutang, realized by Michel Pamart in 1988, first diffusion 1996, Arte. https://www.youtube.com/watch?v=lnjLlMsjQCo&app=desktop. I decided to use the part on "voyage" as a media to filter my thinking, articulate and position myself regarding movement and immobility.

15 With my collaborator, Julien Ochala, a scientist in neurophysiology, working on diseases called Myopathies, we approached the notion of immobility, the clinical manifestation of Myopathies. We engaged in a work that aimed to compare our respective approaches of this notion. Each of us used the knowledge, skills, and methods specific to our fields in order to feed the work. We focused on the vulgarization of Julien Ochala's knowledge, as well as on the identification of an appropriate gestural illustration. http://ingridcogne.net/proposals/forskning-2008

As a trained performer, I overestimated myself by thinking I would not need to practice. I actually had to progressively condition my body and myself to reach a specific level of immobile presence.[16] Immobility is also a central notion for the choreographer I am. For me, a choreographer is someone who writes movement. By writing in the context of choreography, I understand creating movement, thinking the conditions for movement, activating movements in an existing context, and conceptualizing situations that facilitate movement(s). For example, choreography may concern the movements of persons, of objects, of ideas, of representations. I make a distinction between choreography and proto-choreography.[17] A proto-choreography can be observed, for example in the flocking/birds' formation or the spatial and social organization of pedestrians in the city. Pedestrians focus on finding their ways, going from point A to point B, without paying attention to the overview of the situation, to the ensemble. I am not saying that the one involved in a proto-choreography does not have a presence. I consider that one is in a choreography when he/she is aware of 'doing' a choreography. By aware, I mean constantly reading the context, the situation, his/her own body, and the relations/the changes of relations between the different elements involved in the choreography.

I consider that even the context where the work is performed is part of the choreography.

The shape of the room, its width, its depth, the height of the ceiling, the floor (its material, its color, the patterns it might have), the power outlets, the light sources are elements 'coloring' the work proposed. Everything the eyes of the performer (or the visitor) can meet/caress is part of the work. I do not tour, but it happens to me to be invited to present an 'existing' work. Then I will require from the host the possibility to work in the 'room' (on site) in order to facilitate the 'meeting' between my work and the space. When one changes place, this affects the work; in order to preserve the essence of the work, the 'occupation' of the room has to be thought through. Why?

I am a spectator who does choreographies.

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16 This means that I had to slow down breathing to limit the visibility of my ribcage movement and stay in the total awareness of my balance. This practice needed time. Little by little, I increased the duration of my sessions of immobility. It is also important to specify that *forskning* is a performance, whose duration is based on the speech and the performance of my collaborator. Depending on his state and flow, the duration of the performance could vary from 24 to 30 min. Each minute made a huge difference for me and could be an important challenge. It happened to me to wait for the key moments in the dramaturgy of his speech signaling the imminent end.

17 The term employed by Laurence Louppe during a conversation we had in 2004 when she was invited as a guest lecturer in the Master in Dance Anthropology I was doing at that time. She is the author of *Poétique de la danse contemporaine*, 2004, Edition Contredanse.

Rooms captivate me. Even if they are considered as asepticized and are categorized/identified as art spaces (black box or white cube), I find both and each of them special. I am obsessed with rooms. They have personalities that I strive to meet, to understand, to digest, and to occupy both as an artist and a spectator. More than visible elements, rooms also talk. With the sounds coming from the outside, the vibrations from the walls/the floor, the airs circulating from the outside to the inside (and vice versa), the air circulating inside, the resonance when one moves, walks, changes places or levels of space.[18] There are rooms in the room. The amount of people in the room also affects its 'landscape'. The room is a tableau that constitutes the first set design for the work. An added set design (scenography) is another type of room, but, according to my positioning, it does not erase the identity of the context. A set design is a work in itself. In each context/room a work is placed, a conversation between the work and the room is engaged. When I created *I.D.*,[19] I was in the context of Weld.[20] There, when one enters the main room, one arrives to a balcony overlooking a space below that can be reached by walking down the stairs. As a spectator, I always stay upstairs.[21] For *I.D.*, I questioned the relations one can have to the room as an artist and as a spectator. What is the order of the positions of each of them?

When facing the balcony, Weld looks like an urban scenery. That room is a landscape in itself. What might have activated this idea is that at that time a bike was there at the end of the balcony as if it was parked. I let it stay there all the time I was occupying the space. It was a part of my personal scenery, which lent a particular energy and identity to the room. I decided to invite the spectator(s) to approach the room from a different point of view than the one I used in my previous works, created and presented in the context of Weld. I wanted to challenge the occupation of the space and the status of the stage for both the artist and the viewer(s). The balcony and the stairs became the background of *I.D.* Each spectator had to walk down the stairs, cross over the stage to reach the seats, and take a seat facing the interior design of the room.

The 'passage' of the audience onto the stage

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18 In contemporary dance, the levels in space are high (standing and in the air), medium (sitting, kneeling), and low (lying, crawling).

19 *I.D.* is a choreographic work created in 2010 in the specific context of Weld.

20 Weld is an artistic platform dedicated to Dance and Art in Stockholm.

21 For *a double process*, the choreographic work I created in 2012, in the specific context of Weld, I proposed to the audience seeing the work both from the above and at the level plan; I also invited them to change places and levels during the performance.

The work *I.D.* is based on a really simple statement:

"A meeting is the activity of the 'in between'. The in between is not a person. A room is empty until someone enters the space. The space becomes a place at that moment. When another person enters the room, something happens in between them. The interval between objects or subjects comprises both emptiness and the in between. The in between organizes the process of movement from one place to another. The in between is where something can appear, pass and disappear; it is the sign of the ephemeral. The in between is at once a gap and a wall.

Let's focus on the human scale. Before people can even meet each other, there has to be a sensus communis. The first media of 'meeting' is languages. Bodily and spoken languages are codes of communication. From one language to another, *I.D.* aims to create a sort of emptiness and open up a multiplicity of perspectives. From one language to another, *I.D.* aims to measure the affects and effects of the same on identities and personalities."[22]

The statement above relies on the representations I had of the representations an audience might have of the spectator-stage relation.

Representations and understandings are different.

As a spectator, I have seen performative works mostly in the black box context that would involve the following order regarding the moment of artist-spectator meeting; and for which the space has a corresponding structure: 1/ the spectators wait in a foyer and the performers are backstage, 2/ a voice or a person (with a physical presence) announces the beginning of the show, 2/ the spectators enter the black box and take place in the seating areas, 3/ the light of the seating area is turned off, 4/ silence ensues, 5/ the curtains open, 6/ the show starts. Spatially, I am proposing a space-line representing the relation of the spectators to the 'depth' of the building:

Street ➔ Building entrance ➔ Foyer ➔ Door of the theater ➔ Seating area (the spectator takes a position in a seat) ➔ Limit with the stage[23] (only the eyes of the spectator cross this line) ➔ Stage ➔ Backstage (depending on where he/she is sitting, his/her eyes can see more of less what is behind the side-curtains).

As a choreographer, I 'occupy' working spaces for determined durations. Those spaces are acknowledged and used as a dance studio, stage or gallery. When I work on-stage, I enter the space simultaneously as an artist and as a spectator. Both statuses have the same importance.

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22 This is the text I wrote 2010 to communicate about the work *I.D.*

23 Often called the "fourth wall" or the "gap"

To challenge the representation I presented above, I have to understand the order of things by doing. Every time I meet a new space, I place and move myself in the room in order to identify (i) what could be the work/spectators relation in the case the space is malleable/transformable (ii) what one sees/can reach with one's eyes when sitting in each possible seat when the black box is already organized/shared in performing space/seating space. For *I.D.* in the context of Weld, I organized the space in a way that gave the spectator(s) a seating area that I considered should facilitate his/her/their access/entrance in my work, my world, and, more especially, in the specific process and questioning I had/have with *I.D.*

In Weld, to meet *I.D.,* the spectators had the following relation to the building: Street ➔ Entrance of the building ➔ Double door entrance/wardrobe ➔ Foyer/office/working/eating space ➔ Balcony (the spectators could see the configuration of the room: where the stage was placed, where the seating area was placed. They could also see the back-profile of the performer already in action) ➔ Stairs ➔ Stage (no specific passage to reach the seating area, the spectators had to choose to pass by my left or my right, more or less closer to the wall and to me/the performer) ➔ Limit with the stage (the audience walked through this imaginary line also materialized by the first raw of seats) ➔ Seating area (the spectators turn around to face the stage they have gone through and sit down, their eyes have met what the performer can see, her view) ➔ Backstage (part of the backstage is visible through the punched metallic door). The sound and light table is on stage. It is run by the performer (The spectator can also see this action that is 'usually' run backstage).

All those small changes/shifts I make refer to representations or readings I have of a situation. The physical displacement and movement into space propose different paths and relations to the choreographic proposal. During a creative process/process of thinking, I search for a personal understanding of the elements I refer to in order to identify a personal positioning at this 'now' moment. A personal positioning always implies the thinking of the 'how'[24] I apply the thinking into the 'doing'. I make decisions. For each work, I have a different process. Some thoughts/thinking/questioning follow the process of my entire work. Others are temporary, and concern details I want to think/explore/design because the work and the context give an opportunity to challenge them in the situation to be created. The relation spectator-artist-context in the *I.D.* example is specific only for this work; it is not a recipe I apply to all my works. My approach might be a method, but the 'how' I deal with a specific questioning about a specific element for a specific work in a specific context is not.

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24 I repetitively use 'how' in that text. The way I do this is not grammatically correct. However, I consider its impact in the writing much stronger (regarding rhythm in the text) than if I wrote "the way in which".

Routine vs. Method

When meeting a new space, I tidy up, reorganize the configuration of the room and wash the floor (everyday). It is my way to appropriate (to remove the energy of the previous occupant and to mark the territory as "mine") and re-appropriate the space again and again within time. The cleaning is a routine, almost a ritual; I do it automatically the same way, everyday.

Use and manipulation. Or what does a space offer?

An example: In a studio or on stage, a dance carpet often covers a wooden floor. 150, 200 cm wide bands of 100% PVC are taped together to cover the surface corresponding to the space (or to emphasize 'a room in the room') It creates a pattern one can take as a referent in the room. I use those 'lines' as a referent in the different choreographies of objects I create for the context of a black box. The choreographies of objects are most of the time geometrical. They play with a certain pattern and repetition of the objects. The objects are placed by the performer(s) and moved into another configuration, another tableau. They are immobile but mobile.

Pictures: *forskning* (2012) and *I.D.* (2010)

The meeting with knowledge is a question of perception.

In *forskning* (2012) [25], the notion of immobility is challenged as the objects chosen are 108 bottles of sparkling water. The container is immobile and the content is mobile, constantly in movement.

Each tableau has the potential to leave a trace, an image to the viewer, and invite him/her to encounter the relation between the visualization and the thinking of knowledge in regard to the notion (and diseases) of immobility. Each tableau is composed of the same amount of bottles. They look the same. The contents change. The bottles have positions, the tableau and the work present repetition. The perception and positioning of the viewer(s), for each tableau and in between the tableaux, are invited to be different. *forskning* (2012) is a work using contemplation. The tableaux 'look' the same but they do not represent the same. *forskning* (2012) is a diptych composed of a performance and a booklet. A booklet is a tool I have used in several of my works[26] with different intentions, purposes and contents. A booklet materializes knowledge by using a combination of figures and written text. The booklet has a small scale (A6). It fits in the back pocket of my jeans. The knowledge contained in the booklet can continue its journey, despite the author's statement that the booklet is (only) a component of the work. A booklet is a tool: it is a facilitator. The booklet remains in the hand of the spectator(s) as a trace, a leftover of a created situation (at a specific context and time) of meeting knowledge. In *forskning* (2012), the knowledge presented on stage and in the booklet proposes a vulgarization of knowledge that is not visible. That knowledge is materialized in illustrations and tableaux that the two co-authors identified when processing their mutual understandings through a series of conversations. The work is (only) a proposal.

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25 *forskning* (2012) is composed of one choreography (presented on stage) and a booklet (given to the spectators), directly connected with the performance and it was created at the House of Dance Stockholm.Four years after the first choreographic proposal, we — Julien Ochala and I — wanted to work with a different perspective, with ambition to create a choreography of knowledge and challenge the presentation and representation of scientific research. The proposal was a room of movement and transparency. Based on time and timing, in between abstraction and reality of "inner" and form, the composition relied on the relation between bodies, objects, and knowledge. In *forskning* (2012), we dramaturgically challenged the relation concrete-abstract in a specific movement of body and objects and amplify the scale of the relation's specificity and generality.The scenography derives from the work *Presque,* part of the solo exhibition titled *RESTES* I had at Skånes konstförening in 2010. *forskning* (2012) was my first piece to which a soundtrack (by Rasmus West) was added to the sounds coming from the performance and the performers.

26 In *forskning* (2012), i*n surf the city* (2009 -), and in the work finalizing my PhD in Practice. Booklets were also present in *RESTES* (2010) but in a smaller format.

The micro discrepancy of 'wait a second'

I perceive written material one can find in formats of publication (books, articles) as serious. They carry the image of 'absolute truth'. 'Wait a second', this is only a representation projected on certain formats. It is a matter of vocabulary ('langagier' in French). The type of language is chosen according to the context the text is produced in and for. I want to breathe the text and to make the text breathe. The direct way to do it is to use orality. The author aims to be serious while claiming not to tell any kind of truth. She only situates her writing in her own context. For Saussure[27], writing simply represents spoken language in a visible form, and this is what I am doing in the present text. "Do not contribute to the overproduction of traces", she keeps repeating to herself. I identify the process of my articulation and the transformations of ideas, knowledge, concepts I have been developing in my practice. I strive for a situated thinking. This attitude brings plenty of elements related to the moment thinking comes out.

A goal: to go (back) to the essence of working.

In my work, contents are present, but most of the time they only exist in an immaterial form and in relation to evanescence. 'Faire le vide' is only possible when a certain amount of material already exists. How to facilitate the evanescence of a text while being in a process of accumulating written material? I could have decided to regularly lay down on paper literally everything that was central in my work, in order to follow and trace the journeys of my thinking and focus. In other words, 'faire le vide' by emptying one container (my head) and pour its content into another container (the paper).

I forget knowledge once it is on paper. I also forget what I have said. But I remember what "you told me …" I think and work on formats of presentation that make and keep data moving and invite spectators/readers to think them as not frozen. I also had the will/intention to use only oral literature (seminars, conversations with peers, or oral material archived on the internet) as a reference for this thesis — only using my memory to retain the essential information. How should I read without accumulating information, filling my head with frozen data?

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27 (1959, pp. 23–4) p. 18, Walter J. Ong, *Orality and Literacy. The Technologizing of the Word*, First published in 1982 by Methuen & Co. Ltd, 2002, Routledge. Taylor & Francis Group.

I want to regain the essence of reading. I went back to one of the authors who had an important impact – both content- and form-wise – on me when I was younger, at least 25 years ago. I decided to read a book that is not a book[28], according to its author Marguerite Duras. It has no genre. Its content is a rewritten material of a material gathered in the format of a conversation. I met that non-book at a late state of my research (January 2015).

Do I have to define the nature and the genre of the present text, which pretends, I concede, to be my thesis?

I engaged myself in a PhD program with the intention to 'faire le vide', to identify the essence of my activities, the 'what is important?'. I am not interested in the façade, the appearance of knowledge. I wanted to 'clean up', do a spring-cleaning, and make a table-raze. I wanted to risk, to be undisciplined, to reach chaos. This process aims to be a failure. In order to 'faire le vide', I had to find the origin of this work. There is not one origin but a succession of parallel developments of thinking and pursuances of articulation through several projects and across time. I could only 'faire le vide' on my own… within 'solitude' but not 'loneliness'.
What I call 'parallel processes' has been a method to 'faire le vide', to challenge and erase emptiness with accumulation. This method consists in filling free spaces and times with other projects, searches, or questionings when the project processed is not itself conceptualized as a diptych. With a side-by-side situation, I create a reciprocal distraction, which allows me to 'surf' between the elements concerned.

The falling apart of a situation. The power of enriching perception.

The activity of 'surfing' is a central thinking of my research. To surf a wave is an activity that I physically and perceptively consider challenging. I am interested in failure, as the basic way to learn is principle of essay-error. It is from the moment one can articulate, share, and explain what one does that a learning process is palpable. I am talking of knowledge that has been experimented through practices and thinking.

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28 «Ce livre n'a ni commencement ni fin, il n'a pas de milieu. Du moment qu'il n'y a pas de livre sans raison d'être, ce livre n'en n'est pas un. Il n'est pas un journal, il n'est pas du journalisme, il est dégagé de l'événement quotidien. Disons qu'il est un livre de lecture. Loin du roman mais plus proche de son écriture – c'est curieux du moment qu'il est oral – que celle de l'éditorial d'un quotidien. J'ai hésité à le publier mais aucune formation livresque prévue ou en cours n'aurait pu contenir cette écriture flottante de «La vie matérielle», ces aller et retour entre moi et moi, entre vous et moi dans ce temps qui nous est commun», p.9, Marguerite Duras, *La vie matérielle, Marguerite Duras parle à Jérôme Beaujour*, 1987, Gallimard.

 I use an 'everyday life' language to express my own experience. The articulations belong to individual filtering. They might be read or considered as 'naïve'. The author considers unnecessary to support her practical knowledge with theoretical references. This is the take of a 'thinker'.

This thesis does need to, but can be a contribution.

My action and activities do not pretend to have impact on the World. For example, the image of 'surfing' can be used to filter, read, and deal with a multitude of contexts and situations. It has to do with awareness, with readings of the information available. When surfing, the relations between a surfer, a board, and a wave are central. The surfer has an active role to choose the wave according to his/her physical skills. The environment is dynamic and constantly changing. And one has to identify the 'right' place and 'right' time, read the set of waves in order to place oneself at a right place at a right time. I am an amateur and a student of waves. By observing, trying, and reflecting, I am increasing my knowledge on how fictional and real waves behave. The perpetual changing of the ocean is a facilitating context to get lost in perception, to reconsider the position of references and referents, and to invite us to think only through attitude of an attentive practitioner. And again the presence of the person is central. It is not only the reading of the context in movement one has to be active in, but also in the reading of oneself. What kind of body do I have today?

I treat this text as a body. It is part of myself and it extends myself. I do not want to consider it as external, or detached from me. The knowledge it has regards its specific context and the situations I create or place myself in. To inscribe my work in the context of a research is a decision. The ambition is to create what I call 'a positive context of working' supposed to allow the integration of my artistic work in a broader knowledge field.

Knowledge, practices and methods can be 're-'.

In between physical/concrete and abstract/theoretical, this text is an action of 're-' –reading, –filtering, –appropriating, –animating, –performing, –activating knowledge. This 're-' is an action of extending practices, processes, tools, and methods onto a situational dialogue with other practitioners, other audiences. This research is a labyrinth/maze/matrix without a fence.[29]

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29 "livre sans cesse entamé et repris depuis un lieu qui n'est ni dans le livre ni hors du livre, se disant comme l'ouverture même qui est reflet sans issue, renvoi, retour et détour du labyrinthe." p.434, Jacques Derrida, *L'écriture et la différence*, 1967, Éditions du Seuil.

My writing, as well as my process, are organic. This is to say that here writing is not so much a theoretical tool but more a "hyper-kinetic operator"[30] exploring all its constitutive mobility, its choreographic, scenographic, and dramaturgic dimensions. Playing with distraction, activation and reactivation, I hope this body text will have the potential to grow, or at least to 'move and be moved'.[31]

Wow effect with details. Can a revolution be done with small shifts in perceptions and representations?

1.1. Hypothesis: Displacement(s) as Method(s)

I believe one is not aware of all the processes one is going through. One can have an intuition. Then one might be willing/curious to understand the 'ressac'[32] of a word popping up in one's thinking again and again. One may have had a practice of a notion without naming it with the corresponding word. To do a research in practice is, for me, to be in the doing AND in the articulation of this doing 'at once'. To do a research in practice does not specifically demand the identification and the following of protocols. But it requires the questioning and articulating of what one is doing/does. I have never had a linear trajectory on the macro level, but on the micro level, regarding a specific project, process, or proposal, lists of 'to do', 'to follow', or 'to take in consideration' have been articulated. The lists can appear in different temporalities: before, during, after; they may concern the thinking or the doing. While articulating a thesis proposition and later on working on/being in it, the words 'displacement' and 'method' were constantly on my mind. The presence of the word 'displacement' comes from an observation, proposes a filter, and might only be a projection. I have not identified specific routines or an order of appearance between visions and articulations.A 'tool' may have been used before it was acknowledged as a tool, and I may have been/be willing to use a tool before I have identified how it is made/constituted or works. In this chapter titled CATALOGUE, I circulate between and around elements I consider important and want to understand. To understand is a process I consider, as with each process, to be unique and personal. Understandings may concern a tiny part, a general approach, or a weld; an understanding can be clear for a shorter or longer time, and it might lose its relevance for the person involved.

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30 p.2 Allsopp, R., & A. Lepecki, 2008, *Editorial: On Choreography, Performance Research Journal*, 13(1).

31 "move and be moved" is the title of a performance I created 2013, presented at Seinäjoki, Platform/ Varikkogalleria (Finland)

32 backwash in English

In order to position myself regarding the temporality of this search, I have been trying to identify when my relation to the notion of 'displacement' has really started. I am convinced (i) that I am 'conditioned' by my readings of texts relating to the thinking of choreography and to the presentations of choreographic proposals, and (ii) that the repetitive readings of that word have inscribed it in my process of thinking and articulating. The French word 'déplacement' is a 'tool' commonly used in art related writings. I think a word can stop being meaningful when it is applied to too many different things. But when it becomes a concept and/or corresponds to a method, it might stay meaningful and useful.

'Displacement' is 'the' keyword. A personal traveling

This text, my processes, methods and artistic proposals have the same goal: to create, develop and accompany the matrix of my work. I identify two references that activated the process of filtering and using 'displacement' in my thinking: (i) the project with Simone Forti titled *"Déplacement dans le paysage"*[33] and (ii) Thierry Davila's publication.[34] According to my memory, "displacement" was approached in both cases as a movement of a body/bodies such as walking. Walking is a practice I use. In my works, processes, and practices based on or using walking, I am using the word 'walking'. Walking is a displacement. Walking is an object of study in the works titled *"waiting, be patient and do nothing"*, and in *horizon*. It is used forwards in the first one and backwards in the second one. The physical movement of my body in my practices overtook walking. Displacement embraces larger perspectives. It became an object of study when walking remained a working tool. The proposal *"waiting, be patient and do nothing"* is a process I initiated to reset.

'wait a second' by being in a doing

How can one consider a context and a situation when the quantity of elements to look at cannot be organized in a grid of reading, due to their diversity and specifics? I use the micro-meso-macro architecture[35] and approaches to identify, filter, and make clear to myself the grandeur of the context I focus on. The micro-meso-macro architecture refers to both space and time.

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33 2004, Marie-Claire Gelly Aubaret, president of the association Sentiers (FR), visited the Master in Dance Anthropology I was doing at the University Blaise Pascal, Clermont-Ferrand (FR). At the end of the workshop, she proposed me to join – as a performer – the experimentation with Simone Forti.

34 *Marcher, Créer. Déplacements, flâneries, dérives dans l'art de la fin du XXe siècle*, 2002, Editions du Regard.

35 *Micro–Meso–Macro*, p.263-279, Kurt Dopfer, John Foster, and Jason Potts Journal of Evolutionary Economics, 2004.

Macro is larger and lasts longer than micro and meso. In terms of space and time, it could correspond to the horizon. Macro is too big for my perception. Meso and micro can be represented by shorter time periods spanning the whole temporal zone. I usually define/frame my focus on a micro context and a micro time zone. In order to not be affected by the existing relations to the context, I vary the parameters.

With the process *"waiting, be patient, and do nothing"*, I needed to create a situation that would allow me to reconsider the meso context I was in. Before meeting a limitation in my understanding of the cultural context, I (naively) thought that learning the language corresponding to my geographical context (at that time it was Swedish) would open the door/ facilitate my communication and my understanding of my locality. No. As a European citizen, I was a foreigner/an immigrant in one of the European countries. At my level – being a particle of this macro context –, Europe appeared to be utopian. To learn the language of my location, and to be able to use it to communicate allowed me to encounter a lot of barriers. In order to reposition and organize myself in that context I could not meet, I decided to distance myself. To go back to the source (France) at that time did not seem to be an appropriate plan: I had already noticed that moving abroad created a gap in relation to the location of origin (France). It raises the relations between identity and locality, and between the personal and contextual histories. Both the individual and the context have their own routes. One places one's history and identity (or one is placed) in the identity and history of a location. For a shorter or longer period the two routes are parallels. When you come back, you are a returner. The routes of the one and the initial location meet, again. It is a moment of re-reading. I was confronted to changes. A discrepancy appeared to me. Both the location and the person had changed, moved and been moved by the events that occurred in their respective histories. Can a newcomer be local? Is a returner still local?

Local nowhere. In suspension

To facilitate the abandonment of my utopias of belonging, I decided to escape. I added a third place and started the process *"waiting, be patient and do nothing"*. I chose a place where I had never been and knew nothing about, to be sure I would be a total foreigner/stranger in that context. Japan was added as a new context, but also as a filter. Why Japan? I cannot really tell. A choice probably led by many representations and conditionings. It had to be somewhere I could organize myself within the existing infrastructures but not understand the local language.

The ambition was to get lost more psychically than physically. But I was using the physical getting lost and the wandering to reach a space of loss in my thinking. This physical displacement within a geographical displacement was a method I applied to rethink my identity, my relation to context(s) and my positioning regarding a positive situation, and how I could oeuvre/work for its realization.

No truth. Nothing is right.

There is neither an attempt to normalize nor an ambition to rationalize in my search. The meaning of what is observed is nothing else than speculation and only exists in the world of the one who filters it. Each situation is constituted by details that make it ephemeral. There is an infinitude of perspectives. Those perspectives are in movement. One can notice elements that will serve a particular situation. One can have/identify tools that might correspond to the context, and facilitate a (personal) take on the situation. *"waiting, be patient and do nothing"* is a process I started in 2008 and intensively developed in its initial format until 2012. Since then, it has been on hold. But the time created there, the thinking articulated there, have strongly influenced my work (new proposals ensued, already existing works got new tones).

Micro processes. Macro consequences

I am sensitive to details or elements that are not directly visible or accessible or even material. I always think from the position of a viewer. I observe before I find what is relevant to me. The elements might only be visible to me. I might pay attention to a hole in the wall. Discontinuity has a lot of potential of activation. When paying attention to a detail that might not have importance for the whole (object, context) or is not meant to be there, I noticed that details create space where I can place my focus on the relationship between what I see and what I go through (experience and thinking). It is a question of perception. It can happen that I notice details that only exist for/in my perception. I consider a detail as an activator (of my thinking or practice). From the moment I notice them, the process immediately starts. Then this process can occupy, inhabit an existing project or it might need its own situation.

I keep myself in physical movement while doing it.

Fig. Interactions micro–meso–macro architecture
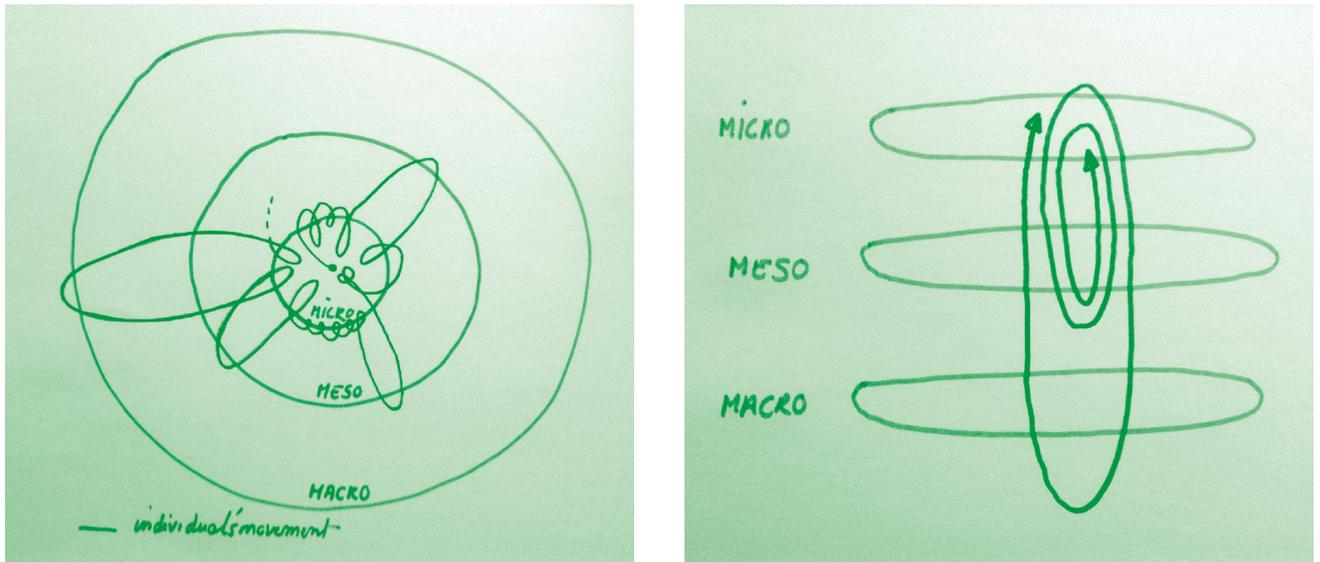
Most of the time I create a playground within a situation to develop my thinking by manipulating a selection of elements and layers of questionings. A situation is at the micro level. Only the micro level has an existence in my thinking, and this only temporarily. Can a thinking or articulation developed at a micro level be transferable to the meso and macro levels? For me – the filter – micro, meso and macro are different contexts. Micro and meso can be "a" situation, "a" context whereas macro can only be "the" context. The macro level stands outside my capacity of filtering and I think I am barely able to picture a meso level. One can always position oneself regarding a larger context. However, there is always a diversity of approaches even for the one (and same). I would say that within the process *"waiting, be patient and do nothing"*, I am not focusing on but traveling through the micro–meso–macro in order to conceptually reposition myself at a micro level. Traveling is here a tool used to create distance. Traveling pushes the state of suspension to its limits. Can one go over the perception of suspension by experimenting physical suspension? This attempt aims to identify what can happen when one has reached this 'over', and it brings the hypothesis that one might start to (already) land then and identify elements to refer to (only) then.

A process is not applicable.

"waiting, be patient and do nothing" is a long-term process. It has a practice and a reflection. Its reflection is ongoing but I practice it during specific periods. When focusing on this process between 2008 and 2012, I displaced myself to Japan. This displacement met various results, from identifying the state of suspension, to re-creating a space of time. This space of time facilitated the thinking and the conceptualization of specific projects.

A process such as the one I developed in *"waiting, be patient and do nothing"*, and the method of displacement I used in this process are specific to me and only correspond to the needs of my work. "Everyone who says 'I' means something different by it from what every other person means. What is 'I' to me is only 'you' to you. And this 'I' incorporates experience into itself by 'getting it all together'. Knowledge is ultimately not a fractioning but a unifying phenomenon, a striving for harmony."[36] The information and details essential to the methods I work on and with cannot be listed, organized in a grid of reading. If someone else was interested in doing the same or using my methods and processes to process similar questioning, the process or method would directly become other and specific to that someone else. They are not recipes or protocols applicable to micro contexts similar to the one in which I conceptualized the situation. The knowledge I have developed needs my presence. I am the filter, I am the tool. My method "Displacement(s) as Method(s)" is a process. It is a process of meeting. When "you" are interested in "using" my methods and "I" agree to involve myself in your process in order to transform with "you", the knowledge I have developed into an effective tool/method for "your" process/project/research. This implies reciprocal attentions and willingness to identify how the language particular to my personal research and work can be a starting point/complement/ referent to have a new life in – and facilitate – "yours". What is your context? Do you have a 'vision'?[37] What is the main focus? What are the other layers/elements/parameters you want to focus on? What have you already done? What happened? I am someone who asks questions.[38] In order to understand "what I find important" and what influenced the processes I am going through, I have to create a landscape/tableau. Questions allow me to not only situate the unknown but also identify the elements/welds/referents that trigger my interest/curiosity and activate my thinking. One prerequisite is that I have to feel – and this is subjective – a positive connection/energy with the person. When this energy is present, the process requires honesty in both the agreement of meeting and the action of meeting itself.

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36 p.70, Walter J. Ong, *Orality and Literacy. The Technologizing of the Word*, First published in 1982 by Methuen & Co. Ltd, 2002, Routledge. Toylor & Francis Group.

37 Most of my choreographic proposals, works, and exhibitions are connected to a vision. I call a vision an image of the materialization of the work in a particular place, with specific elements constituting the setting of the room. The visions can be fixed or moving images.

38 These are examples of questions I use to familiarize myself with someone else's practice and process. Not all of those will be asked and not in that specific order. Depending on the energy of the situation, those can be irrelevant, and others can appear.

Giving vs. being used

Autumn 2009, with *ENDAGMEDINGRID*[39], I proposed to be a "tool" to other artists. As an associated artist to Weld, I proposed to its artistic director to create a rental offer for the space: a package including the room and my presence. The person interested in the offer would rent the space per hour. I was included in the price. Weld was the filter between the renter and me: I was also rented, but my fees would not come from the renter but paid by Weld. No direct money transaction happened between the renter and me. The renter was not confronted to the price of my presence. In that proposal, I questioned the value of – what I consider – two immaterial elements: my presence and my knowledge. As a person, it was for me a proposal communicating a statement, an act of resistance toward being used, and an invitation to a moment of meeting: a win-win situation. To be a filter implies "to read", "to listen", "to engage", "to respect" another person's process. To be a tool means to be open to 'how' others want to deal with the situation and to be honest with others but also with oneself. For me as a facilitator, it is important to be sensitive to the dramaturgy of the situation and transparent when sharing my perception, understandings, knowledge and intentions.
This proposal is larger than "me" and "my work". It happens on a micro level; however, it is a proposition of contribution to the meso level. By meeting peers and supporting other works, I engage myself in the movement of knowledge. It is a deliberate engagement that aims to activate, contribute, write, and choreography knowledge. In order to contribute to processes of others and a larger context, one needs to create a playground of communication. Do we have a common language?

Words are 'used' to communicate, sometimes without being questioned. Can one be aware of all the uses one makes of all the words and elements that constitute an articulation? I consider it makes sense to question choices of vocabulary and measure its uses. A word is a logo to which a potential reading and understanding correspond, which might be affected by any change in/of context. 'Search', 'research', 'method', for example, have different understandings for individuals with different backgrounds and contexts of education. Words and keywords are articulated in sentences (sentences are organized in texts and so on), and it is this articulation that activates the circulation of information and knowledge.

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39 In English: "one day with Ingrid". *ENDAGMEDINGRID* is a proposal that aims i) to propose alternative ways of

collaborating - without being associated or part of a collective – and ii) to dedicate time and possibilities to work with

or discuss one's practice/project with another artist.

'Displacement' is a word I used as a tool when presenting the work *forskning*. I used it to qualify and describe the change of contexts Julien Ochala experienced when collaborating with me. He was not a performer[40] but displaced and recycled his knowledge in 'my world' of Arts and Performing Arts. We both approached the notion of immobility from our respective positions and positioning. However I was familiar with "his" research in Sciences due to my academic background.[41] In my case, it might be more an "awakening"[42], meaning a reactivation and completion of knowledge I had approached in my education. I think this facilitated my task when working on the vulgarization[43] of the knowledge related to immobility and the diseases myopathies (studied by my collaborator).

Displacement as a method of vulgarization

One can use body (gesture) and spoken (word) languages to vulgarize knowledge. Those mediums propose respectively an illustration and a translation, which require the identification of appropriate gestures and vocabulary to illustrate, reformulate the knowledge filtered. Body and spoken languages are different forms that knowledge can inhabit to appear, be accessible, or communicated.

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40 I cannot say if he became one. The quality of his presence was already there from the beginning. It was one of my statements regarding forskning that he knows and understands so well the contents/ knowledge we deal with in that work that his gesture and movement reach a quality of presence and performativity higher than if I had asked a performer to perform Julien Ochala's knowledge.

41 We studied in the same "Unité de Formation et de Recherche" in Dijon. We chose different orientations.

42 "Awakening" is not used in the sense of Walter Benjamin. I approached the concerned knowledge in the past, but it is not actual in my current activities. I would consider it as passive. For Walter Benjamin the awakening concerns the "[n]ot-yet-conscious knowledge of what has been." p. 907, *The Arcade Project*, a translation of *Das Passagen-Werk*, by Howard Eiland and Kevin McLaughlin, prepared on the basis of the German volume edited by Rolf Tiedermann, First Harvard University Press paperback edition, 2002.

43 Vulgarization corresponds to the use of everyday life vocabulary to make accessible the language used by an expert. The notion of popularization is also frequently used to describe this process of transcription into different languages or media. Vulgarization/popularization is an essential means through which science can be processed. "Popularization of science is nothing else than an endeavor to image scientific ideas in such a way that everyone (especially non-scientists) can grasp the fundamental concepts and have an idea of what science in essence is." Gustaaf Cornelis, *Popularization of Science. The Democratization of Knowledge in Perspective*. 1996, Publisher: Communication and CognitionVol. 29 Nr. 2.

I see a strong connection between the use of displacement at a concrete level to process my practice and the use of displacement at an abstract level to articulate my thinking. In my works, I 'distanciate' the object I want to relate to and process it through a proposal in order to position myself (statement). I somehow extract it from its context, manipulate it and replace it a little bit displaced … digested.

There are elements that are more or less closer to oneself in Time, and elements that are more or less closer in Space. Displacement implies the creation of an amount of space between the elements. These amounts of space correspond to distances. Displacement facilitates distanciation. According to Susan Hayward this term was first coined in relation to Theater and the work of Bertolt Brecht. His purpose was to distance and invite the audience to have a different perspective on society by deformalizing both theater and society. "By denormalizing theatre, by showing its artifice (staging and acting), he wanted to politicize his audience into thinking that society itself could be denormalized and therefore changed."[44]
Brecht played with the material effects of the staging of a production. For example, behind a half-curtain, costume changes occurred on stage. Unlike Susan Hayward, I do not associate the action of distancing to the fact of "indeed disorient[ing] the spectator". In my work, distanciation aims to create a space of potential activation, in which each spectator has the opportunity to find both the time and space to position and/or reposition him/herself. It is not a question of the subtlety of the tools or notions used – to serve disorientation or facilitate activation – but it relates to the intention(s) the author/artist has, when using one tool or another, in the approach of the position of the spectator(s). Disorientation means perturbation of perception (regarding time, space, and body schema). From the perception one has, one filters and creates positioning (a personal referent) in relation to the context (an external referent that is also filtered through the process of reading). For Phelan, "Representation follows two laws: it always conveys more than it intends; and it is never totalizing. The 'excess' meaning conveyed by representation creates a supplement that makes multiple and resistant readings possible. Despite this excess, representation produces ruptures and gaps; it fails to reproduce the real exactly. Precisely because of representation's supplemental excess and its failure to be totalizing, close readings of the logic of representation can produce psychic resistance and, possibly, political change."[45] And the term disorientation, according to my understanding, hints at the intention to take apart the structuration of thinking and the thoughts/representations one has in order to impose different ones.

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44 p. 89, Susan Hayward, *Cinema Studies, The Key Concepts*, First published in 2001 by Routledge,
    2001 Taylor & Francis e-Library.

45 p. 2, Peggy Phelan, *Unmarked The Politics of Performance*, First published 1993 by Routledge,
    This edition is published in 2005 in the Taylor & Francis e-Library.

It is a form of conditioning and it focuses on the contents one has to assimilate and not on the very way in which one does it. Displacement relates to the way of doing – to the 'how' – in order to create a distanciation and facilitate the activation of thinking. Thinking is in/a movement and representations are not the real. There is no 'real' and no 'truth', only possible readings and discursive paradigms circulating.

The first 'victim' is myself.

Led by my experiences as a spectator, and by the experiences of meeting and conversing with persons who attended my works as spectators, I realized that I wanted to know more. I wanted to (i) understand how much my experiences as a spectator would influence my choreographic proposals; (ii) figure out what made me think/have the positionings I had when seeing peers choreographic proposals; (iii) approach what happens to the spectator(s) when he/she/they meet/encounter my own choreographic works. I do not believe in the Q&A or artist talk formats (with or without a moderator) after a performance, supposed to facilitate (i) the understanding of/access to work presented and (ii) the meeting between the artist(s) and the audience. Another format willing to be more informal is the proposition of a meeting in the foyer/at the bar around a glass: a sort of "3ème mi-temps".[46] In this context after my own performances, it never happened to me to have a conversation exceeding the congratulation phase and/or inquiries regarding my next work. Once, after a show of peers, I started to chat with another spectator who actually connected the performance we had just seen with one of my works without knowing it was mine. This person did not recognize me (even if I had been one of the two persons on stage). It was a bit comical[47], yet interesting to realize that one of my works stayed in the mind of this person and that the works of a colleague recalled the memories and activated someone's thinking in between the two works. I have already mentioned that I am interested in understanding and meeting.

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46 It is a French expression employed in the world of sports (it means: the third half). In sports, such as football, rugby, and basketball games are played in two halves. The third half corresponds to the celebration of the victory, which happens after the match.

47 It was also noteworthy for me to observe that I was (probably) perceived differently on and off stage, even if I had the same haircut and type of clothes in both cases.

It was in 2008 when I started to think situations using the format of conversation.[48]

With *SPECTATOR*[49], I worked on a series of one-to-one conversations with spectator(s) in order to activate our respective thinking. I consider conversation as a common space and time. We entered this series of meetings with different doors to the choreographic works.[50]

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48 I use the format of conversation as a process and as a choreographic proposal. In 2010, I proposed *CONVERSATION*. This proposal was the consequence of my questioning of the artist-spectator relationship. For me, the first media of "meeting" (especially) with an audience is language. *CONVERSATION* is a situation willing to facilitate the exchange of knowledge regarding time. The ambition is to be in a win-win situation for both the artist and the 'spectactor', where both and together play through talking with the perception and representation of time. The format proposed is a 2 min conversation with one spectator at a time. The duration is thought not to be too heavy. 2 minutes is a duration one is not afraid to give/risk/lose. I take as a reference waiting in the subway that last often between 1 and 4 minutes. *CONVERSATION* is a search in process. *CONVERSATION* is a series of long duration performances (3 hours). The conversations are recorded. The work and the thinking relating to its content only exist and develop in the situation of performance, interaction, and meeting.

49 *SPECTATOR* is a project I did in 2010–2011 at the house of Dance Stockholm. First, the rule was to place myself in the position of a spectator each time I would be "at home" in Stockholm as a process to identify a protocol for the second part of the project. Each time I invited a relative or a colleague to join me and then have a conversation. For the second part, an open call was sent through the House of Dance newsletter. 40 persons showed interest; 12 of them became part of a group of spectators.

50 It was essential to me in that project to create different relations to the works (and artists) proposed at the House of Dance Stockholm and in consequence: different possibilities of entering the conversation. For a selection of works, both the spectators and myself saw them. For some of those choreographies, I was already familiar with the works of the choreographers from before, for others I did not. For another selection of works, only the spectators saw them. For some of them, I knew the work of the choreographers. Different configurations had an impact on the situation of conversations and how I approached the knowledge and experience of my conversation partner. When I was myself a spectator of the work presented or had already certain perceptions and representations of the work of the artist, the conversation became the context of comparison and exchange of perceptions and representations with the spectator. In that case, the focus was on the in-between the two of us. When I had not seen the work and did not know the artist, I had to first create an image of this unknown work through the filtering of the spectator. I had to understand the approach to and history with the work and the artist of my interlocutor. The focus was here on the 'how' my interlocutor was a spectator.

SPECTATOR is a project that allowed me to identify 'how' I function as a spectator and researcher[51] and how much I can be conditioned by my history of being a spectator and an artist. Even when really focused on listening, I have a tendency to move back and forth between my positioning and what I perceive of the positioning of my interlocutor. Even if I want the focus only to be on the other, my focus is often on the relationship between my interlocutor and myself, and in an extended way the focus is on me.

Fig. Project *SPECTATOR* 2010-2011
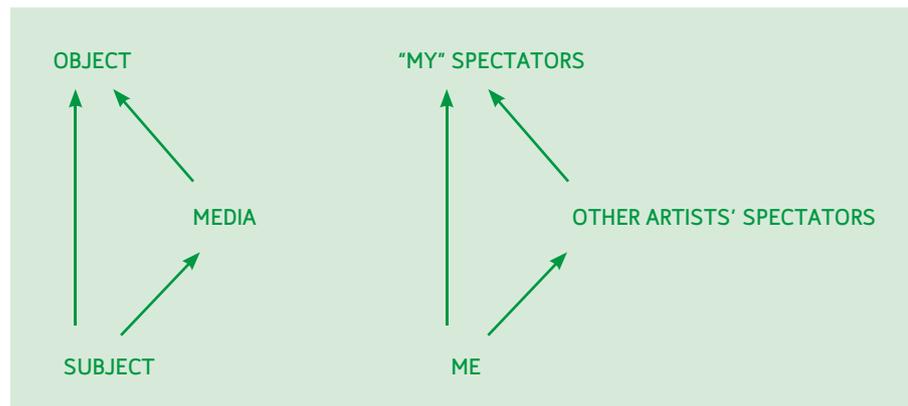
I proposed the figure above to illustrate/support the method of filtering I implemented in the project *SPECTATOR*. I wanted (i) to use a media in order to do an indirect analysis, to create a space in relation to the object studied and (ii) to distanciate myself from such a close object: 'my' work, 'my' knowledge, 'my' spectator(s). I decided to focus on the understanding of the relationship between choreographic works and a person attending their presentations.

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51 When writing my master thesis in Dance Anthropology titled *"Danse et Arts Platiques: une histoire de rencontres"*, I was in total resistance to the use of the word and to the position of the anthropologist as a filter. I was really sensitive to the status of "external eyes", which implies i) meeting another context than his/her own context, ii) filtering this context, and iii) approaching the behaviors of others in this context. One has to be humble enough and aware enough when projecting personal representations (due to the conditioning one was colored with by education, history, life, and experiences). I intended then to keep myself as far as I could from the role of filter. I think I failed. At that time, I was resistant to the use of the word "filter" because I thought that — according to my understandings of the literature I read on the role of an anthropologist — the anthropologist was the "filter", while the "filter" is the context/object/theme/community/group/person. The element that is not oneself or one's own is the filter that one uses to understand oneself or one's own. In the present text, the word 'filter' is really present. Between my master thesis and my PhD thesis, time passed. In the current text and process, I am studying/questioning my self and my own context. I know and accept that I am at once informed and conditioned. And it is in the awareness of this duality that I circulate, displace, and position myself.

I wanted to meet 'spectators'.[52]

As an artist, I create work in order to understand things, people, circulations, connections. I engage myself into projects and processes. The works and situations I put into light are 'windows' into the thinking I have and knowledge I meet/go through. It is important for me to be able to stand for what I do.

In the context of *forskning*, my collaborator and I created three pieces. All of them were materialized in choreographic proposals(/performances) during really short and efficient processes. In 2010, we created the second work, but something was missing. It felt not right. We wanted to deepen the relation between scientific knowledge, and their illustration/ gesture and vulgarization. We did a choreography of candies on a table, wrote a text, and a choreography. All the components needed were there: the content and the form, but the sensible in between was absent. As an artist, I consider important to renounce to bring out a work if the magic and/or the consequence/reason of its existence are not there. To fail and to renounce are equally important. I have no problem with failure as I consider it as a tool facilitating understanding. To renounce is not to fail: it is to choose. Such a choice is the manifestation of the importance I attach to respect spectators, others, institutions, collaborators, my work, and myself.

The project *SPECTATOR* was neither a play, nor a game. It was important for me to be serious, open and consequent with my intentions, and transparent regarding my questionings. Engagement and honesty were what I also expected of the persons/filters involved. I used the format of 20-minutes conversations to meet and travel through the articulations of the spectators involved in the process when they were filtering the choreographic works they had seen.

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52 While writing, I am thinking of the work of the choreographer Olga de Soto. The piece *Histoire(s)*, which she created in 2004, has had an important impact on me. This is a work she created after an invitation to work on Le jeune homme et la mort by Roland Petit. I need to mention this work as it has an interesting process, content, and format. In order to understand the impact of the work, she researched and interviewed persons who were spectators of the premiere of that work in 1946. She created a film that became the central actor of the choreography. The film is a montage of the interviews she made. With Histoire(s), she put into light that the perception of an oeuvre is particular to each spectator. On stage, the projections and the words transported by the film are moved by the performers in a dispositive reinforcing the multitude of approaches a spectator may have to/of a work. According to my perception, she used the spectators and their memories to position herself in relation to the historical reference in the (European) History of Dance.

The situation had an established "protocol"[53], but not the conversations. They were conversations, not surveys or interviews. They were organic, and depended on the levels of presence of both the spectator and myself, both when seeing the show and when meeting each other. Memories and time had also their importance. Depending on the amount of time that passed between the performance and the conversation, the person's memory was solicited in various degrees. Delays affect contents. It is important for me to say that *SPECTATOR* was a process of search, willing to be a win-win situation for the spectators involved, myself, and the workers of the institution involved.[54] The only written trace of that project is a rewritten transcription of a conversation I had with Cecilia Malmström Olsson.[55] I am/was not interested in writing reports to testimony the process I went through. It was a deliberate and pre-planned decision not to create a work following that process. But I knew that a conversation could be an outcome/result of that process.

Somewhere else in another time

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53 For each choreographic work programmed at the House of Dance Stockholm, I invited two or three of the participants to the project *SPECTATOR*. They received free tickets, and we booked appointments for our one-on-one conversation. The participants seeing the same work were chosen carefully. My intention was to create "a space" between the parallel conversations where I could circulate and put side to side the data the participants gave me. I was not interested in comparing the persons; however, I quickly identified that each of them had a specific language to position him/herself, and I paired the participants in order to facilitate my task and my understanding. This spared me to bring my focus on something else than my filtering and understanding of their respective relationships to the work presented on stage and of the way in which they perceived both the work and their positioning regarding that work.

54 Inspired by *SPECTATOR*, a format of danscirklar (dance circle) started in autumn 2011. The idea was to gather the spectators interested in discussing the performance as book circles gather persons interested in discussing the books they have read.

55 When doing this project, based on the format of conversation and the status of filter, it was important for me to also place myself in the position of the filter with someone else who also was a time-to-time spectator to the works concerned by the project. For that, I invited PhD Cecilia Malmström Olsson (SE). The two of us met when we both were board members of an organization in Sweden. I invited Cecilia because it was easy for us to communicate and because she had been professionally active within the field of dance and choreography during the last 35 years as, among others, a performer, a writer, a critic, and a researcher. Her knowledge and her capacity of understanding are impressive. The transcription is presented as one of the chapters of this thesis: CONVERSATION.

From which moment a practice can be called method? I approach the notion of displacement in three different ways and levels: physical, political and perceptive. I connect them through the notion of method in relation to my practice(s). Displacement is a tool, a path, a strategy, even a method I have intuitively identified. Displacement aims to be used to create and recreate a positive context of working, even more, of being. While applying this intuition and processing the physical practice of displacement, I realized this hypothesis could be useful on other levels (political and perceptive) and applied to many situations and contexts. The displacement is a path, a method to use to "reinstall". You can use it to relocate your perception and positioning. Displacement has the potential to create a gap, a space in between. It allows the placing of the focus on what is not visible, immaterial, or hidden. The 'what' can be 'content' or 'method' related. Displacement aims to focus on the reservoir of knowledge that may not be articulated (yet) and has a potentiality for re-lecture, re-consideration, re-articulation. There are displacements at every place.

Activation and displacement involve movements. When an element is displaced (moving by itself or being moved) that involves a change of place. The place that was initially occupied – physically or abstractly – becomes free. The free space is an open door to replacement. The element displaced might substitute another element that left its "new" place. I do not think it is essential to 'confront' what was there and what came in place of the precedent element, but I would like to dedicate a particular attention to what happened. Displacement is a claim for keeping the movement, the process going on and limiting the apparition of hierarchy, control, rules that limit possibilities of change. This claim fights stillness in perception and representation; however, moments of suspension and dead ends are part of the process.

To displace an object, the apparent displacement of an object[56] and that displaced object

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56 p.17, Slavoj Žižek, *The parallax view*, 2006, Massachusetts Institute of Technology.

For Zizek, "The standard definition of parallax is: the apparent displacement of an object (the shift of its position against a background), caused by a change in observational position that provides a new line of sight. The philosophical twist to be added, of course, is that the observed difference is not simply "subjective," due to the fact that the same object which exists "out there" is seen from two different stances of point of view."

The parallax view is a dense philosophical work that I met when searching for uses of the notion of displacement. I was curious to know if someone had developed a thinking presenting displacement as a concept. In the definition above, displacement is not a concept but a word used to describe the concept of parallax. My knowledge of Slavoj Žižek's way of thinking is too little to use as a filter or a mirror the concept of parallax he developed.

A same object is perceived differently. A space/gap (even minimal, almost imperceptible) appears between the two perceptions. A different angle, or filter is used to see/observe/read an object. The viewer, the observer, the contemplator, and the reader are active. An object, and/or a person, and/or a though are in movement. Displacement(s) as Method(s): can a displacement be a method? If it can, to what can it be applied to? And finally, what kind of effect(s) can it have/create by its application and use? I am aware that those questions are general. I do not really search for answers, even if I consider that asking questions is already somewhere proposing answers or at least having a take/position regarding the questions. During my PhD years, I identified, developed and created tools, practices, formats and works that would involve displacements.

1.1.1. Literature

I consider as "literature" all the "works"[57] I have encountered in the processes of articulating myself, creating my works, and writing my PhD thesis. When starting this research, my intention was to only refer to knowledge I accessed when meeting with someone: during a workshop, a seminar or a collaborative project in order to reemphasize the oral and rhizomatic circulation of knowledge. I am aware this intention is not totally valid in academic systems.

I consider each person I meet to be a 'source'. The information is filtered by this source and placed in the situation where the meeting takes place. This movement/process/travel displaces the knowledge from its initial context. The source may not be at the origin of the knowledge except when considering that knowledge can be a relation, a 'between'. From the moment I meet a knowledge, I might first – to get to know it – create my representation of it.[58] In order to have a relationship to and a vision of the information/knowledge, I need space. In other words, to filter (and create a representation) of something, I distance myself from it or it from myself. Here, the source/resource person, mentioned earlier in that paragraph, is potentially the tool/media I use to create enough space and distance to the thing.

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57 By works, I mean all manifestations of knowledges, articulations, thoughts, statements, positionings. Those works are not selected in accord with a particular format.

58 Showing up vs. placing there: "Treading in your shoes, wearing your shoes, that's *Vertretung*. Representation in that sense: political representation. *Darsrellung*—Dar, 'there,' same cognate. Stellen, is 'to place,' so 'placing there.' Representing: 'proxy' and 'portait'" p.108, Gayatri C. Spivak and sarah Harasym, *The Post-Colonial Critic: interviews, strategies, dialogues,* 1990, Edited by Sarah Harasym, publisher by Psychology Press.

I want myself to be responsible in the ways in which I relate to knowledge and I am often asking myself: what is the most important? Is it to support the articulation and circulation of knowledge (meaning: facilitate their appropriation and re-appropriation to develop a specific thinking in a particular context or a created situation)? Or is it to establish common knowledge (meaning: a "truth" many people would share and use the same way)?

My opinion is that references require precision to be accessible to the readers and to flat this opinion I would say that it depends on why the literature is mentioned. As an artist writing a PhD in Practice thesis, I am not interested in using philosophical or historical references to justify my artistic practice. Such references appear in my text. I let them appear from time to time, here and there, always with a bit of hesitation. I am neither a philosopher nor a writer. The work of one author is often so dense and already combines the thoughts and articulations of several authors. Often, one author is a filter pursuing or detouring another author's articulation intuitively to pursue his/her own vision. A distanciation from the original context and intention occurs. That process of appropriation and investment of someone else knowledge in one's own thought and articulation is interesting to observe. However, I am really uncomfortable doing this.

How much does one have to dive in someone else's work to be able to use it as a reference? It happens to me to recognize in someone else's articulation a thought, a practice, or a method mirroring/underlining my own articulation and/or work. This recognition may only be the consequence of the way in which I look at this reference and this 'how' is wholly affected by my personal focus and agenda. This personal reading may only be indirectly connected to the material I read/watch/look at/listen to.

It is important for me to think of the filtering of knowledge, its appropriation, and reformulation. It is interesting for me to do so in relation to the moment when one (me, in the present case) has such a process in order to measure/observe how literature, knowledge, and reference can be transformed with time.

I try to trace, identify what activates/activated me. I consider it difficult to re-find the references of certain knowledge I met a long time ago; I consider that inappropriate in the present context, even if the references contextualize my research and facilitate the reading of the matrix of my work. Some knowledge travelled with me for years. What I consider essential is the way in which they keep being current and active for me. The knowledges have become tools that I use as a referent or a filter. In this process of writing CATALOGUE, it happened that the non-identification of/my incapacity to find precise references dragged the related articulations away from that text. When the absence of a reference creates the non-presence of an articulation... Articulating through a written format is a process. To identify the structure of my PhD in Practice thesis, and especially for this chapter was essential and took several months. However, between the moment of structuring, when I mapped the keywords, ideas and references I wanted to combine and the moment of articulating, when I was supposed to organize my thinking with words, I noticed not being in the same place than a few months before. I was displaced. My focus had moved. I was not able to even remember certain references I wanted to relate to (texts I had read or works I had seen). I also had forgotten my initial intention. The words, names and cf. I placed in the structure of my text in the then recent past were not anymore accurate in the present moment. I am convinced they have played important roles in my process. However, in order to be honest with the reader(s) and myself, I have decided to renounce to the presence of the references that were already gone. I reactivated, or recycled, some references in another track of thinking.

An active reference vs. the trace of a reference

Literature has several roles. One can have different roles toward knowledge.

To facilitate and create a situation follows my intention of basing the activation of my (and other's) thinking and articulations on the aliveness and performativity of knowledge. In Autumn 2014, I developed a curatorial project in Gothenburg based on the format of conversation.[59]

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59 In 2014, the organization Dansbyrån, based in Gothenburg, offered me the position of Guest Artistic Director for one year. http://dansbyran.se. When conceptualizing the series *CONVERSATION*, it was essential for me to place the two events in an appropriate location. With Dansbyrån, we started to collaborate with the Performance/performativity cross faculty group (university of Gothenburg), and the events took place at the Glashuset (the "glass house" at Valand Academy).

The proposal was two conversations[60] with keywords as starting points between the guests I gathered in a situation of meeting and collective articulation.[61] For *CONVERSATION #1*, the keywords I chose were time, temporality and duration. Two teams of artists were invited: Alexandra Pirici and Manuel Pelmus in conversation with Anna Mesquita and Leandro Zappala (artist duo QUARTO). I proposed to them that they filter the series of keywords through the tools and methods of working they would use in their respective practices to challenge the perception of time. For *CONVERSATION #2*, the keywords were orality, articulation and activation; the guests were Paula Caspao in dialogue with Marcus Steinweg. I decided not to be a moderator or a facilitator in those conversations. Where would those situations of meeting, of conversation, and of collective thinkings, activations and articulations of knowledge lead us? I had, for sure, intuition and vision (maybe expectation) of where the conversations could go, but to observe the dramaturgy of both meetings/conversations was my priority.

I took the chance I got of curating an event to facilitate the movement of immaterial knowledge and to underline the importance of the roles of resource persons, colleagues and peers could have. I proposed a situation, putting into presence individuals, I consider relevant in the Arts fields (and for my research) to activate their performativities in the dramaturgy of the particular format of a conversation.

1.1.2. Situation, presence and performativity

In 2012, I wrote the following motto: "In order to create magic you have to be present." It seems that in this sentence I am directly addressing another person: one spectator, for example. It is not a suggestion. It seems that I am imposing that a magic moment would only happen if both of us engaged our respective presences in the situation of meeting. I would like to limit magic to a 'moment of magic' to avoid the risk of being taken into something[62] too big for our perceptions. The situations created are specific frames during which we can let go and open ourselves to new personal experiences and representations.

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60 They were documented; however, my intention was to create a situation in the particular context of Gothenburg, connecting individuals working with performativity in both fields of choreography and visual arts.

61 I chose keywords that were at the weld between my research and the process of re-articulation we were going through within Dansbyrån. I choose guests who, according to my perception and representation, mobilize those notions in their respective practices.

62 «Mais si fort que nous réclamions la magie, nous avons peur au fond d'une vie qui se développerait tout entière sous le signe de la vraie magie» p.14, Antonin Artaud, *Le théâtre et son double*, 1964, Éditions Gallimard, Collection folio essais.

An invitation vs. an order[63]

Today I would replace "you" by "one" in the initial motto in order to create a space for choices for the person reading it – myself included. What do I search for when creating a situation?

"L'esprit croit ce qu'il voit et fait ce qu'il croit", "cependant il y a des conditions à retrouver pour faire naitre dans l'esprit un spectacle qui le fascine".[64] It is those conditions that I consider underlining when proposing or entering a situation. I consider a situation being a spatio-temporal frame readable by both the one proposing it and the one entering it. In my works, particular elements are always present. For each of my works, I have a list of keywords. In each work, I position myself regarding the presence – material or immaterial – of the subject(s) and/or object(s). I can see the real presence and I can represent/visualize something or someone. The word presence in my work corresponds to both a physicality and a quality.

In *Poudré(e)s11*, the main element of this choreographic proposal was a foot choreography in flour. *Poudré(e)s11* is a perceptive and sensorial choreography. I, slowly and dramaturgically, invited the 11 'spectactors' to join me in the doing of the foot choreography. Outside the room, I started by asking them to be barefoot. When they entered the space, a video montage of microscope images of flour accompanied the meeting of their feet with specific materials (bubble wrap, corrugated cardboard). Vision and sensation were oriented toward the perception and the representation of the upcoming meeting between the foot and flour. The title of this work has an important function. It introduces the situation: "poudre" in French is powder in English; "poudré(e)" corresponds to covered with powder, or dusted; it can be used for a person, food, an object. The title *poudré(e)s11* announces that 11 individuals, men and women, will be dusted with powder in an experience that is both individual and collective. The degree of covering was not indicated, neither was the type of powder. The foot choreography is the memory of my childhood. When sitting or lying on the beach on the French Riviera, I would move my feet in the sand in an ordered pattern. The sand was so fine that already then I called it flour. The sensation remained.

(Non- and in-) visible presence

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63 Imposition from a context or a person is something that instantly activates a reaction of resistance in my body, consciously or not. Resistance is not something I consider negative neither conflicting.

64 p.39, Antonin Artaud, *Le théâtre et son double,* 1964, Éditions Gallimard, Collection folio essais.

There are elements in the room that I know are there. The place is *only in appearance*[65] empty. When working on an immaterial work, the relation between the work and the room is essential. How will the work occupy the room? My way of dealing with such a question is to create a situation.[66] This means that (i) I focus on all the visible, invisible, almost imperceptible details/ elements that I perceive when meeting the room; (ii) I identify the frame of the institutional context in order to serve my work and facilitate the meeting I can have directly or via the work with the visitors/spectators. When do I consider a work immaterial? My attention is drawn to the existing details (e.g. holes on the walls, holes on the floor). They are not imperfections to me, they are traces marking the presence of elements, of works of art – the history of the place. When I met the three-room gallery of Skånes Konstförening, I noticed this irregular concrete floor, full of asperities, painted in dark grey. This floor became a partner facilitating the camouflage of my own work. With the exhibition *RESTES*[67], my intentions were (i) to create a choreography of details and (ii) to make transparent the process/the making-of of the main work constituted of 300 colorful round stickers placed/positioned/organized/left on the floor. At first sight, when entering the room, one could barely notice the work. The room was empty, no physical objects standing, no work(s) hung on the wall(s), and no performer(s) in the room. But it was *only in appearance*… Håkan Magnusson[68], one of my two collaborators, proposed to use indirect light, which, through a detour, brought back the gaze to this apparent emptiness.

Pictures: *RESTES* and *Black box vs. White cube* (tableau 9)

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65 p.37, Denys Riout, *Exaspérations 1958* in *Vides, Une rétrospective*, 2009, Éditions du Centre Pompidou, Paris.

66 According to my understand of the work by Yves Klein, the situation corresponds to what he called "dispositive scénique" in *L'évolution de l'art vers l'immatériel*, Conférence du 3 juin 1959, Sorbonne.

67 In 2010, I made a succinct portfolio of the exhibition. This one is available here:
    http://ingridcogne.net/images/download/portfoliorestes.pdf

68 I invited Håkan Magnusson (set designer) and Olof Broström (visual artist) to work with me to realize and create the solo exhibition *RESTES*. My two collaborators engaged their presences, interests, materials, works, formats, and tools.

I am convinced that one's relationship to time changes in a space free of objects. Having scanned the structure room and the frame of the situation, the visitors start looking at each other. A timid improvised and sounding out[69] choreography of gazes takes place. What are the others looking at? How do they take/move around in the (empty of objects) space? Slowly gazes caress the floor and the work become apparent, visible to more and more visitors through a relay of gazes. I left an indication/evidence that something is there, that a process has happened in that room.[70] 12960 pictures were compiled in a nine-minute-long film leaving the trace of the ephemeral existence of nine tableaux. The 'passage' of the doers was also ephemeral. The nine tableaux existed in that room. The actions, the movements of the doers when placing, displacing, manipulating the objects happened in that room. The non-visible presence of all those elements remained in the room and could be represented/projected in the room by the visitor(s): *RESTES* or the performative presence of an absence. One could use the 300 dots/stickers as a tool to localize the nine tableaux as seeds from where the works would grow through.

To let appear what is not visible or to show what is hidden? I choose transparence. In the early 2000s, I participated in several trainings for professional choreographers on *Instantaneous Composition* led by Susan Buirge.[71] *Instantaneous Composition* is a method of composition based on a set of rules and tools the performers use to read the situation and make a proposition to the creation in (collective and collaborative) process.[72] During one session, Buirge proposed to us working with ornamentation. I was captivated by the way in which the gesture of one person could support, bring the focus on, and reinforce the visibility of a detail proposed by the action/movement of another person. A detail of the movement is perceived and the added ornamentation invites a slightly different perception of the initial movement. For example, ornamentation can be as simple as imitating the gesture proposed next to the first one or sliding a hand along an arm in movement. I got two interests in this situation: the engagement of the attention of the persons involved in the task and the potential of dramaturgy of this attention in the context. I realized then that one person could have the roles of two persons simultaneously at once (i) being in the doing, (ii) being attentive to the doing, (iii) observing how the gesture inscribes itself in the context, and (iv) affecting the dramaturgy of the situation.

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69 "tâtonnante" as I would use in French.

70 http://ingridcogne.net/proposals/restes/animation. An animation, showing the making of *RESTES*, was projected twice on the back of the door the visitors faced when going out the room where the work *RESTES* was.

71 Susan Buirge was the head of the Programme de Composition et de Recherche Chorégraphique at the Royaumont Foundation.

72 It requires a high level of engagement, of presence in order to simultaneously listen to, read, make calls, propose, do in this collective structure, thereby creating the choreography/piece on the spot.

The simultaneity stays in the same temporality. What about working with simultaneity in time? Does the 're-doing'[73] facilitate or limit the simultaneity of being in the doing, the analysis of the doing, the reading of the 'how' the doing inscribes itself in the context, and the decision-making regarding the dramaturgy of the doing?

When I do not know, I say that I do not know.

To be transparent is a manifestation of presence. I understand presence and performativity as working together against superficiality and representations. To introduce my positioning I will use the model of an iceberg. What is visible above the surface of water is the form. What is invisible under the surface of water is the content. What interests me is the zone where the water, due to its movement of 'ressac', caresses, up and down, the iceberg. For me, this zone corresponds to the junction and relation between the form and the content. This (standard) deviation is where the permeability between the form and the content, between materiality and immateriality, can be caressed. The surface of water meets the surface of the iceberg with a backwash, which allows different timing, temporality, and dramaturgy to this in between. Backwashes and waves have cycles. Yes. The aesthetic of what is visible is important to me, but the 'how' is into focus. The form is important but not in the sense of formalization. The form stays for a certain amount of time, but it is the focus on the 'how' that remains. The 'how to do' it/things is as important than the content. How to release the content? The lay out of and the 'how' the content appears bring different questionings.

Back to written material, its apparent seriousness and stillness holds back my articulation. Writing not only serves to identify the words one can use to articulate but also requires identifying the texture of the material and the format in which this one is placed. The thinking materializes into language; orality facilitates the forgetting and the forgetfulness. This forgetfulness encourages the let-it-go in the materialization of knowledge. For my PhD thesis, the identification of the formats to use – in order to facilitate my articulation and also think/ challenge the representation of 'what' a PhD thesis in Practice can 'be' – took time. I could not start to write/produce the written material when the situation (vision, form, structure) in which I wanted my work and research to be placed, displaced, and circulate, was still blurry.

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73 I like to link this practice of "re-" to the practice of reenactment performed by the initial doer or a second person. With a specific focus on and the condition of attention and awareness of the performer, I consider that the redoing can (i) bring into light a work that existed in the past, (ii) give it a new existence in the present context, and (iii) facilitate its presence in this new context by manipulating, playing with details of dramaturgy to respect the essence of the initial proposition, and shifting this one potential on a perceptive level.

To displace is to invest the element concerned (a person, an object, a word, or other) in new position and function.[74] For Nancy, it is not a transformation. According to my perception, understanding, and use(s) of the word 'displacement', a change of environment of the elements is implicated. The situation/frame created invites the element to move from its initial position and positioning. The new configuration of the elements affects the relationships they have to each other's, to the situation created, and, by extension, to the rest. Their perceptions move. There is transformation. Each relation and moment of transition/circulation in the structure of the text (and of the thinking) provides a multitude of choices. Which direction, which track do I want to take?

Picture: *Transparence* (2013)

The occupation of transparency

I am willing to be honest and consequent in my practice, the notion of transparency and the state of being transparent are present in my work in different ways. For example, I may let the reader observes on his/her own the ways in which I do thing/I think. I am nor leading, directing the reception of the 'what', neither imposing 'how' the content has to be perceived. It may be myself keeping track on a specific notion such as the notion of transparency. I occupy this notion, or transparency occupies my work and thinking. In my first choreographic proposal *VBS1*, I materialized the "fourth wall" with three projection screens.

74 p.20, Jean-Luc Nancy, *Demande*, 2015, Éditions Galilée.

Calling either "fourth wall" or "gap" the invisible delimitation, the zone between the audience and the stage[75], I continue to question its invisible presence in several of my choreographic proposals. In *I.D.* I occupied it, mopped it to materialize it temporarily with water (a transparent liquid that marks and made this zone shiny), sat there, and walked on and through it to join the audience and become the spectator of my own work. This invisible zone was a passage.[76] This invisible wall was a boundary that one knew was present (between two spaces/places/positions) without being materialized or visible.

When transparency 'ornaments' structure(s)

"Glass wall" and "glass ceiling"[77] are political terms used to qualify the unseen. With the work *Transparence*, I am working on the weakening of an unbreachable representation of limitation, resistance and curtailment by using plastic film – a really fragile impermeable material[78] – to underline an existing architectural structure and make subtly visible a transparent ceiling. *Transparence* is a discrete work (almost not noticeable) I proposed in 2013, when invited by Temporära Konsthallen[79] to work with and in an unused place: the Danvikans Hospital. Occupation and resistance were the keywords, subtlety and low-key too. This installation challenged the perception and invited the rethinking of the positioning regarding limitation, hierarchy and community. The visitors walked under this transparent roof, some of them stood there. At the right corner, I placed a ladder one could climb; at a distance away (a little from the above), the work was visible when standing in the threshold of an absent door opening to the main room. I already approach the thinking of the multi-perspectives of transparence in the choreographic proposal *a double process* in 2012. An immaterial transparent roof was created with lighting for one of the 2 soli. This was a boundary of light prolonging the floor of the balcony and floating at equal distance above the floor of the stage and under the ceiling of the room ... an in-between ceiling.

75 In the architecture of traditional theaters and opera houses, one can find orchestra pits. The projection of this gap might remain present/represented in one's mind, a space one cannot cross or pass through.

76 The spectators had to cross over the stage, pass from the stage to the audience zone, to reach the seats, and take a seat.

77 "It is the unseen, yet unbreachable barrier that keeps minorities and women from rising to the upper rungs of the corporate ladder, regardless of their qualifications or achievements." p.4, Federal Glass Ceiling Commission, *Solid Investments: making Full Use of the Nation's Human Capital*, Washington, D.C.: U.S. Department of Labor, November 1995.

78 It is usually used to wrap food in order to keep it fresh.

79 Meaning Art Hall in English, the curatorial project was a curatorial initiative driven by artists dealing with the occupation of unused places and non-places in Stockholm.

Performativity of the unseen

In 2012, for the choreographic proposal *forskning*, I used transparent plastic bottles[80] with sparkling water as the scenography. There were 108 of them placed to create a grid pattern allowing the representation of what one cannot see, making the structure of functioning diseases transparent.

One of my dreams is to be invisible.

1.1.2.1. Presence and absence somewhere

When absence facilitates presence.

In my practice, I am using displacement as method on a physical level. That means that I use my body/myself as an element I move from one place to another. The 'absence' of a person in one context allows this person's 'presence' in another context. One's existence is still materialized, but one's presence is dematerialized in one place. A different space is an external lieu, an 'outside' allowing another 'inside'.[81] The displacement invites the thinking of a new position that creates potentiality to new relations and positioning regarding both space and time.[82] To be physically present or absent is a tool one can use to play with others' representations of this person's position. Present where, when, or for whom? One can occupy a time just like one occupies a space.

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80 When being in Japan for the process *"waiting, be patient and do nothing"*, I got captivated by plastic bottles filled with water placed along the houses. Every time I passed by some, a smile emerged on my face. Those transparent objects created a rhizomatic patter accompanying my wanderings and 'getting lost' walks. In 2010, in my solo exhibition at Skånes Konstförening (Malmö, Sweden), the presence of those bottles was recycled into two of my works *Japan*, and *presque*. For *Japan*, I placed two sets of four bottles around one side of the doorframe of two doors, marking a passage. presque was one of the nine ephemeral tableaux/works I used to create the work *RESTES*. 60 bottles of sparkling water were organized in a regular pattern.

81 p.229, François Jullien, *ENVOI Faisons confiance au déroulement face au devancement*, in *Où est passé le temps*, 2012, Direction Jean Birnbaum, Éditions Gallimard.

82 Applied from 2009 to 2012 between Sweden and Japan, the displacement of myself, gave me the opportunity to have time to focus on my processes and my works. As mentioned previously in that thesis, the main process was *"waiting, be patient and do nothing"*.

I do not work in the studio. I sleep there.[83]

This text and writing is an attempt of creating what I call a 'positive context of working' for myself and of finding a space where I can put myself into action to approach a selection of 'things' more specifically. The evaluation of the potentiality of a context is totally subjective and linked to the will of placing and displacing myself in contexts that at first might seem not appropriate. I use the displacement and transport to a different place to create a situation of being in no-place. I have been invited as an artist to often travel. And within the practice and process of my PhD research I decided to increase this practice by using it as a method. Even my PhD became a cotutelle between two places.[84] For Deleuze, a voyage is connected to a rupture, but a false one.[85] I did not practice travelling for pleasure but labor in order to study both the moments of movements and the changes of contexts. Before starting a research in the context of a PhD in Practice, I had already moved twice, changed the location of my living base, not forced (meaning in a rough way, not escaping the precedent location) but by choice to pursue the travelling of a personal relation/situation.[86]

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83 There are some places with which I have strong relationships. Weld, which I have mentioned before in that text, is one of them. I did not squat those places; I was invited to be there (residencies) to create and propose my works to an audience. As an artist, I have some routines. At the beginning of a residency (at Weld or in other artistic institutions), the first thing I do when entering the room/studio/office is to clean and reorganize the elements in the space. The sweeping and mopping of the floor facilitate my scanning of the room, its structure, particularities, details, energies, circulations of air, and resonances. A room has a multitude of energies, and each of them will affect the way in which I feel in one place or another. When the energy of a place makes me feel "at home", I let it go. This allows me to start to check myself: how do I feel today? Where are the tensions, where are the spaces? I also have a routine with myself. To lay down flat on my back is the first step; then I slowly start micro movements; for example, I roll the back of my head on the floor from the right to the left, up and down. My eyes close and open without following a particular pattern. If a viewer was watching me, he/she might not perceive the movements. When doing those 'checking practices', I do not care about time, and there is no quantitative referent. It is about reading what is going on the inside; it is about reading the connections between inside and outside. The second position: I turn over and lie on my stomach, letting my weight melt into the floor. I often fall asleep at that moment, lulled by the meetings of matters and of sounds.

84 Between France (where I was born and studied) and Austria (where I decided to go back to the academic world to do research).

85 _L'abécédaire de Gille Deleuze_, conversation with Claire Parnet, telefilm produced by Pierre-André Boutang, realized by Michel Pamart in 1988, first diffusion 1996, Arte.

86 I started the PhD program at the Academy of Fine Arts Vienna in October 2011. At the same time, the quantity of places I visited to present my work/collaboration augmented drastically. I became 'present' in many places but only for really short durations. The concept of 'having a home' started to fade out slowly, and I ended been only in suspension (less than 10 successive days in Stockholm/"at home").

I also chose to create situations for my research and work involving several locations where I place, displace myself and travel between. It allows a non-place to exist in my reality. This "in between" provides me with time and space, and I can manipulate it to have/keep a certain liberty.[87]

Performativity – animism

Physical presence does not mean attention and openness to the context. "You are not here." The degree of presence can be sensed in the 'look' (regard in French): brightness, mobility, and profundity. In *forskning* (2008), when performing a mobile immobility, I physically played with the parameters mentioned to invite to or 'distanciate' the spectator(s) from to a potential objectification of the body and its degrees of aliveness. "Sight isolates, sound incorporates. Whereas sight situates the observer outside what he views, at a distance, sound pours into the hearer. Vision dissects, as Merleau-Ponty has observed (1961). Vision comes to a human being from one direction at a time: to look at a room or a landscape, I must move my eyes around from one part to another. When I hear, however, I gather sound simultaneously from every direction at once: I am at the center of my auditory world, which envelops me, establishing me at a kind of core of sensation and existence. This centering effect of sound is what high-fidelity sound reproduction exploits with intense sophistication. You can immerse yourself in hearing, in sound. There is no way to immerse yourself similarly in sight. By contrast with vision, the dissecting sense, sound is thus a unifying sense."[88] In *forskning*, I was immobile but present. My collaborator was telling and materializing with words and illustrating with gestures the presence of immobility.

What is in presence?

Work, 'doing' and presence of the 'doer'

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87 Probably only illusory but a way I use to fool myself as I would foul/feint an opponent: myself.

88 p.70, Walter J. Ong, *Orality and Literacy. The Technologizing of the Word*, First published in 1982 by Methuen & Co. Ltd, 2002, Routledge. Toylor & Francis Group.

To challenge (the necessity or only) the presence/absence of the performer's (or artist's) body invites the thinking of the performativity of the work proposed. Presence means a shift from a projection of what is supposed to happen to the being in the doing. Presence as a filter is an on-going reminder drawing us back into the situation. To be present requires from a person to acknowledge his/her being in the situation, while at the same time to read (and maybe understand) how he/she is doing this. It also implies considering the way in which others are in the common situation. Presence places the focus on the now. What is important is the togetherness. In my work, in the situations I create, it is the investment of everyone there and everyone's awareness of the potentiality of the configuration as the basis to grasp the potentiality of what is happening and incorporate it consciously. Togetherness goes further than a verbal level and includes a bodily level to facilitate both a level of comfort around each other and a play between different energies. Everybody in the room is part of the situation.[89] Presence refers to the question of how much we manage to remain attentive to each moment and negotiate between this immersion and our overall questions and goals.

The presence of the amateur – expert vs. amateur

When I started to work with Julien Ochala in 2008, he had at that time – as a scientist in Neurophysiology – no experience as a performer in the Arts. Julien Ochala was the first person involved in my work other than me. He had been confronted to an audience or spectators when presenting his research at conferences or playing volleyball. We had already known each other for at least 10 years. I was familiar with and aware of his energy, his structure, his movements, his rhythms, and his mental and bodily intelligences. I knew exactly what to expect and how to work with him. The quality of his presence was already there from the beginning. One of my statements regarding *forskning* is that he knew and understood so well the contents/knowledge we dealt with in that work that his gesture and movement reached a quality of presence and performativity higher than if I had asked a performer to perform Julien's knowledge. There is a lot of performativity in 'how' one uses words. Together we identified gestures representing the contents.

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89 It is a statement and a rule I established in 2011, when invited by Corina Oprea and Biljana Tanurovska Kjulavkovski to facilitate the Dance and Dramaturgy Lab 2 in the context of *Fast forward* in Skopje (Macedonia). *Fast Forward* (supported by the Swedish Institute – Creative Force Western Balkans) was a platform for collaborative work driven by socio-political contexts and developing cross-disciplinary art. Initiated by Intercult (SE) and developed in collaboration with Dance Academy and Lokomotiva (MK), *Fast Forward* focused on Sweden and the Balkans (2009–2011). The rule comes out of my experiences of teaching and facilitating workshops in different contexts but also I apply it in all the situations and choreographic proposals based on interaction and on what I call the concept of 'spectactor'. I am no interested in the multi-status of spectatorship. If you are in the room, you are part of the process.

The state of presence is facilitated by knowledge, skills, and routines. We followed a protocol of working that lasted 16 hours. Two hours each week during two months prior to the first meeting with an audience was the time we dedicated to create a dramaturgical routine allowing Julien to find/recreate a space and a temporality in the proposal and in his doing, where he could stay present.

Presence and aliveness

My work does not imitate life but deals with its representation. The presence of life and the quality of life: aliveness is central especially when I intensively work – with the performers involved in my choreographic proposals (me included) – on the necessity of being continuously here, now; on the perpetual reading and awareness regarding the situation going on; on the relation between the doing, the situation, and the present state and capacity of oneself.[90]
From an awareness of and attention to a situation through presence, performativity leads to a sense of pro-activeness, a willingness to respond to things as they are. Performativity relates to situation and presence and to how they come together into process – how the "doing" in the now and in a particular situation relates to and is directed towards a larger perspective.
This implies having responsiveness to the consequences the actions have onto the situation. How to avoid a pre-planned outcome overruling what happens in the concreteness of acting together in the now? How to instead go with/join/contribute to what is there? Performativity implies a process of *instantaneous composition* regarding the different components coming together and their relations to an overall directionality. Performativity[91] refers also to a particular group dynamic that allows processes to shift and unfold around the engagement between different subjectivities.

I never wear costume[92]

I am not a character but myself. In my works, I place myself (and my collaborators) in situations that require important levels of engagement and degrees of awareness. Routines are used and applied during a process of creating to select and organize the referents one can manipulate to keep oneself interested and activation by the doing. I do not associate routine with automation.

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90 In the case of a collaborative work, the reading of the situation includes both the context and the persons involved and the weld between those elements.

91 How can this process reflect on, work with, and disturb some of the codes that tend to structure the meeting of different people (artists, curators, audiences, etc.) and between different publics and art?

92 I use my everyday wardrobe; on or off stage, I wear the same clothes.

The grid of reading may be automated but not the "what" is done/performed: the gesture, the movement, the displacement, and the words (in the case of work involving spoken language). The focus is on presence and performativity. This also challenges the reading one can have of the work, when being a spectator. The boundary between what is part or not of the work/performance is blurry. The subjectivities of the performers in my works are one of the materials I play/work with to reinforce the questioning of the relation between presentation and representation. To focus on presence is a way to differentiate, put apart, and challenge in my artistic proposals, representations, projections and expectations. I also used automation to reactivate presence. In one of my choreographic proposals titled *VBS1*, I recalled from memory (i) sequences of volleyball games and (ii) the quality of body movements performed to reach another goal than a movement in/for itself: the circulation of a ball.[93] I was searching in my memories old automations combining the trajectories of a ball, the placements and displacements of my body in the room, and the movements and gestures performed. In that case, the automation is a tool facilitating a moment of presence of an old practice in the same but different[94] body. I am also keen on using automation in everyday life to activate my thinking.

Suspension vs. «légèreté»[95]

Suspension has strong relations to time and space both physically and conceptually. Suspension in time means, according to my experience and experimentation, a parenthesis. It is a moment, duration, period when/during which I do not feel time, I do not refer to time, I lose connection to time. However, even if suspension relates to weightlessness, I feel a sort of heaviness, completely related to when being in suspension. I am concerned, serious, and focused. Being in suspension is not "nothing". My disturbed mind is 100% active to organize the landing. I would like to be light. Momentum and liftoff of the impulse create a moment of lightness. In *surf the city*[96], the acceleration of the train can create similar impulse to the one the wave creates when pushing the board.

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93 And, of course, to score points and win the game.

94 Older and marked by life, practices, and knowledge accumulated.

95 Lightness

96 A project started in 2009 that is one of the main practices of the present research. *surf the city* aims to: (i) develop a free everyday life practice that could be used in public transports, in everybody's professional environment, (ii) think and be critical toward the conditioning and activities of production going on, (iii) be proactive and invite to the thinking of parallelisms (physically, conceptually and ideologically) in between the activities of surfing the wave and surfing the city/ the system, (iv) and activate the organization of the self in a constantly moving and manipulating situation. A poster I created in 2013 for the exhibition Going Public at Konstfack, University College of Arts, Crafts and Design, Stockholm.

This extremely short event is the only one that brings me – in both physical and abstract ways – lightness, sensation of floating, and acceptance of a suspension. The milli-seconds corresponding to this event are like a sound: ephemeral. "All sensation takes place in time".[97]

Absence and suspension[98]

1.1.2.2. Situation I create and context we relate to

Situation refers to the question of how a configuration of persons and their energies, in a particular spatial and temporal setting, becomes part of the parameters that shape processes and works in such a way that a moment of meeting can appear. "The power of a place such as mere room possesses determines not only where I am in the limited sense of cartographic location but how I am together with other (i.e., how I commingle and communicate with them) and even who we shall become together. The "how" and the "who" are intimately tied to the "where", which gives to them a specific content and a coloration not available from any other source."[99] On a methodological level, the parameters "where", "when", "who", and "how" are elements that can be worked and reworked in order to facilitate the collective/collaborative/within a team/with an audience processes.

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97 "[…] but sound has a special relationship to time unlike that of the other fields that register in human sensation. Sound exists only when it is going out of existence. It is not simply perishable but essentially evanescent, and it is sensed as evanescent. When I pronounce the word 'permanence', by the time I get to the '-pence', the 'perma-' is gone, and has to be gone. There is no way to stop sound and have sound. I can stop a moving picture camera and hold one frame fixed on the screen. If I stop the movement of sound, I have nothing—only silence, no sound at all. All sensation takes place in time, but no other sensory field totally resists a holding action, stabilization, in quite this way. Vision can register motion, but it can also register immobility. Indeed, it favors immobility, for to examine something closely by vision, we prefer to have it quiet. We often reduce motion to a series of still shots the better to see what motion is. There is no equivalent of a still shot for sound. An oscillogram is silent. It lies outside the sound world." p.32, Walter J. Ong, *Orality and Literacy. The Technologizing of the Word*, First published in 1982 by Methuen & Co. Ltd, 2002, Routledge. Toylor & Francis Group.

98 «L'absence survient fréquemment au petit déjeuner et la tasse lâchée et renversée sur la table en est une conséquence bien connue. L'absence dure quelques secondes, son début et sa fin sont brusques. Les sens demeurent éveillés mais pourtant fermés aux impressions extérieures. Le retour étant tout aussi immédiat que le départ, la parole et le geste sont repris là où ils avaient été interrompus, le temps conscient se recolle automatiquement, formant un temps continu et sans coupures apparentes.» p. 11, Paul Virilio, *Esthétique de la disparition*, 1979, Éditions Galilée, 1989, Collection Le Livre de Coche, biblio essais.

99 p. 23, Edward S. Casey, *Getting back in to place. Toward a Renewed Understanding of the Place-World*, 1993, Indiana University Press, Bloomington Indianapolis.

For example, a situation is affected by the amount of persons involved and by their intentions regarding their "being" there. To look at a situation means to consider the contract that is involved implicitly or explicitly, concerning "how to behave". The dynamic of a situation can also be manipulated by a 'mise' in space and the gathering of persons with different backgrounds, types of knowledge, and work. The way in which the relation between the context and the individuals/the group of person unfolds depends on the performativities and the dramaturgies of situations. The dramaturgy of a situation relies heavily on the combination of several performativities. Performativity is one of the "hows" present in my work. The performativity of one individual is the way he/she engages and combines his/her bodily and spoken language to activate his/her thinking and articulate his/her thoughts and positionings. The performativity of the interactions between the persons involved in a group depends on the understandings, agreements and uses of the codes of communication. There is the performativity of each individual that manifests in the performativity of the interactions in a group in relation to the performativity of the situation created. This combination is what influences the dramaturgy of the situation and the performativity of knowledge regarding activation, articulation, and circulation. Performativity is not, according to my use of this notion, something one can measure. That is something coming under the sensible. It belongs to the category of informal knowledge.[100] Something invisible, non-quantifiable, and immaterial one may notice/read/perceive.

1.1.3. (Im)materiality and (in)visibility

Immateriality and invisibility are not a lack, an insufficiency, an absence, a missing thing, or an empty space. It is, for me, an open door to imagination and fiction, as well as a stand regarding the artist-work-spectator relation.

There are always material and visible elements in my works.

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100 p.88, Edward T. Hall, *Le language silencieux*, translated by Jean Mesrie and Barbara Niceall, Editions du Seuil, 1984.

First published in 1959 with the title *The silent language* by Doubleday & Company, inc., Garden City, New York.

I do not consider possible to have everything immaterial and invisible in a work of art. The gesture of an artist is visible even if the work is immaterial.[101] In my work, I work on tools and formats of communication one can use to invite an audience to a work. The tools and formats of communication are not the work itself; but they are part of the situation I create (whether it be for a choreographic proposal or a work/installation, a situation). They outline the frame of the meeting and facilitate the artist-work-spectator relation I have developed thorough. I privilege the A6 format for communication about my works or in my works. I use the A6 format for printed objects that resemble postcards. Those postcards have different roles. They can be flyers, e.g. the choreographic proposal *I.D.* (2010), where I wrote on the recto a short statement introducing my relations to the languages I use in my work[102]; on the verso, I indicated the title, my name, the location and time of the performance. I also approached the format post card as a tool to communicate within a work. For the situation *BOULE* (2011), I designed a series of postcards with one-side illustrations of well-know marble games; and on the other side, one can read (i) a short text presenting the project, and (ii) the rules to follow in order to play/win. These sentences presenting the rules are also titles for each of the objects/ postcards of the series. Objects, such as postcards, are material supports/mediums I use to give the spectators/visitors/'spectactors' information regarding the way I conceptualize the work that I do not express orally during the situation. The information is clues/pointers but not rules; it is important but not essential; it is an open doors to my process for the ones who are interested; it can be used or left (actively or passively). In *BOULE*, the displacement is both material and immaterial. There is a displacement of the scale of the objects manipulated. When one plays the game "boule/pétanque", one throws/rolls heavy metallic cylindrical steel objects – with diameters varying between 70 and 80 mm (supposed to correspond to the size of the palm of the player) and weights varying from 600 to 800 grams – to come the closest to the jack (a light target with a smaller size). In the situation *BOULE*, I use marbles and there is no jack. The size of a marble is much smaller than a boule (it is even smaller than the jack). What is immaterial in such a situation is the game I propose regarding perception.

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101 A "gesture" can be the conceptualization of the invitation (an artist can select the information given to the invited visitors), and/or the rules/protocol one has to follow regarding the exhibition space (an artist can decide to privilege access or non-access, and choreography of (non-)being and (non-)circulation in the exhibition space), or any manifestation of authorship, all three examples materialize in a form, or format of communication. Regarding the possible uses and modes of presentation of an empty gallery, several artists approaching such questioning (regarding positions, status, architectures, and roles of exhibition spaces) in *Vides, Une rétrospective*, 2009, Éditions du Centre Pompidou, Paris.

102 *pense en Français, write in English, jag pratar Svenska. 3 fois rien...*

I propose to the 'spectactors' to participate/engage in an existing game with material objects to play/activate a perceptive game of representation. The rules of boules and marbles games are different. The activation of thinking in the participants is the second element I work with/on. This is neither material nor visible. The only element one can notice or retain is the "perishable material"[103] that circulates within the conversations the spectactors have when dealing with the situation of playing marbles instead of boules – in an art space[104] – and meeting through a common, collective, and collaborative activity.

Fig: *BOULE* (box and enclos)
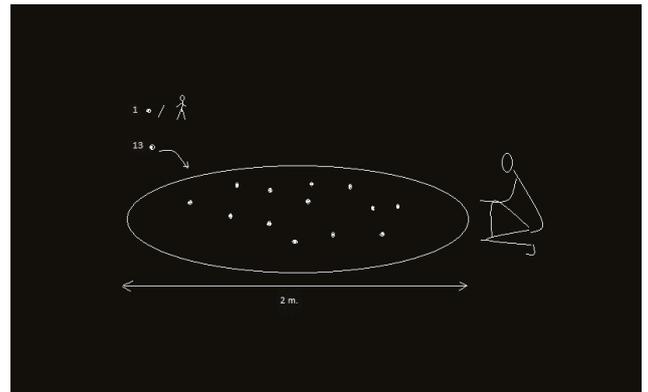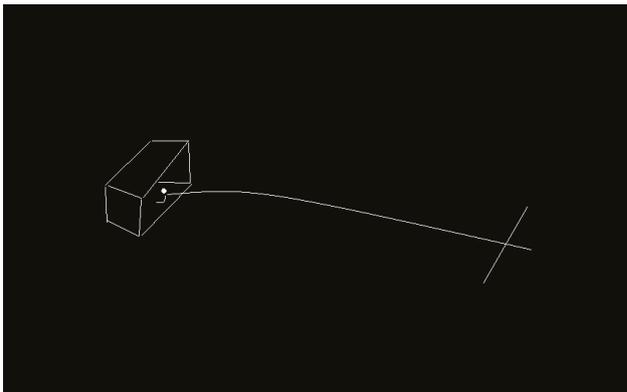
Displacement vs. Displacement

When the physical displacement is performed to activate a displacement of perception. The work *horizon*[105] was materialized by my presence and the action of an approximately 25-minuteswalk I performed backwards along the streets of Vaasa. I had only a few informed spectators – people who heard about the performance before seeing it and who came to see it – following me. I did not accompany my work with any form of communication or narrative. Platform[106], did not announce this performance according to my wishes. I wanted *horizon* to appear and disappear as it had appeared. Most of the persons who saw the performance *horizon* were passers-by. And that is exactly what I was interested in in this situation. I was dressed as usual (a pair of jeans, a pair of boots, and a leather jacket). I had no costume but clothes. My outfit could not bring the attention of the passers-by on me, but my "doing" could.

103 p.10, *An introduction by Mary Kelly, Dialogue – On the Politics of Voice*, 2011, Published by Iaspis

104 the situation BOULE was proposed in three different contexts: (i) during a conference in 2011: (re)thinking improvisation, Inter Arts Center (Malmö, Sweden); (ii) during a festival in 2011: The Curatorial Program – LocoMotion (Skopje, Macedonia); during an exhibition in 2011: Improvisera Staden at the Arkitekturmuseet(Stockholm, Sweden).

105 2013, performance, Konstens natt 8-8, Vaasa

106 is the artist-run initiative who invited me to the Performance Week titled *The end of the world – Or why the world won't end*, in 2013.

I performed one of my practices to displace myself between two locations, two art spaces in Vaasa. My intention was not to invite people to follow me or to lead them somewhere. My ambition was to bring attention to an alternative way of moving through space that, even if one goes from point A to point B, solicits the muscular structure of one's body differently. When walking backwards, in the anatomical terms of motion[107], agonist muscles become antagonist and vice versa. By causing a specific movement to resist another particular movement, muscles can have different roles. Most muscles work in pairs. Contracting vs. relaxing My ambition was to invite to an alternative way of approaching/taking the space and considering/looking at the context.[108] The practice of walking or running backwards is also a displacement of perception in the sense that the way in which one approaches what one sees is different on physical and mechanical plans. I observed, while practicing, the multiplication of perspectives and horizons. One sees differently. Instead of passing by data/elements/information, they are added to the picture and become part of a larger vision. I am convinced that this practice help us as individuals to position ourselves in the material world, and, by extension (when a routine is created in relation to the material world), it facilitates our positioning in the abstract world.

Materialization of the invisible vs. visualizing of the immaterial

Not everything is immaterial in my work; however, to work on the reality of something that is not materialized or visible in the material world remains one of the focuses I am still keen on exploring. The 'how' is central in my work, for example in *VBS1*, the immaterial and invisible object is a ball. The ball is really light as the ball is only an expansion of my gaze. However the attention given to the ball by the performer is laden. The ball draws attention. The ball is there. The gaze is an ornamentation facilitating the follow-up of the choreography of the ball that is different from the one of the performer. Their respective trajectories in space and time, visible for the performer and invisible for the ball, come closer and pull apart constantly in this choreographic proposal. The ball is not the work. The choreography of the ball is not the work. Three choreographies compose the work *VBS1*: (i) the choreography of the visible performer following the placement and displacement of a volleyball player as a score, (ii) the choreography of the perceivable gaze linking the two trajectories, and (iii) the choreography of an immaterial invisible object put into appearance. *VBS1* deals with the relationship between visible and invisible choreographies.

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107 I studied STAPS (sciences and technics of sports and physical activities) for four years at the
       University of Burgundy during my twenties.

108 The maze of the streets is visible and material due to the architecture and the urban scenography of the common.

The projection one creates in one's mind is a form of materialization. A layer is added/ superposed to the material world. The details of the visualization can be as clear as the material details. The picture created is not shared, but two persons can compare their respective projections. The limits between reality and fiction are challenged. The projection can be as real as whatever is in the room. Something happens and becomes visible, without being present. To activate the creation/projection of an immaterial work in an existing room/the material world is, for me, a way to underline that «L'homme a besoin de respirer et d'avoir de l'espace libre»[109] to be able to take space (and time), think and rethink how to deal with the position and order of – material and immaterial/visible and invisible/real and fictional – things.

A little detour: immaterial fashion and details

In CATALOGUE and my PhD thesis, I only take into consideration the works, practices, processes, and proposals I have had a vision of/created/initiated/projected.[110] I will now make an exception and mention the project *SPELLS* I developed with Erik Annerborn (fashion designer) and Hedda Viå (fine artist). The project *SPELLS* is a sustainable fashion concept where movements replace clothes. It proposes collections of movementsfor the consumers to express and experiment within the public sphere. It is a direct translation of the function of fashion into the immaterial sphere of body movements. A way of shifting the question of "how does it look?" to "what does it do?" *SPELLS* answers to the question of how the fashion system can be maintained in a world where material consumption is no longer possible. The materiality of fashion is displaced to visible movements, gestures, and signs one can use, practice, wear, and adopt in everyday life to (i) transform one's routine of displacement, one's relations to the material world and (ii) propose a shift/twist/detail to the everyday body language and the representation of urban behaviors. This may also be a potential source of activation to others and invite them to (re-)think their routines and representations. A smile may also appear on their faces.

When does a work start to exist as a (art-)work?

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109 p. 124, Bethan Huws, *Vides, Une rétrospective*, 2009, Éditions du Centre Pompidou, Paris.

110 In my work, I distinguish between the works I consider being the author (even if I involve others and collaborators) where I am the one who creates the situations of working and takes decisions and the works I create in collaborations where the concept is articulated collaboratively. On my website, the first ones are presented under category "proposals" and the second ones under "collaborations". (http://ingridcogne.net/collaborations). Collaborations are also situations in which I pursue my thinking, and the meetings/dialogues/exchanges with my colleagues and peers influence my personal thinking. In the context of collaborations, the works, my collaborators, and myself are filters for each other.

I am not sure about if I am interested in answering or in getting an answer to this question. I consider all my practices, processes, and proposals[111] as works. They have different materializations, visibilities, functions, and roles. For each of the visions I have for a work, I position myself regarding the situation and the way in which I want to place and displace it; while processing that work, I constantly reposition myself regarding its relations to time and space and its connections/links and parallelisms/superimpositions with my other works.[112] My reading of its position in the matrix of my works can change with time. When a work is presented in an art context, whatever its format, its appearance, and its function, the work is identified by the visitor(s) as related to art. When a proposal (e.g. *SPELLS*, *surf the city*, or *horizon)* proposes subtle shift/detail/distraction to the everyday landscape, people start being curious/watching. Something a bit out of the frame happens. Those small manifestations of freedom/let-it-go-by-chance exist, appear with parsimony, but keep bringing sparkles in the common space. I remember a man with a headset who was humming and subtly moving/ following (I guess) the music on its own among people while we were waiting for the subway. It was in the USA about ten years ago. He was like a sunbeam in a grey room. This person made me smile. His rhythm was communicative. Activated, I started to join him by distance. This scene regularly comes back to me, making me think of (i) the roles of initiator and follower, and of (ii) how one has the potential to change the landscape of the everyday life in the public and common spaces. I guess the behavior of this person was not intended to be an artistic proposal, but I was activated during this waiting time. I was not the only one; other people started to stand – take different postures – and move differently. It is of my opinion that such a moment positively shifts the landscape and creates a proto-artwork.[113] A situation that could be identified as a work of art, but it is not. Following this thinking, I started *surf the city,* a work that appears without being introduced as such. It is a practice I do when taking the subway. I let my practice be visible to other. Standing in the tube without holding myself to something, I noticed people looking at me. Again here, I do not have a specific outfit; I just follow or resist the movements of the wagon, trying to keep balance by readjusting my position with micro- movements. I intend to play with the activation of people by being in the doing among them. I place my practice in the common space, thinking that someone may give it a try and develop his/her own daily practice when using public transport. This gesture is one of the ways in which I share my knowledge. A practice is, for me, knowledge that can be absorbed passively by others.

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111 And collaborations.

112 I am also attentive to the peers' proposals, articulations and works. However, in this PhD thesis, I chose to focus on my own work without automatically referring to the works of others or underline the connections and distinctions in between them.

113 Proto-artwork is not a notion I have found in literature, I propose inspired by the world proto-choreography, cf. Laurence Louppe.

surf the city contributes to the circulation of non-verbal knowledge. It is not tacit-knowledge as I am able and open to talk about this practice if someone comes to me.

In regard to knowledge, my intention has always been to work both on the form and on the content, as well as also on the zone in between form and content. I consider that a perpetual activation facilitates the articulation of knowledge. This process welcomes dead-ends (in reference to space) and suspensions (in reference to time). I also place knowledge not only into the data and the fixed elements but into the capacity of circulating between them. That is one of the reasons why I play with the materiality of objects in order to put into the light what is immaterial, not palpable, not manipulable with hands but perceptible by the mind(s).

The known and the unknown

Some of the elements from the material world transform with time, while others do not. In that case it is the person(s) approaching elements/data/knowledge that has(/have) moved. Has it happened to you to read the same book[114] several times? Why do you come back again and again to this particular book? Has it happened to you to have the feeling that you were not reading exactly the same book, but you had with a lingering sense of déjà vu?[115] The content of the book did not move, but the reader's relation to the book changed. A displacement happening in one's mind is a displacement of immateriality.

Traces and movements of knowledge

My interest is to disfigure the actual general and artistic structures and figures of functioning in the artistic research environment by displacing some territories. With my work and my research[116], I aim to destabilize representations with soft provocation. I focus on the micro level, develop formats and situations, and use details to work against the consumption of art and give (back) value and attention to knowledge. I am keen on disturbing established references and displacing focus in order to open doors to/activate other perceptions. Could a form of exchange of knowledge be an economy against the over-production of knowledge? Could a common practice of displacement be a method against this consumption?

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114 Book is an example, but it could be any object/element carrying information — e.g. from a movie to a dish.

115 This déjà vu can also be perceived when one places/reads into parallel two different books.

116 Which I consider being one of my works using the format of artistic research.

According to Lepecki, "movement is that which releases writing from any representational hopes, from any illusion of its subserviently serving a fixed "conscious presence of full intention" of anyone who produces a mark, thus writing as movement performs a displacement, a dislodging with profound political consequences."[117] Following this quote and my understanding of it, I dedicate time and focus to use different formats of activating movements and displacements of knowledge, especially in the present thesis. I do also question the absence and resistance to movement and the flow of knowledge's circulation. There is a dramaturgy of displacement one can not only observe but also propose. There are ways and things one can take/do or decide to do not take/do. "*Displacement(s) as Method(s)*" is the trace of my search regarding practices, methods, and tools to organize oneself regarding movements of different kinds of knowledge.

1.2. Creation (re-) of Time

I consider Time as an immaterial and invisible value whose existence depends on the perception[118] of people. In my research, I question the relation between materiality and immateriality of space and time. In my research, I am searching for where I am. I do not intend to master the points of reference of my personal space and time but to be informed. Time includes many concepts, and the word itself has several meanings and uses. My ambition is to (only) approach Time from the perspective of a doer, from the perspective of someone who questions time by practicing it, meaning that I do not pretend to create or develop existing concepts of time, but to find out and experiment with ways of challenging my perception and representation of time as well as share/present the practices I conceptualize and apply.

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117 p.2, A.Lepecki, *Inscribing Dance*, 2004, in A. Lepecki (Ed.), *Of the Presence of the Body; Essays on Dance and Performance Theory* (pp. 124 – 139). Connecticut: Wesleyan University Press.

118 "Time is seemingly tamed if we treat it spatially on a calendar or the face of a clock, where we can make it appear as divided into separate units next to each other. But this also falsifies time. Real time has no divisions at all, but is uninterruptedly continuous: at midnight yesterday did not click over into today. No one can find the exact point of midnight, and if it is not exact, how can it be midnight? And we have no experience of today as being next to yesterday, as it is represented on a calendar. Reduced to space, time seems more under control—but only seems to be, for real, indivisible time carries us to real death. (This is not to deny that spatial reductionism is immeasurably useful and technologically necessary, but only to say that its accomplishments are intellectually limited, and can be deceiving.)" p.74, Walter J. Ong, *Orality and Literacy. The Technologizing of the Word*, First published in 1982 by Methuen & Co. Ltd, 2002, Routledge. Taylor & Francis Group.

My interest is to take an initiative of temporalization[119]; I identify tools and methods allowing me to decide when being active or passive regarding time.

"[I]l a réussi à modifier sa durée sensible, il l'a *décollée* de son temps vécu."[120]

I consider the displacement as a tool, or a method to (re-)position myself physically and to (re-)filter my representations regarding space and time. Displacement contributes to my search and pursuit of time. The four past years, I experimented that one is only in suspension when not having referents/elements to refer to and I came to the conclusion that when being in suspension the reference to time disappears. In other words, when one leaves the place that emplaces, anchors, and orients, one removes oneself from the "herein" and disconnects with the "somewhen".[121] The notion "time" covers, assembles, and refers to a multitude of notions such as present[122], rhythm[123], and duration.

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119 p.490, Maurice Merleau-Ponty, *La temporalité* in *Phénoménologie de la perception*, 1945, Éditions Gallimard. In that chapter, Merleau-Ponty writes that it is not me (as in "I") who takes the initiative of temporalization, and it is what I am interested in trying to do.

120 p.14, Paul Virilio, *Esthétique de la disparition*, 1979, Éditions Galilée, 1989, Collection Le Livre de Coche, biblio essais.

121 In reference to Hegel, Edward S. Casey writes: "*being concretely placed*, is intrinsically particular. It is occasion-bound; or more exactly, it binds actual occasions into unique collocations of space and time. To be *here in* this room — to be "herein" — is not only to be in the room down the hall or in a room in the next building. It is to be *somewhere in particular*: a peculiar somewhere in space that situates the "somewhen" in time." p. 23, Edward S Casey, *Getting back in to place. Toward a Renewed Understanding of the Place-World*, 1993, Indiana University Press, Bloomington Indianapolis.

122 «Je ne passe pas par une série de maintenant dont je conserverais l'image et qui, mis bout à bout, formeraient une ligne. À chaque moment qui vient, le moment précédent subit une modification: je le tiens encore en main, il est encore là, et cependant il sombre déjà, il descend au-dessous de la ligne des présents; pour le garder, il faut que je tende la main à travers une mince couche de temps. C'est bien lui, et j'ai le pouvoir de le rejoindre tel qu'il vient d'être, je ne suis pas coupé de lui, mais enfin il ne serait pas passé si rien n'avait changé, il commence de se profiler ou de se projeter sur mon présent, alors qu'il était mon présent tout à l'heure. Quant un troisième moment survient, le second subit une nouvelle modification, de rétention qu'il était il devient rétention de rétention, la couche du temps entre lui et moi s'épaissit.» p.478, Maurice Merleau-Ponty, *Phénoménologie de la perception*, 1945, Édition Gallimard.

123 «Je devrais apprendre moi-même l'horrible, trépidante expérience que c'est de changer de tempo, de le perdre subitement, d'en trouver un autre à la place inconnu, terriblement vite, dont on ne sait que faire, rendant tout différent, méconnaissable, insensé, décoché, faisant tout filer, qu'on ne peut plus suivre, qu'il faut suivre, où pensées, sentiments, tiennent à présent du projectile». p.370, Henri Michaux, *Passages*, in *Œuvres complètes*, t.II, Raymond Bellour (éd.), 2001, «Bibliothèque de la pléiade», Gallimard.

My use of the notion "time" is connected to duration. It started with the representation, identification, and perception of an amount of time I circled in order to organize myself. I do not have time. I spend time. I need time. I dedicate time to.

I also use the notion "time" to refer to the idea of timeline and expand the relation to this idea by thinking direct, indirect, superposed, and parallel trajectories regarding time, e.g. a line winded like the figure of a spiral, which can be flat or standing and invites the thinking of cycles, surrounding, and infinity.

1.2.1. Duration and perception

I create projects, processes, methods, and tools with the intention of affecting the perception of and the relation to Time for both the one doing and the one seeing/witnessing. My ambition is to caress the vision I have of activating a movement of practices and providing tools/task/methods facilitating an everyday self-management in space and time and an emancipated behavior in societies touched by acceleration[124] and limitation that have tendency to erase the moment of transition/"in between".

What is the amount of time one might not be afraid to invest?

I chose the duration for the process titled *2 min CONVERSATION* because I had the conviction that a spectator[125] would accept to spend two minutes with me in the format of a one-on-one conversation. I chose this duration because I observed that *2 min* was the average time spent while waiting for the subway in the city center of Stockholm. However, the qualitative heterogeneity of one's perception depends on one's memory. And the memory is not an emanation of the matter; quite the contrary, this matter concretely perceived that occupies a particular duration mainly comes from memory.[126]

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124 one can observe «l'extrême richesse et la variété inouïe des pratiques d'espace-temps par les acteurs, l'incroyable diversité des rythmes individuels et sociaux qui coexistent en un lieu – et, à travers les connexions de ce lieu aux autres, cette diversité circule dans les réseaux mobilitaires et communicationnels; bref, le contraire d'un écrasement uniforme des spatialités et des cultures du fait de l'empire de la vitesse et de l'accélération.» p.118, Michel Lussault, *Où est passé le temps*, Sous la direction de Jean Birnbaum, 2012, Éditions Gallimard

125 or a passer-by when this process was presented at an event such SUPERMARKET 2011, at the House of Culture in Stockholm.

126 p.108, Henri Bergson, *Matière et mémoire. Essai sur la relation du corps à l'esprit*, 1939, numeric version proposed by the Cégep de Chicoutimi, in the collection "Les classiques des sciences sociales": http//www.uqac.uquebec.ca/zone30/Classiques_des_sciences_sociales/index.html

CATALOGUE

 2 min is also a duration one can approximately evaluate by counting 120. The exactitude in regard to clock-time can vary.[127]

While waiting for the tube, it struck me how long two minutes can be, how much one can think of or, more than that, how much one can do or let go. *2 min* is a surprising duration due to the representation of shortness it has and its huge potential at the same time. Once again, it is a question of perception, reference, and openness. It refers to one's internal clock, too. According to Warren H. Meck[128] "Despite the fact that we are usually not aware of it, our perception of time is a guiding force in our behavior [...] (1) You need to have some timing mechanism like an internal clock to register the signal duration that has passed. (2) You need some criteria in memory against which this sensory input can be compared. You can only know that you have been waiting too long at the red light if you have previous experiences of red light durations stored in your memory [...] both the perception of the current signal duration and the memory of past durations are both essential for duration discrimination."

In *2 min CONVERSATION*, the situation created is transparent and clear. It lasts two minutes measured with a timer. It is a one-on-one conversation around a table. The topic is introduced in the complete title: *2 min CONVERSATION on "waiting, be patient and do nothing"*.[129] It always starts the same way: I introduce myself, ask his/her name, and ask for the permission to record our coming conversation to the person sitting in front of me, and start the recorder (if I am authorized to) and the timer. "How long have you been waiting today?" The only surprising aspect of this situation is the potential change of perception and representation one (meaning both the visitor and myself) can have of the specific duration: two minutes.

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127 "The endogenous circadian clock also can affect short-term time perception. Pöppel and Giedke (1970) found a diurnal variation of approximately 10 seconds in the time perception of participants who were living according to their normal daily routines (Kuriyama et al., 2003; Morofushi, Shinohara, & Kimura, 2001; Nakajima et al., 1998; Pöppel & Giedke, 1970). In the morning, estimated time was longer than actual time, and in the evening, estimated time was shorter than actual time." p 441, Masaki Ogawa, Hiroshi Ito, Takeharu Seno, *Vection Is Unaffected by Circadian Rhythms*, in *Psychology*, 2015, 6, 440−446, Published Online March 2015 in SciRes. http://www.scirp.org/journal/psych http://dx.doi.org/10.4236/psych.2015.64041

128 p.227, Warren H. Meck, *Neuropharmacology of timing and time perception*, 1995, in Cognitive Brain Research 3 (1996).

129 *"waiting, be patient and do nothing"* is actually the title of another project I started in 2008 and I was interested in developing, recycling, displacing my observations, and positioning in a different format to move from a processing on my own to a meeting with others in order to share my knowledge and enlarge my perspectives.

"What does one do when waiting? What is having and taking time? What is doing nothing?" are central questions of my search. The everyday practices are a source of invention and a space of micro-freedoms[130]; they sorts of resistance and gestures of emancipation one can have, propose oneself in everyday life. Time is a weaving in which information, perception, and representation interlock. By displacing focus and practice, one can create a time-space. This can be done in resonated or intuitive ways. Sensing time, I removed the words "stress" and "busy" from my vocabulary. I "do with" the time available. In French, one can find the word "dispos" and the verb "disposer".[131] I am present and available to read the situation in which I am; I organize myself in order to use the time I have identified as available for myself. It happens to me to "dance" when waiting for the tube. Some movements are inspired by the *Barres Flexibles* of Wilfride Piollet.[132] I had the chance to touch this method in 2004, and it had a strong impact on my way of dealing with the position, positioning, movement, and displacement of my body in my different activities, especially everyday life motor activities. When waiting for the subway, I place myself/stand on half-point and stay there until the train comes. The trick is that one has to keep in mind the idea that one would eat the roof without changing the alignment of one's body. I can stay a really long time standing in that position. This practice, really simple/easy to do everywhere, disconnects my attention from the waiting moment, relaxes me, and contributes to my daily training.[133]

1.2.2. Doing (re-) and time

To use displacement as a method regarding time is a hypothesis I propose to focus on space in order to 'clean' time, even erase it. Epistemologically, time means to cut/divide and that introduces a sort of discontinuity and spatiality. To represent something, one places oneself at a distance that facilitates a clearer vision.[134] The distance allows the seeing of a larger tableau.

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130 p. 171, Serge Proulx, *Une lecture de l'oeuvre de Michel de Certeau*: L'invention du quotidien, *paradigme de l'activité des usagers*, in Communication, vol. 15, no. 2, Université Laval, éditions St-Martin, Montréal.

131 Unfortunately I do not find an appropriate translation; the corresponding/proposed words in English bring other meanings.

132 "[A]nalyser les lignes de force qui entrent en jeu dans le movement", p.11, W. Piollet, *Barres Flexibles*, 1999, Editions L'oiseau de feu, Poissy.

133 I highly recommend you to try this exercise. It is also one of the references I used for one of the movements of *SPELLS*.

134 When being too close to the thing I focus on, I observed that I would not see anymore.

One transforms in space what one searches to understand. This tableau needs a frame.[135]
There is here a duality of function and not a duality of substance. The tableau is an image
illustrating an extraction of oneself from the "world" to get a hold on oneself. I do not consider
possible to have time that would escape a form of spatialization. The representation of time
might be a tentative to control it. "[E]very society constructs its own set of institutionalised
time relations, congealing these relations in different forms of calendars, schedules, work time
regimes, everyday time practices, prayer time, time-telling techniques, cultural representations
of time, and so on, which attune and synchronize the metabolism of society, its members, and
their environment, according to varying logics of power and property."[136]

In my work, I tried to use tools/objects/installation inviting to alternative reference to time
and duration than clock-time.
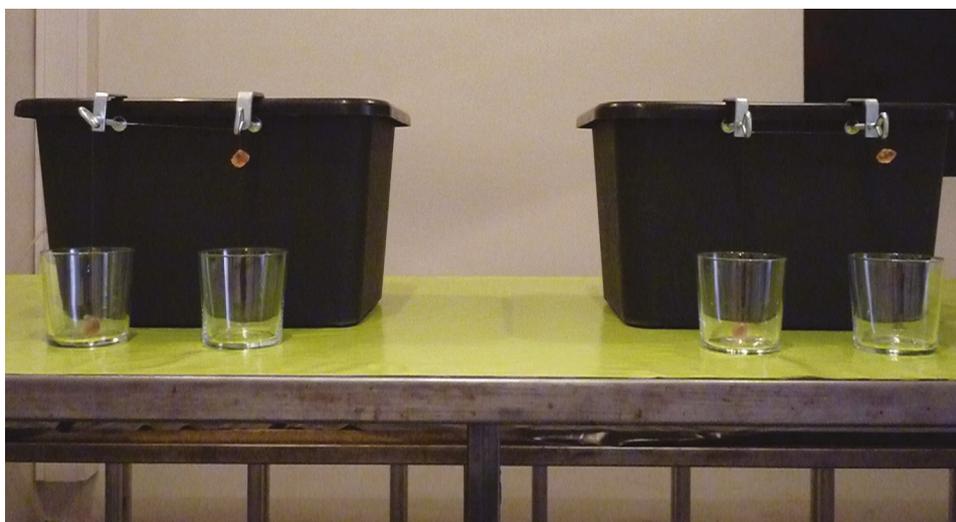
For example, for the choreographic proposal *a double process* (picture above), the duration
of each of the two soli corresponded to the time needed for a piece of brown sugar to melt
in 70-degree hot water.

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135 «[C]et ensemble de circonstances qui naît d'une certaine position déterminée du corps dans le temps et dans
     l'espace.» p.102, Henri Bergson, *Matière et mémoire. Essai sur la relation du corps à l'esprit*, 1939, numeric version
     proposed by the Cégep de Chicoutimi, in the collection "Les classiques des sciences sociales":
     www.uqac.uquebec.ca/zone30/Classiques_des_sciences_sociales/index.html

136 Jonathan Martineau, *Time in Modern Times. Heidegger's and Bergson's Conceptions of Time in Context*, 2015,
     https://www.academia.edu

The system is: when one sugar melts, the second piece of sugar falls into the second glass.[137] In the *Improvised lecture performance* titled *Shall we talk about fear or time?*[138], the proposition lasted the time needed for three cigarettes to consume themselves. The third example would be the use of five egg timers for the *Improvised lecture performance*[139] I proposed in the context of the conference *Not Now! Now!* at the Academy of Fine Arts Vienna in 2013: the black egg timer has a duration of three minutes, the other black egg timer is one minute, the red is two minutes, and the blue is four minutes. In that case, I was interested in using objects that one might be already familiar with when measuring and referring to time, but with different durations. The vision of an egg timer connects to three minutes, but in my performance the spectator might not remember or identify which one is the one corresponding to three minutes. I proposed a montage of time. The discontinuity of time, signaled by the different minute glasses, proposes an alternative reality. There is a loss of reference to time that might invite the reconsideration of the loss of time and facilitate the acceptance of giving/investing/ letting go of time. This is an invitation to/a tactic toward suspension in time and space, especially regarding conditioning.

Reset, re- … To play with the loss and the change of points of reference

How to deal with the actuality, the reality? How to read codes and filter them to reach the essence of things? When everything is in movement, one also has to be in movement and (re-)create referents. Movements can also be referents. Let's be active (pro-active might be too much).

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137 This is a direct reference to and interpretation of Henri Bergson's glass of sugar water: «Si je veux me préparer un verre d'eau sucrée, j'ai beau faire, je dois attendre que le sucre fonde. Ce petit fait est gros d'enseignements. Car le temps que j'ai à attendre n'est plus ce temps mathématique qui s'appliquerait aussi bien le long de l'histoire entière du monde matériel, lors même qu'elle serait étalée tout d'un coup dans l'espace. Il coïncide avec mon impatience, c'est-à-dire avec une certaine portion de ma durée à moi, qui n'est pas allongeable ni rétrécissable à volonté. Ce n'est plus du pensé, c'est du vécu. Ce n'est plus une relation, c'est de l'absolu. Qu'est-ce à dire, sinon que le verre d'eau, le sucre, et le processus de dissolution du sucre dans l'eau sont sans doute des abstractions». p. 16, Henri Bergson, *L'évolution créatrice*, 1907, Édition électronique (ePub, PDF) v.: 1,0 : Les Échos du Maquis, avril 2013.

138 A reworked transcription of this performance is proposed as a chapter in the present thesis under the name TRANSCRIPTION I.

139 A reworked transcription of this performance is proposed as a chapter in the present thesis under the name TRANSCRIPTION II.

To do research in practice was for me a tactic to define a temporal frame I would dedicate to rethink, redefine, reconsider, reposition, recycle, reprocess, redo, and re- ... my world, my activities, and my intellectual processes. What were the codes before? What are the codes today? What were/are the filters? What was/is into focus? And what was/is important?

To reread, to rework, to write ...

When recalling, reminding, rethinking/thinking about, or redoing — without rehearsing — performances that I created and performed some years ago I am confronted to a gap between different temporalities. An "in between" appears between before and now. At that time, I was at that particular moment of my intellectual and practical processes; today I am somewhere else. I difference 're-doing' and 'repeating'. Understanding and meeting are central motors of my engagement in working. I noticed that 'repeating'[140] is not a term I privilege when thinking the circulation of my works. I preferably organize my works, practices, formats, and proposals in series that I come back to, reactivate, develop and transform in order to continue the articulation of my thinking.

I am rewriting codes and practices to keep and make them actual and present at both times.

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140 However, "repeating" a protocol or a task in a specific process of working and in the creation of a work has a
    different meaning and is a different strategy.

II. Search and research

A research from the point of view of a displacement[141]

The circulation between theory and practice in the doing is an important parameter. By thinking, studying, and developing specific terminology and methods to rework the physicality and texture of an artistic practice, I emphasize the manifold consistency threads of the present research. The hypothesis for the way in which heterogeneous parameters and data – bodies, voices, images, words, tastes, atmospheres – can weave together into a particular texture, implying an extension of the notion of texture. In this sense, a texture might not be a text. This also implies that I am approaching the notion of writing in its largest sense. I understand writing as a 'mise en mouvement', and dig in the gestural aspects of the production of sense within discourse. It is an endurance work, challenging the parameter of time and creating a tool for the future – for a broader understanding and a broader use of discourse within choreographic practices.[142]

My focus is on the artistic/choreographic proposals I have created over the last few years, before and during the time corresponding to this research. The existing and created artistic proposals, are on the one-hand, objects of study and, on the other hand, materializations of this research. In the created matrix, what is central is the circulation of knowledge (content and form), with a particular attention dedicated to the processes of movement between and in between the different works.[143]

I identified and developed several methods activating and facilitating the circulation between and the filtering of i) the textures of the artistic proposals, ii) the processes and analyses of each of the methods as filters. I have dedicated the past four years to the identification of working methods adapted to a research in practice that would keep the accessibility of the spoken language in a written format.

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141 *"Displacement(s) as Method(s)"* is the main hypothesis of my research, on according to my initial application, physical, political and physical levels. The articulation of the method(s) of displacement(s) and its specific track of recycling in relation to materiality and immateriality is the specificity of this research.

142 I try to be as close as possible to what I can say with my own words. There are words that I slightly displace from their generalized meaning. I create a text from the perspective of a person, an artist, a researcher and a spectator. I do not pretend this "discourse" to aspire to a theoretical status, nor do I feel the need to justify it.

143 I invite the reader and try to facilitate his/her task of feeling all the immaterial, invisible, and not materialized work an artist does.

Challenging methods, formats of working, and practices between Visual Arts and Choreography, I have identified and interpreted specific formats to filter, question, recycle, animate, and reanimate my works in my thesis.

The present chapter is titled CATALOGUE, in reference to the format "catalogue raisonné" (reasoned catalogue). It gathers a body of works of an artist. One essential reference for me is Jérôme Bel[144], a French choreographer who proposed nine chapters, each of which corresponded to one of his choreographic works. Bel's *Catalogue Raisonné* is a series of video montages combining extracts of his works and interviews. Content-wise, Bel goes back to his works, filters the elements he worked with/on during the processes of creation of the pieces, and refers the literatures that had impact on his thinking. This work had, and still has, a huge impact on me. I am interested in processes, as you might have already acknowledged that, and I consider this particular *Catalogue Raisonné* being a real door for the – informed or not – viewer(s) to enter/access the artist's processes and works as it has many layers. However, I have always wondered how much Jérome Bel's articulation was influenced by the parameter of time. There are delays between the moment the piece was created (the process he had at that time) and the moment in which he (re-)articulated himself in the telling. How can one be so precise?[145] How can one not being influenced by the works, interests, and readings one is currently doing/having in parallel to the realization of one's catalogue raisonné?

My approach toward CATALOGUE is sensible and articulated, and it has its own logic, but I do not think it is systematic though. I use the format catalogue as a frame and an exercise to place and articulate my work. It was a deliberate choice to remove the "raisonné". A catalogue is also, without being reasoned, a format one uses to accompany an exhibition/collection or replace it. I consider that my PhD in Practice project is a work that marks a time/moment of my (artistic, intellectual, and personal) process. This is a personal work, and I hope it will keep a low profile and disappear with time. To thwart both the task of leaving and myself, I had to identify methods, practices, and formats that would activate my thinking.

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144 *Catalogue raisonné Jérôme Bel 1994-2005*, Multimedia Edition Les Laboratoires d'Aubervilliers, co-edition Les Laboratoires d'Aubervilliers, R.B./Jérôme Bel, in partnership with the Centre National de la Danse. Here is the link to the 1st chapter: http://www.jeromebel.fr/CatalogueRaisonne?idChor=1

145 As I have mentioned in CATALOGUE, even if references/literature was important during the process, I am not able – and interested in, I think – to recall them/re-legitimate them in the current writing.

In the present research, I have used the notion of displacement in a multitude of ways.[146] From moving a notion, a work, a practice to moving myself, I wanted to reposition myself, my perception and representation to understand and perpetually (re-)activate my processes.

For me, a method is the articulated, organized, emancipated, reflective ways one organizes oneself to proceed when working and in everyday life. "Displacement" is a notion I use as a filter; I created a grid of lecture and a system of working (regarding my contexts, works, and vocabulary). As I have mentioned, it concerns the "how": how to think, how to do, how to express, how to perform, and how to be. The individual who uses a method is one central element to consider when one is interested in understanding his/her work. It is essential to pay attention to the timing and temporality of his/her process of articulation and creation. It is through the doing that a potential user of an existing method will filter and bring a personal perspective depending on the context, situation, and his/her current focus and interest(s). It is the one using the method who is and remains the main filter/element that determinates and leads – consciously or intuitively – the proceedings. He/she is the master of the game. By choosing to title my thesis with a hypothesis for a method, I position myself as a facilitator.

I have developed five methods and three practices while doing my research.

2.1. Main methods of research

I identified two methods by analyzing my work. Two of them were especially created and developed to facilitate the analysis of my work, the sharing of my articulation, and the transition between the oral material and the written material towards the fulfillment of the PhD thesis. I created the fifth to keep my thinking in displacement, in suspension, and in the zone of "in between".

2.1.1. Language and conversation

In the first part of the chapter CATALOGUE, I insist on the importance of orality in my practice. «- Maman, c'est quoi le langage? - C'est la maison où habitent les hommes.»[147]

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146 The alternative title for my research could as well be a *catalogue of displacements …*

147 Jean-Luc Godard, *2 ou 3 choses que je sais d'elle*, 1967.

"Pense en Français, write in English, pratar Svenska" is a message I used to announce the performance *I.D.* in 2009, in which I combined the three languages to body language. This work was created a few years after I moved to Sweden. There, I had the chance to meet people speaking the same three languages as I did. Language is a combination of the spoken and bodily languages. It happens to me to be distracted by a gesture my interlocutor may do when talking, which would lead to the loss of track on the content … as if the gesture would replace/take over words. One of my colleagues – with whom I was working in a one-on-one situation and speaking French – had a different body language when a third person joined the process and we spoke Swedish. The ways he would "usually" move would then change.[148] I would be confronted by a wholly different him, 'another version of him'. His gestures became strong distractions; they, according to my perception of him, did not correspond to the content mediated by his voice in Swedish. I started to be captivated by such a displacement between the bodily and spoken languages.[149] In *I.D.*, the first thing I asked the audience was if they understood English, French, and Swedish. I did that in the respective languages. I am of the opinion that an individual has different relationships of body and spoken languages when using different languages (both languages and the identity of the person are affected). Different languages insist on the importance of transition, filtering. They invite to the thinking of different tracks of access and appropriation of knowledge. To use three languages, knowing that not everybody in the audience could understand all of them, was also a way, a tactic I chose to free the spectators of the thinking that they would have to understand the whole work and see, hear everything. I am of the opinion that each person sitting in the audience has a different journey when meeting an artistic proposal. I do not working on the reception of my work but question the process of the reception of a work. The dramaturgy of the choreographic improvisation *I.D.* was based on a displacement of my articulation in different languages, travelling within a choreography of objects through different tableaux. What I said was not a written text I learned by heart and told. It was different every time I was invited to perform. The dramaturgy of the content and of the uses of one or another language depended on how I felt and read the energy of the room.

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148 "[L]anguage may be one of many elements that allow us to make sense of things, of ourselves. I am thinking, of course, of gestures, pauses, but also of chance, of the subindividual force-fields of being which click into place in different situations, swerve from the straight or true line of language-in-thought." p. 179, Gayatri Chakravorty Spivak, *Outside in the Teaching Machine*, 1993, New York and London: Routledge.

149 Words and gestures can be used and (mis-)understood differently by people, due to their respective background and interest.

"Performance's only life is in the present. Performance cannot be saved, recorded, documented, or otherwise participate in the circulation of representations of representations: once it does so, it becomes something other than performance. To the degree that performance attempts to enter the economy of reproduction it betrays and lessens the promise of its own ontology. Performance's being, like the ontology of subjectivity proposed here, becomes itself through disappearance."[150] Even if the situation was not based on a spoken conversation with the spectators, a bodily conversation would go on. I was listening to the spectators.

I learned how to listen, follow, and support the articulation of an interlocutor when I did my Master in Dance anthropology.[151]

You cannot see my bodily language when reading this text[152], but it was essential for me not to prostitute my articulation. I could have written my dissertation in French and asked a translator to rework it in English. I write as I talk and I write as I think, as a French native speaker, but I use English words. All these displacements of thoughts, contents, words in the different categories of languages (bodily, spoken, and written) in the different languages (French with an influence of Swedish and a materialization in English) create a maze of gaps but also doors for interpretation.[153] I follow Spivak; I am of the opinion that a written text can also be listened to. As if the one reading could also be part of the situation.[154] The same amount of attention has to be dedicated to all manifestations of languages, to what happen between and in between languages. It may happen that a bodily language informs as much as a spoken language/words. Furthermore, attention and attentiveness are the premises for moments of meeting, of activation, and of circulation of information.

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150   p.146, Peggy Phelan, *Unmarked The Politics of Performance*, First published 1993 by Routledge, This edition is published in 2005 in the Taylor & Francis e-Library.

151   Even if, I felt a deep rejection toward the format of an anthropological interview. Already then, I was more into the conversation format.

152   You can watch FILM if you want to add to your reading the layers of my voice, gestures, and ways of moving. FILM is also a chapter that I propose to be used as a parallel process while reading one of the other chapters.

153   As a person who moves, is often displaced and replaced, and is in circulation, I speak several languages. The negative aspect of this multitude is the tendency I have to "standardize" my vocabulary in the different languages and to frequently drop into my articulation English and Swedish words when speaking my mother tongue. I read that as a loss of identity.

154   For example, a spectator of one of my *Improvised lecture performances*.

Conversation (formal or informal) is one of the formats I consider the most interesting. It is in such format that I have learned the most because the information circulating is not only data but it is surrounded by other elements (context, situation, dramaturgy of the articulation, and details) that can be the activators to remember a content. "But, do you remember? We were there … and you said this … because of that …" The conversation can occur in a different language according to the location my interlocutor(s) and myself are. It often ends in a combination of language. What happens when reading a transcribed conversation?
It is more than an unidirectional address. A transcribed conversation (often slightly rewritten to facilitate the dramaturgy of the reading) is ⟵ ⟶. There are performative aspects in a written conversation. Reciprocity may occur between the identities of the author(s), the quality of the text, and the reader(s).[155] In the rewritten transcription of a conversation, the content moves between the articulations of the different interlocutors and between the oral and text material. It is filtered, translated, re-appropriated, reformulated, and displaced.

The first appearance of the conversation format was in 2009 during the collaborative project titled *Möte09*, during which I documented the processes of articulation and circulation of knowledge on formats of meeting with an audience, by recording one-on-one two-minute conversations between the participants invited to contribute to the project. I was not a moderator but created the situation. The format of conversation is present in my work, and mentioned several time in my entire thesis. At the beginning of my PhD in Practice, I was in the search of methods to produce the written manifestation of the articulation of my thinking. I had to find a way to accept writing. For that, I invited some peers to be in conversation with me.[156] The chapter CONVERSATION is the only public appearance of such conversations. They are numerous and nourished my process of thinking and my intellectual development. Meetings with the other(s) are based on the roles of following, orientating, diverting. The presence of my conversation partner(s) can take different forms. I referred several times in CATALOGUE to conversations/meetings I had in the past and shared the knowledge I had retained from the meetings to contribute to an oral history.[157] "[I]n all the wonderful worlds that writing opens, the spoken word still resides and lives."[158] Quantitatively, I estimate that 60% of the written material presented in this thesis comes from/is taken from the oral situations I created.

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155 who happen to be some in the situation of collective reading.

156 This is a tactic I used long before I started the PhD in Practice program.

157 Informal conversations may activate the articulation of ideas that will pursue a process of re-appropriation, which implies the loss of the origin.

158 p.8, Walter J. Ong, *Orality and Literacy. The Technologizing of the Word*, First published in 1982 by Methuen & Co. Ltd, 2002, Routledge. Toylor & Francis Group.

The situations, private or public, involved others (friends, colleagues, spectators, and people met by chance). The degrees of intimacy, interaction, and formality differed according to my intention and the invitation formulated to the others. The situations are always clearly announced to facilitate meetings and exchanges, and invite for responsibility and engagement. The rest of this thesis (the other 40%) is the reworked material or text I produced being activated by the initial material (when listening to, transcribing, and reading the recorded material) and has taken my thinking in different directions and reorientations along time and according to the temporalities of the processes, works and methods.

Between being the format I used to facilitate the circulation of knowledge and collect of data in *Möte09*, and being the format of an interactive work facilitating the one on one meeting with a spectator, 2 min one-on-one conversations creates a parenthesis of time that seems short, but triggers the exchange of a huge quantity of information. This situation creates a displacement of the perception of a duration and shifts the status of both the artist performing and the spectator joining the artistic proposal. The clear rules of the situation, the use of a timer, and the openness of the performer instantly shut off the superficiality of the performativity of the two individuals involved in this 'bubble of suspension in time'.

Pictures: *2 min CONVERSATION on "Waiting, be patient and do nothing"* in Berlin and Skopje

Everything is "carte sur table": the tools I need to measure time, record the conversation are visible, and take some notes are placed on the table. *2 min CONVERSATION on "Waiting, be patient and do nothing"* is a process through the situation of a performance. The process only goes on when meeting an audience.

2.1.2. Choreography of objects — choreography of ideas

In between discourse and action, the relationship between objects and ideas explores different materialities. It facilitates a reciprocal displacement, i.e. a reciprocal transformation. This method is fully on the side of 'doing', on the side of choreographing. My gesture in this situation aims at creating an articulation in between my practice and the production of statements related to it and/or emerging from it. Objects inhabit spaces of my thinking and open paths to get lost. Objects are signs. Objects are scripts. An object is a tool and a code of representation. An object is everything and nothing at the same time. For Edward T. Hall[159] every object possesses a name, and the human manipulates object and language in the same way. What is interesting for me is not using objects and languages in the "same way" in order to create a discrepancy, a space between "how" the objects and "how" the languages are approached and used.

To choreography ideas is not to use the relations between the objects to make sense but to tickle potential pre-established perceptions and representations of the objects placed, manipulated, and moved in space and time. As if one would use a tracing paper to copy a drawing and place the tracing paper where the initial drawing was, but not exactly there.

This method facilitates the identification of direct and indirect relationships — understood as processes of weaving, processual textures made of heterogeneous threads — that occur between the artist, the situation, and the spectator(s).

I may choreography objects to activate a choreography of ideas and/or illustrate the articulation proposed. I use this method to displace the focus of the spectators from the performer(s) to objects and ideas, to insist on the content of my proposals. *I.D.* presented a certain dichotomy: I was on stage, articulating what was important in my practice at that present moment, sharing a really personal content. At the same time, I was already working on the position and role of performer. With *I.D.,* I wanted to be more a doer than a performer. I wanted to go to the essence of being on stage. It is of my opinion that watching someone doing something involves elements other than his/her body that create a space and a time of freedom for the spectator(s).

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159 p. 76, Edward T. Hall, *Le language silencieux*, translated by Jean Mesrie and Barbara Niceall, Editions du Seuil, 1984.

First published in 1959 with the title *The silent language* by Doubleday & Company, inc., Garden City, New York.

Even though I was the one moving the objects, even though the ways in which I moved on stage to place and displace the objects might be interesting to follow, my focus was on the creation of an improvised matrix of articulation.[160] In *forskning* (2012), I had the clear intention to use the bodies of my colleague and myself to serve the illustration of the non-visible processes happening inside of a body. We were manipulating objects (bottles of sparkling water, syringes, and colored liquids) to manifest the existence of invisible movements. In both works, the doer is the one manipulating other choreographies: the one of ideas and the one of objects.

Choreography of objects – choreography of ideas is the method that approaches the most my dream of treating time in choreography, in the same way one can do when editing a film. Objects facilitate a montage. They can be placed again and again exactly at the same spots, organized in a series of tableaux one may order and reorder. Playing with repetition and superposition, an animation occurs. The "same" comes back. What happened in between the apparition and the re-apparition? Did a change really happen, or was that only a suspension in time and of attention?

In *RESTES* (2010), the documentation of the montage of the exhibition is an animation. The lines of pictures are randomly positioned. The order of their placement was not edited, and the animation was displayed in a loop. As the traces of the different tableaux are barely invisible on the pictures, the viewers cannot precisely identify which tableau was placed first or after another.

The place, narrative, and temporality of objects may activate and reactivate one's thinking, and the choreography of objects may invite to the re-thinking of the possible articulations of the thinking… for me, this method creates performances that produce discourse.
I am someone who falls in love with objects.[161] I have a collection of Matryoshka dolls, dices, hourglasses/sabliers, water levels, and marbles. Objects have the role of a medium in the projection and distanciation one may have to knowledge.

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160 I think that I was unconsciously erasing, or at least hiding my physical identity.

161 but I am not interested in the psychoanalysis of the relation to objects.

2.1.3. Improvised lecture performance

The method *Improvised lecture performance* has for its starting points drawings, illustrations, and models I design/conceptualize at different moments of my process to facilitate communication regarding my work when presenting it to peers, co-workers, audiences, and institutions. Between the physical/concrete and the abstract/theoretical, I work with different images, concepts, or illustrations as media to characterize and analyze my practices.

Articulation via orality[162]

I use the format *Improvised lecture performance* to go through concepts and methods I work on/with in order to reformulate my articulation and find new tracks of development. This format and method deals with the (im-)materiality of words and the spoken language. Like objects, drawings, illustrations, and models are media, materializations, and materialized elements to inscribe knowledge in space and time. To draw figures has been one of my practices to present my work throughout the past 10 years. Aristotle wrote: "thought is impossible without an image"; this image can be proposed by the author of the thought or created by one encountering the thought or meeting the author. To create a figure has been my way to propose a visual reference or an object of reference. Even if the intention of the figure and its perception can differ. I use/create figures when writing applications, presenting my work to partners and/or collaborators, thinking collaboratively with colleagues, as well as in different tools of communication such as posters (cf. *surf the city*), booklets, and flyers (cf. *BOULE*). Figures is a tool facilitating communication. Figures placed along a text play with forms, communicate contents, invite to dialogues and open to i) different readings but also ii) potentialities of development and re-use of the contents. Material and content can have their own life. What drives me is to create as many layers as possible to facilitate the access/to crack the door open in what I do.

I developed the method and format *Improvised lecture performance* to answer and position myself regarding invitations I had received to present my work and research in academic and/ or artistic contexts. I focus both on the content and on the form/format of my proposals and aim to manipulate the concepts of presence, performativity, and situation (three essential and guiding notions in this research). For example: autumn 2013, invited by Renate Lorenz to participate to the conference *Not Now! Now!*, I presented the project *surf the city*.

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162 "The process of putting spoken language into writing is governed by consciously contrived, articulable rules" p.81, Walter J. Ong, *Orality and Literacy. The Technologizing of the Word*, First published in 1982 by Methuen & Co. Ltd, 2002, Routledge. Toylor & Francis Group.

This project lines three parallel layers of actions: i) to surf a real wave (in the initial context of surf activity which I practice), ii) to surf in the tube (an everyday practice based on micro-movements), and iii) to surf the system (a reading grid to be used to read and play with the perception and representation of a specific context). Taking as a starting point the title of the conference, I improvised and followed the articulation of my thinking. The recorded material was transcribed and reworked in order to fit the format of an article but preserving the presence and performativity of the oral act. Every time I go through such a process, I question the dramaturgy and the performativity of the speaker in the written format. This method also serves my questioning regarding the 'object' publication. In practice, this implies the uses and studies of the concepts of autopoiesis and anamnesis, of the concept of performativity, as well. This method is a way I use to rethink the role of writing in relation to dance/performance. The content is treated as a kind of textural materiality that is, I think, way more active, affective, and fluid than one may imagine. The article[163] that came out the conference is one of the chapters of this thesis: TRANSCRIPTION II.

It is of my opinion that one can occupy time as one can occupy space. There is a territory of time. Regarding the inscription of knowledge in time, in relation to its presence and its temporality, I prefer here again the territoriality of the micro and propose a focus on formats that facilitate moments of exchange and communication. The format and method *Improvised lecture performance* implies relations to time that correspond to a specific individual.[164] In order to challenge this statement, I use different ways to refer to time, temporality, and duration (such as the time for a piece of sugar to melt, the duration corresponding to the consumption of three cigarettes on their own …).

Choreographic improvisation

To improvise implies – according to my position and perception – i) to take into consideration the room, the others, the task, one's background, knowledge and routines; ii) to develop in the present moment a personal filtering, idea of, and positioning toward the situation with an awareness of the timing, temporality, and duration of the proposal one does; iii) to be in the doing and aware of what is going on, and iv) engagement and responsibility toward the task, the proposal, and the others.

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163 Published in *Not Now! Now! Chronopolitics, Art & Research*, Renate Lorenz (ed.), 2014, Sternberg Press.

164 When the *conversation*, one of the other methods I use to facilitate my articulation, has a relation to time combining the relationships of two (or several) individuals with time. That means that the choreographies and dramaturgies of those two methods do not play time the same way.

This does not exclude organicity and let-it-go. "Oral performers, especially but not exclusively performers in verse, are beset with distractions. A word may set off a chain of associations which the performer follows into a *cul de sac* from which only the skilled narrator can extricate himself."[165]

I created the present method to identify which form of writing[166] and which format of the presentation of a written material I could use to i) retain the presence and the performativity of the oral act in an object "thesis" and ii) invite the reader in a non-linear construction of the thought of the author. Using Ong's formulation, I do not "[mimick] in script"[167] my oral performance but focus on the performativity and presence of the spoken language in the written material in order to soften the literacy-reader relation, to reinforce the presence of a person behind the words, and to insist on the position of filter of both the writer and the reader to knowledge. When something is enounced orally, it is the listener who does the selection, erasing, and montage of the content.

Codes – communication – eye contacts – control/checking

What would be the difference between an improvised lecture performance and a self-interview? The "in between" is what I focus on in order to displace knowledge. To displace includes to transport, transfer, and move from one "place" to another. The media used to effectuate this move is language. There is no duality in me, and I do not need to tell my knowledge to myself. It is not only a movement between two elements but also a displacement. The situation needs at least two persons (as you have probably noticed, I use one-on-one situations and conversations a lot in my work). I use both bodily and verbal languages. However, my opponent does not always have to be involved verbally. Gaze, face expressions, gestures, and postures are extremely rich of signs, codes, and information.

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165 p.161, Walter J. Ong, *Orality and Literacy. The Technologizing of the Word*, First published in 1982 by Methuen & Co. Ltd, 2002, Routledge. Toylor & Francis Group.

166 "Oral cultures indeed produce powerful and beautiful verbal performances of high artistic and human worth, which are no longer even possible once writing has taken possession of the psyche. Nevertheless, without writing, human consciousness cannot achieve its fuller potentials, cannot produce other beautiful and powerful creations. In this sense, orality needs to produce and is destined to produce writing." p .14, Walter J. Ong, *Orality and Literacy. The Technologizing of the Word*, First published in 1982 by Methuen & Co. Ltd, 2002, Routledge. Toylor & Francis Group.

167 p.26, Walter J. Ong, *Orality and Literacy. The Technologizing of the Word*, First published in 1982 by Methuen & Co. Ltd, 2002, Routledge. Toylor & Francis Group.

To have an opponent and/or to be in a situation of meeting allows me to focus on being present. What I am interested in is to pay attention to where the knowledge is located, how this one is placed at a specific moment in relation to a matrix of knowledge, and how knowledge is articulated with words (and gestures). My knowledge has different temporalities, so do I. When doing an *Improvised lecture performance*, I am in the verbalized articulation or in the parallel process of analysis going on in my mind; I locate (or at least try to) to locate my contents between the past, the present, and the future. Where do they come from? Where are they located now? And where could I place them in my personal archive? The filters are my memory and my thinking. I am interested in documentations that stay alive. At the same time I wonder if documentation conserves, preserves the present and the moment of presence. I continually work on the reactivation, recycling, and re-contextualization of knowledge in space and time. Can a small shift be observed in this process?

2.1.4. From black box to table

What does it imply to think about/create a work for a black box, a white cube, a table, or a text?

When I enter a new working space, residency space, stage, or gallery, I place a table in the room.[168] Transporting my work to a table occurred for the first time before I identified this gesture as a method. It was In *RESTES*, when I used a table to display a part of the scenography of *Poudré(e)s11* in the installation *Poudré(e)s3*.

The method *From black box to table* aims to rework[169] the 'texture' of some of my past pieces, which were created in and for the contexts of the black box or the white cube. This method weaves a distanciation, another space-time for my choreographic proposals – namely by extracting/removing them from their initial configurations and reworking them in a different situation. I rescale my works on an object, a piece of furniture: a table. The tables on which I restage my works may have different sizes, shapes, and heights. Their characteristics affect the ways in which I move around the table and the movements I use to move objects as well. Tables become new contexts. My choreographic works are restaged, rescaled according to this new context. The change of scale of the situation, movements and displacements I may do affects the temporality and duration of the work.

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168 It is a way for me to appropriate and occupy the room.

169 to recycle, redo, and maybe repeat...

The displaced 'reenactment' facilitates the processing of the articulation and consistence of my artistic statement as a mobile texture. A series of proposals/pieces emerged from this method. In between the displacement and recycling of material and materiality, I explore the very process of redoing in details. By repeating, redoing in different conditions (initial, natural, created, recreated) the language related to the content is affected, and its form travels in between abstraction and concreteness.

The method *From black box to table* recycles my works in proposals that not only communicate, reflect on and fictionalize the past performances but also introduce a meta-discourse and a temporal disturbance into the actual situation of meeting with an audience. I could observe i) a transformation of the dramaturgy of the initial work and ii) consequences the new dramaturgy can have in its relation to time and space on the content presented. *From black box to table* is an improvisation. Orality, presence, performativity, and improvisation are central – like in most of my works. Here, the role of my memory is reinforced. *From black box to table* challenges the relation to temporality, allows me to pursue my questioning regarding materiality and immateriality, and is a strong situation activating the interlocking of choreographies of objects and ideas.

Picture: *From black box to table – I.D.* (2012)
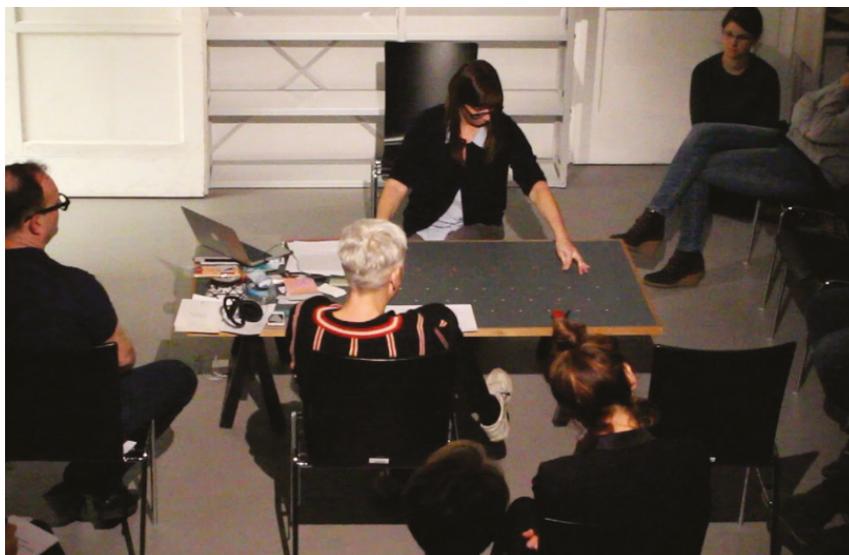
When I performed *From black box to table – I.D.* I chose objects that were different than the ones I used in the initial work. For example, shoes became marbles, and my bike became a clockwork fly. The objects I chose are everyday life objects. They were not weird or odd. I gathered them and played with their representations. With the displacements of uses and relations between the objects, I invite the thinking that there is something non-familiar that appears at the same time that their familiarity does... to look at what one would not look at ...

«être attentive au banal, à l'ordinaire, à l'infra-ordinaire».[170] When presenting a choreography of objects on a table, I choose the objects and the table to scale proportionally to the relation the initial work had in its initial context. However, it happened from time to time that I named in my articulation the "new" object with the word corresponding to the initial object. The created discrepancy tickled and challenged the potential of activation of one's perception by details, distraction, and humor. It was a step for me towards the acceptance of simulation and metamorphosis of things.

Picture: *From black box to table - forskning* (2013)

The method *From black box to table* aims to challenge the reenactment, reactivation of a performance/an event by memory and body traces.[171] I use the interaction between this method and one of my works to identify what my routines are and how I can challenge them into the present. When performing the filtering of one of my works within the format *From black box to table,* I am simultaneously in the doing, the redoing, and the analysis of both doing... here and now. Orality and story-telling are essential tools to (i) wake up the content of the initial work, (ii) integrate it into the articulation of knowledge happening at that exact moment, and (iii) facilitate the circulation of knowledge in the context of that moment ... a sort of the phylogenesis of knowledge.

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170 p.42, Paul Virilio, *Esthétique de la disparition*, 1979, Éditions Galilée, 1989, Collection Le Livre de Coche, biblio essais.

In his writing, Virilio refers to Magritte's answers to a questionnaire in 1960.

171 without using documentation (video, partition, description, etc.)

Here again, my intention is process oriented, and my goal is to reactivate a displaced positioning in time and space. A parallelism, maybe a dissociation, of the thinking and the gesture may occur. The gestures and circulations of the chosen objects follow the order-of-things/score of the initial work. My voice and telling are on a parallel track to the choreography; they are layers of distraction and play with both and between fiction and reality.

Picture: *From black box to table – a double process (2015)*[172]
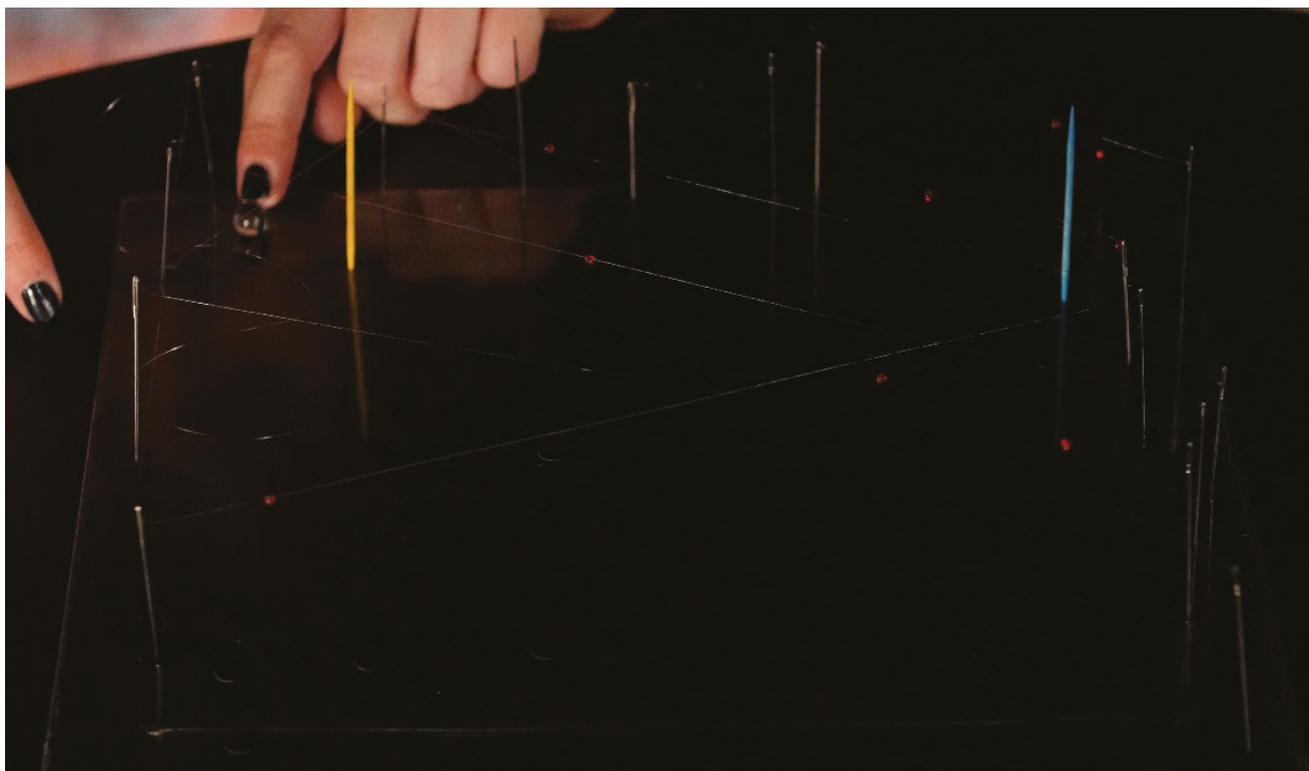
The process of displacing a work from a context to another context creates air, space and time, suspension and distraction. There is a double process in the series *From black box to table*. By re-doing, doing twice an existing work, and filtering it with words when both body and spoken languages are present both in the initial work and in the displacement of the work, I challenge the performativity of the content, the form of the work, and myself as a performer. I invite the viewer to enter the matrix of my articulation, artistic and intellectual developments. I propose a moment of suspension to the perceptions and representations one may have.

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172 c.f. chapter FILM

2.1.5. Parallel and double processes

In order to activate my thinking and the circulation of my knowledge, works, and practices, I developed a method that creates a reciprocal distraction. Used to work on several projects and processes in parallel, I decided to focus on the "in between". This space/gap/wall corresponds to openness and limitation, filtering and permeability. In order to limit the loss of referents and the dispersion, I decided to limit this method to two elements, things, tasks, activities, projects, works, and processes at a time. None of the two elements put into parallel has more importance than the other; there is no intended hierarchy. Then a hierarchy may be identified when looking at quantitative parameters, such as the time and economy invested, the material (by material I mean in that case both object and thought) produced, the number of persons involved.

There is a slight difference between parallel and doubles processes. When I use the method parallel processes, I do not search for the creation of a work focusing on the process happening between the two processes. When working on a double process, my intention is to lift up this zone of circulation and the reciprocal distraction and nourishing.

Picture: *a double process* (2012)
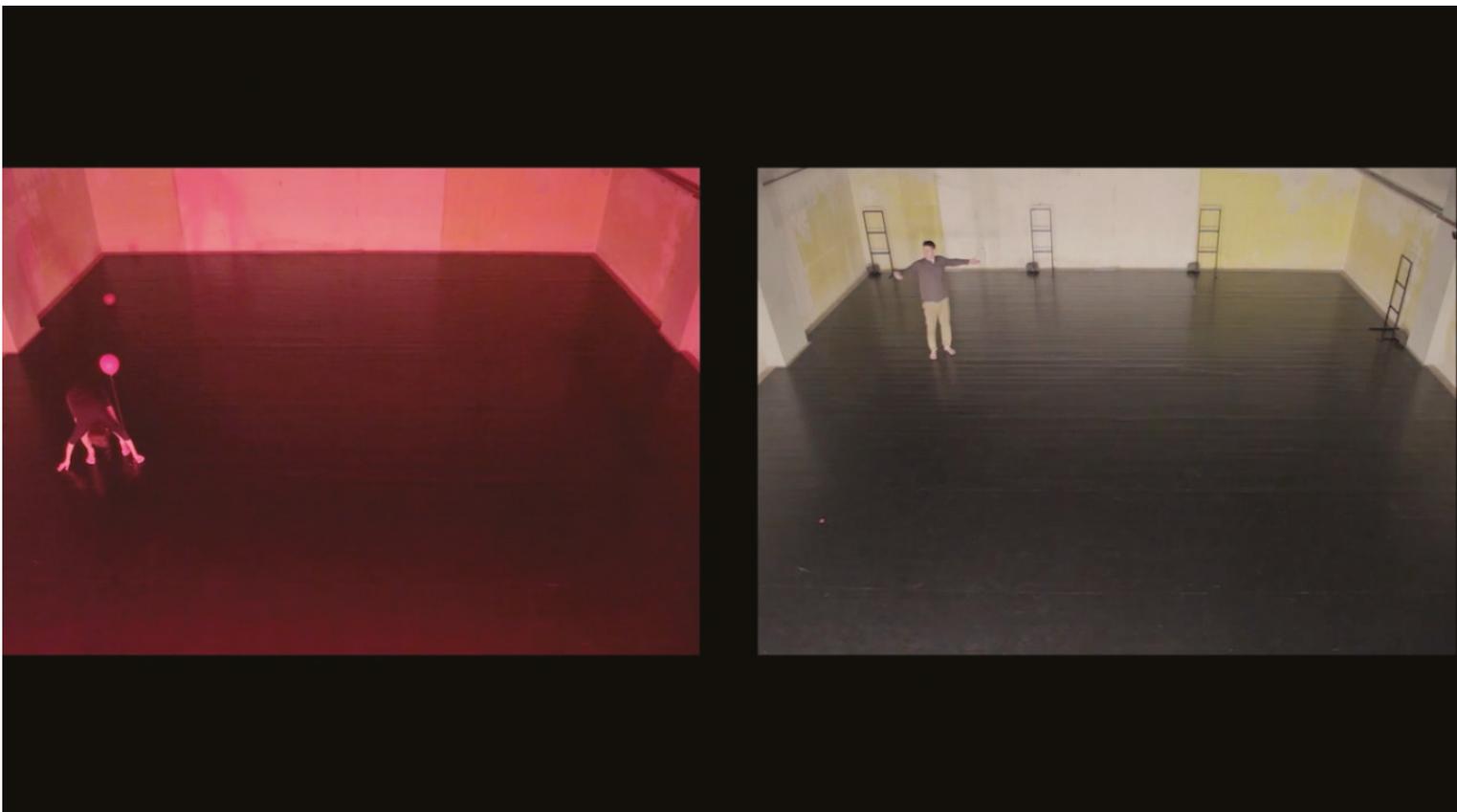
The chapter FILM is a double process putting into parallel (i) the shooting of my articulation activated by a displacement and (ii) the documentation of *From black box to table – a double process*. FILM is like a Matryoshka doll; it is a double process on a double process of a double process.

In the five methods presented above, one may observe the presence of orality, in-betweenness, circulation and articulation. My methods (like my works, the words I use) complete, intertwine, interweave, prolong, and extend each other. They are a weaved matrix in which my works, practices, processes, and knowledge walk through and surf.

2.2. Search and daily practices

Time and Space are central elements that I work on, question, and challenge on a daily base through orientating myself in life. I constantly analyze while being in the doing/working – on my own or with others – my relationship to activity, productivity, efficacy, and efficiency. There are three of my daily practices that I consider relevant to present in my thesis as they deal with the dramaturgies of (i) control, let-it-go, and choice and (ii) routine-ritual. They are invitations to movement, circulation, displacement on the physical, political, and perceptive plans.

2.2.1. Walking

«Je reviens, je vais faire un tour!»

Walking (and being in movement in an extended way, such as driving a car) is at first a tool I used to escape/get out of situations of resistance. I walk in town. The elements I use as referents to organize myself and circulate in a city are often not the one proposed/organized by the corresponding society. I am, for example, unable to remember the names of the streets. "Where are you? – I am in that street where we met this person, do you remember?" I refer to situations, persons, objects, shops, and architectures. « [L]a ville se compose et se recompose, à chaque instant, par les pas de ses habitants ».[173] The analysis of Thierry Davila of the artistic "procédé" of Gabriel Orozco, Francis Alÿs and Stalker, is an important reference for me, regarding the physical displacement walking is.

Space is something.

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173 Thierry Davila, *Marcher. Créer. Déplacements, flâneries, dérives dans l'art de la fin du XXe siècle*, 2002, Editions du Regard.

Protocol
-
Excrement

Used to wander in cities and to use the walking as locomotion/transport, I have been confronted to those small really same but different objects, traces on the sidewalks. You can think: "be careful", "one more" etc. But if you think about it twice the shapes, the colors, the way they are positioned - by chance of because of a specific position of evacuation - are full of data. I started to think a way of studying them. When I walk in cities, I often take the same way by strategy, trying to be efficient, choosing the mode automatic in order to let my body working on its own and my thinking traveling where it is needed. My automatic walk includes a certain release of the muscles of my neck and my sight is falling approximately 3 meters away from my position. Is it a question of conditioning? Due to my education - "look where you put your feet! It is dirty". Are shoes for dogs? Anyway, I cannot refrain myself from staring at them. I am interested in identifying a way of collecting those data that will fit my interest. Back to the wandering, it is often when you are not looking for something specific, that by chance you find the most valuable context to develop your thinking on a specific object… "the" perfect combination of time and space and I directly know that I will not be able to recreate the same… even if I construct a protocol. The perfect object will probably disappear, be removed - especially nowadays –the sidewalks have to be clean (the good thing is that creates employment). Should I pay someone to protect the object of my search? Would an institution support this project? But if you think about it twice, excrement invites the thinking of digestion, passage, evacuation, cleaning, maintain of internal conditions… but also sign, mark… to take them as media in order to indirectly observe/study other objects, subjects… Ideas, knowledge also needs a digestion… I have to say that I am not interested in studying them by provocation; I do not think that I want to use them in order to make a parallelism with the system of production… back to my own process, I never start to collect data because as a kind of diesel, that even after 20 years of interest, of observation… I still do not know exactly how, when, where, why. There is a kind of conflict/dichotomy in my mind, in between 2 pretty strong interests I have: the process - this kind of movement when things are in transformation and the context specific aspect - this combination of elements that can completely transform the action, the meaning etc. "Bref", when I was in the process of articulating my thinking concerning RESTES, before I proposed this title, I was keen on questioning the "what" is leftovers after a process of working. Is it something stored or is that just a element in a different time, a kind of suspension, an in between two things, steps, times, events, movements… It is probably connected to the fact I was in France where the sidewalks are not perfectly clean but I was wondering how long a "object" can "wait", be left before having its own process of transformation as a material. The challenge was, is to see if the material will have the possibilities to be in movement without any human intervention/action, deliberate or not. On another hand, I am interested in reworking, recycling, challenging in the format of series the proposals I have been working on the last few years in order to create another process of working. Is there a possible combination of data that can allow the creation of a/"the" context? Combination invites the idea or stillness, rather a matrix? Unfortunately, I still do not have an identified protocol of working, even a hypothesis. However I am with this text, leaving an element, a trace, a leftover, a residue. I am articulating a kind of contextualization, mapping at the background for a protocol…

Ingrid Cogne (2010.08.19)

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174 This text was not proofread; I remember I wrote it the day before the opening in the urgency of leaving a traces/

adding/making present this practice in the exhibition *RESTES*.

Public and commune spaces are useable contexts for everyday day life and/or practices for the inhabitants of cities. In my daily practice, I consider the action and gesture of displacement as a tool I can use to develop my 'presence' (way of being aware, active; investment of consciousness) in the physical activity of walking. The text *Protocol – Excrement* was the starting point of collecting data on my relation to specific small elements I met while walking and on how they influenced my posture and positioning while being in motion.

Walking is not enough. Getting lost …

Living in town, walking is, for me, an automated physical activity. The automation and routine of walking create space in my mind. This space allows me to think. During the process *"waiting, be patient and do nothing"*, my positioning regarding walking moved/oscillated between wandering to activate my thinking, getting lost to free my mind, and walking as a mantra. My intention was to use the displacement to reorganize myself. My ambition was to filter and re-activate my relation to work. I was not interested in transforming in, or taking the cities for theaters. However I was delighted to be an informed spectator of the flow and proto-choreography[175] of people.

I conceived this thesis like a labyrinth/a maze and accepted to rove and wander while travelling along its detours, sinuosities, and digressions. Like in the process *"waiting, be patient and do nothing"*, I wanted to get lost and meet dead ends. Between the "dedale" (maze) of streets and the chaos of my matrix, I organized myself by constantly displacing form one to the other. During the journey, I created works, methods, processes, situations, and practices that marked my passage. Some of the marks accompanied my journey. Applying and interpreting Carl Andre's credo to my work, I would say that each of my proposals is «semblable à une route; elle n'est pas faite pour être vue d'un endroit particulier. Les routes apparaissent et disparaissent. On les emprunte pour voyager, elles ne sont pas statiques, elles sont en mouvement, que l'on se déplace sur elles ou à côté d'elles notre perception est en mouvement.»[176]

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175 It is the term employed by Laurence Louppe during a conversation we had in 2004 when she was invited as a guest lecturer in the Master in Dance Anthropology I was doing at that time. She is the author of Poétique de la danse contemporaine, 2004, Edition Contredanse.

176 p.57, Phyllis Tuchman, *An interview with Carl Andre*, in *Artforum*, vol.VIII, nr. 10, June 1970.
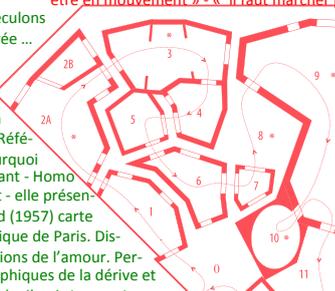
Writing by walking

In autumn 2011, I was interested in creating situations facilitating practical approaches to knowledge. I started to think and develop strategies in order to work in positive contexts where I could access to appropriate data while following protocols of both meditative and physical practices. Invited for a residency at Pompidou-Metz, I applied a seven-day protocol of creation that was an attempt to process by practicing in the context of the exhibition ERRE – Variations Labyrinthiques. My keywords were chance, recycling, and dead end. I created a time-lapse in suspension, using repetitions, series of protocols almost meditatively to activate shifts and provoke another performativity.

In between words and things, I processed data by doing and collected data by walking.

The task I proposed myself of having 'practical approaches to knowledge' was complex and challenging, especially considering the working-places: a full-of-light and comfortable office place vs. cold exhibition spaces... In order to get rid of this dilemma, I imposed myself a timeframe of practices and analyses between the two spaces. To be in the 'doing' was essential, but a processing by writing was present in both contexts (the office and the exhibition spaces). Everyday, several times a day, I was walking through the exhibition, following different protocols/scores of walking, to study the 'how' the way in which I was walking would influence my perception and data collection. Is following an extract of the notes taken during my "meditative and physical practices" based on the action and form of displacement: the "walking".[177]

Picture of an extract of "processing by writing – done in the exhibition space"[178]

177 It was interesting to realize that the scenography of the exhibition ERRE was 'recycled' from the former exhibition as recycling is one of the way in which I create my works and series.

178 There are parallel "processing by writing" one is done in the exhibition space, the second one in the office.

While working in the exhibition space, I noticed that I was instinctively trying to be as discrete as possible[179]... probably in order not to (i) propose/be a distraction for the visitors and (ii) interfere with the curatorial intention of the exhibition.

Le premier février 2012, premier jour de mise en place d'un 'protocole' dans le cadre de l'exposition ERRE. VARIATIONS LABYRINTHIQUES à Pompidou-Metz, je décide comme première approche de me concentrer sur une forme de déplacement particulière : la marche à reculons (que je qualifie de méthode). L'objectif : déplacer ma perception, me sortir de mes routines de prises d'information. L'hypothèse : voir autrement, voir autre chose, avoir une position de corps autre ... Lors d'une marche en avant, la prise d'information visuelle oriente le déplacement, sa trajectoire ... en considérant que la tête est libre par rapport à l'axe du corps. [Conserver, retravailler l'idée de l'en-avant plus tard en ayant la tête continuellement orientée dans une direction (vers la gauche par ex.). Hypothèse que cela limiterait le nombre des informations. Cela peut-il fonctionner dans un contexte construit sous forme labyrinthique ?] La méthode du jour sera donc la mise en marche arrière, ou plutôt la transition entre la marche en avant et la marche à reculons. La première structure mise en place sera de faire 12 pas en avant 5 en arrière. Le tempo sera celui d'une promenade, il n'y aura pas de point 'dit' à atteindre, ni de points d'arrêt autres que ceux nécessaires à la conservation de l'équilibre. Aurais-je le droit de m'arrêter, faire une pause, regarder une œuvre plus en détail, écrire un mot sur le papier? Si

2.2.2. Backwards

Even if intensive movement and circulation are observable in the occidental societies, the "system" is in stagnation, saturation, and full of dead-ends. Nothing changes whether moving forward or backward. I started this practice of walking backwards during the process mentioned in the paragraph above. I had the hypothesis that it would affect what is perceived and how the information is perceived.

In 2012, during a collective process titled *The thing*[181], I proposed my collaborators to run everyday backward during 20 min. This practice – one can do on its own, at one's own pace – opens the bodily structure. It activates the muscles differently.[182] In 2013, I proposed the performance *horizon*[183], which consisted in walking backwards, going from one location to another location, following, and crossing over the streets.

179 Even if I was completely authorized, free of doing whatever I wanted.

180 This extract is the beginning of the 2500 words text written in French.

181 During an artistic residency at Pact Zollverein, Germany

182 Especially the muscles of the lower back.

183 During the Konstens natt 8-8, in Vaasa, Finland

Backward became one of my practices i) in reaction to my past: as a former athlete, I refuse to move forward and be goal oriented. When I was younger, I was forced to run the athletic field, several loops always to the left, before crossing the finish line; ii) conditioned by my past: when I was younger I was also a volleyball player. In order to activate all my muscles and especially the antagonists, one of the exercises of my daily training was to 1 - move forward when crossing the service line on the right side of the court (running or high knees running), 2 - moving to the left side just before the net (doing crossover steps or fast side shuffle), 3 - moving backward toward the back line (backward shuffle or backpedaling), and 4 - side moving to the right (doing crossover steps or fast side shuffle). This circuit was repeated several times with different variations. When doing those exercises, I noticed that my gaze was trained to focus on different elements in space: i) the field on the other side of the net both on the floor level and in the air, and ii) everywhere the opponents and/or the ball could be, go, and move. When I moved backward the picture was larger and included more elements: a global vision was facilitated. This practice – one can do on its own, when one can – may open the mind structure. It may activate the perception differently.

«Y aller à reculons» is a French expression, meaning that even if an individual is walking or moving forward, he/she does not want/desire to get where he/she is supposed to go. This expression is also used concerning doing something such as working or having a meeting. During my PhD research, I dived «à reculons » into the writing, preferring to stay in suspension if one refers to space. This reticence may be accompanied by a «ralentissement» (/slowing down) if one refers to time. Moving backward creates a shift in the perception. Moving backwards is an activity following the ontogenesis of an individual as it is conceived in occidental societies. One is not taught at school how to deal (be aware, explore, and control) with what one cannot see, with one's backspace; one is not taught how to move multidirectionally either. Linearity and causality oriented forward and towards something. The backward practice challenges the relations one has to a context, a landscape, and the horizon. "A landscape seems to exceed the usual parameters of place by continuing without apparent end; nothing contains it, while it contains everything, including discrete places, in its environing embrace."[184] Backward invites the rethinking of the ordering of actions and of causality in a larger perspective. Backward slightly slows down the actions. The biomechanical parameters limit the variations of speed and uniformize the pace towards the monotony and cyclical temporality of the actions. This shift affects the breathings of both the doer and the one watching. This combination of paces of breathing creates a specific timing ... a sort of suspension ... a parallel world.

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184 p.25, Edward S Casey, *Getting back in to place. Toward a Renewed Understanding of the Place-World*, 1993, Indiana University Press, Bloomington Indianapolis.

The experience and perception of the practice backward are both physical and conceptual. The perception and representation of the temporality of one body moving backward are challenged.

If one would pushed the "rewind" button when watching someone walking or running backward, it would be as if one read (from an occidental perspective) from the end, starting with the last page and reading toward the beginning. The linearity and causality in the narrative would be reversed; the reader would know the end, the result before knowing the cause and what led to a situation or an action. Instead of being goal oriented toward the future/'what is next', the reader/viewer is invited to focus on the 'before'. What happened before? How did it start? I would not say that the backward practice focuses on the past. The time frame of the narrative/action/gesture/practice proposed is too short and too related to daily activities, but it invites the rethinking of the relation to time and questions the proceedings of a narrative. Also, the pace of action of the performers is slightly different as if the actions would have been done forward. Moving backward affects the balance and verticality of the bodies, tilting and hobbling along, due to the orientation of the articulations supposed to bend in one main direction (some twists are possible but not all directions, nor 360°). Backward invites the rethinking of ordering of actions, articulations, and causality in a larger perspective. Moving backward is a practice and a physical displacement that allowed me to process my relation to time, reconsider efficiency, and create another space of time.

2.2.3. Surfing the tube — Micro-movement

Poster: Surf the city

Surf the City is a project that deals with time in a large sense. It started in 2009 and will last for years.

doing, practice and routine

activity, efficiency and production

control, choice and let it go

Impulses, stopping, waves and 'ressac'

SURF THE CITY

Waves are not so big in Stockholm

Surf the City aims to
– develop a free everyday life practice that could be used in public transports, in everybody professional environment
– think and be critical toward the conditioning and activities of production going on;
– be pro-active and invite to the thinking of parallelisms (physically, conceptually and ideologically) in between the activities of surfing the wave and surfing the city/the system.
– activate the organization of the self in a constantly moving and manipulating situation.

"… we are constantly paddling in order to maintain our position as we look out for the next wave - or more often than not, as we struggle along in its wake. With a little practice, it is possible to get the timing and balance right: the force of the waves propels the board forwards, and time stand still in a moment of euphoria."
– Airberlin magazin 9/2012, text: Judith Prechtl

In between the individual and the context, in between the individual and the mass.

… suspension, movement …
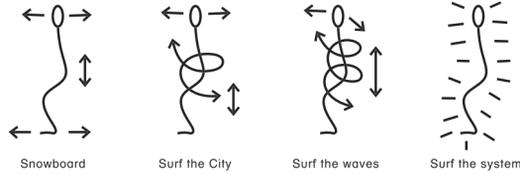
"I see choreography as a way to create movement and suspension, circulation and time, positioning and displacement in relation to Economy, Knowledge, Work and Individuals. Obsessed by the "in between" and what constitutes the dynamics of meeting, I am focusing on the process and the dramaturgy of existing or created situations. Labor, consistency and time are central. With soft provocation for movement in representations and structures, I am slowly, progressively shaking, shifting the perception(s) and the perspective(s). Working on several projects and collaborations in parallel, exploring different directions and tools, I am searching the connection points, weld, gap and interstices." — IC

Snowboard   Surf the City   Surf the waves   Surf the system

This short moment of suspension when the wave pushes the board: the right moment to stand up.

To look backward or forward
To read the past or the future
To move in between

The reading of the situation
Conflict in between visual and body perception

The place of the self in the train, on the bus (in the society) can influence the level of difficulty. To choose to be in the back of the first wagon or in the back of the last will change the way one experiences the forces (especially the one from side to side).

Different referents, different forces

Surf the City – a questioning around time, space and referent.

"I surf in the subway, standing, reorganizing my body with almost imperceptible micro movements. Keeping my balance in a challenging context."
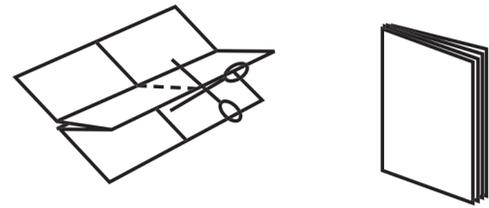— IC

An art project dealing with immateriality and focusing on individual practice and behavior in the common. A practice for many.
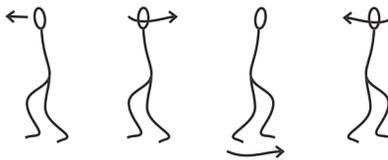
THE BOOKLET

How to get away from city habits and change physical behavior?

One of the manifestations of the project Surf the City in the common space. It is a publication, a process, a project, an art work, an object, a tool for everybody.

Follow the force (wave, train…) in order to know where to go.
In relation to the notion/action/force of control, will routines or rituals appear?
How to create balance when the elements around are in movement?
How to explore the artificial or fictional waves? How their perceptions and representations affect the everyday life?

Hold the handrail or not

FORMAT
– A6 is a size that easily fits in pockets and bags
– The advantages of the folding method: i) no staple. ii) no specific cover, no specific order in between the pages. iii) the booklet is made with an A3 shit of paper. On the backside, more space for information: a text gathering intuitions and references – in between theory and practice, science and intuition, fiction and reality.

CONTENT
– 8 pages to present 8 exercises/practices/tasks selected among more than 50.
– 8 starting points to activate everyday physical activities while transporting from one point to another.
– Physical and abstract levels.

A particular attention to the quality and style of communication. A choice of specific languages in between illustrative and written materials.

"By chance or distraction some persons, looking at The Booklet, will stop to surf on the web and start to Surf the City, developing their own everyday exercises/practices/tasks." — IC

A PROCESS

of gathering and choosing, of doing and pro-activeness, of analyzing data, or analyzing and choosing

"I am interested in working with small shift in perception and representation, making my proposal available to potential curiosity of the transports users who by hazard might be activated" — IC

Surf the City:
for changes of behaviors in the common space
for a daily practice based of deep micro movement
for challenge and development of skills of balance
for openness and presence in the common.

Close you eyes or not
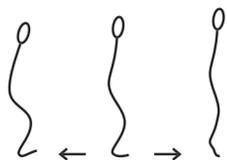
"A heeling from the toes to the back of the feet. A constant movement that facilitates or limits the balance in relation the carriage/directions/impulses given by the track and the driver." — IC

The public transports as mechanical waves

Openness, accessibility and activation

Many simple things can be tried to create variables and develop, transform the exercises, practices, tasks in a personal way.

Collect of data – project Surf the City

In the bus and/or in the subway
An everyday practice while transporting the self from one point to another
It can take 2 to 20 minutes

According to your representation and knowledge about surfing,
Try out an exercise (or several) you would like to be invited to practice in the bus or subway

Please articulate, write down and/or draw your exercise on paper and send it to me via email contact@ingridcogne.net

I am interested in both the content and how the data related to the practice of surfing in public transport can be displayed.

Thanks in advance
Ingrid
For info: I have been practicing in the tube – on my own – since 2009, Surf the City is a large project I am developing in different contexts.

Bus vs. Tube – Different referents
In the underground the context is the carriage and its walls. On the bus, there is also the surroundings, the landscape through the windows. Another relation to the floor and distances, affecting the anticipation and the following.

"Search for the suspension in time and space where your gravity point shift and lift you up without any effort." — RC

The methods and practices of Displacement I identified, used, and developed for the past four years allow me to move (myself and others), be moved (on my own or by others) and facilitate my presence, a re-creation of time, the activation and circulation of knowledge (mines and others'), …

This chapter CATALOGUE was a process. I did not rewrite or restructure it while writing it. What was important at the beginning and the way in which I expressed that (e.g. the vocabulary used) transformed with time, influenced by the different tracks I took to understand and circulate in the matrix of my work. The structure I identified to start this written form took new directions and categorizations following my flow, let-it-go, and 'wait-a-second'. I learned from tiny failures in the writing and the small processes of deviation of my thinking. The body of this text moved according to the structure of the immaterial world I had the vision of. I moved within this text and this written material moved with me. It took me time to identify the structure, and the structure changed along with the process. The articulation of my PhD proposition was made in "the now", but it was intertwined with an a posteriori re-articulation of my past works in order to understand the connection/weld of and my circulation between my past, present, and future works.

A catalogue vs. a matrix

POSTER

TITLES (stickers)

01 "waiting, be patient and do nothing"
2008–2012

02 VBS1

03 *Poudré(e)s 11*

04 *Poudré(e) la suite*

05 *forskning*

06 Black box

07 surf the city 2009–

08 *ENDAGMEDINGRID*

09 I.D.

10 2 min conversation on "waiting,
be patient and do nothing"

11 *ENDAGMEDINGRID*

12 RESTES

13 SPECTATOR
2010–2011

14 2 min conversation on "waiting,
be patient and do nothing"

15 2 min conversation on "waiting,
be patient and do nothing"

16 Tunnelbana

17 *Kollektiv kulspel*

18 2 min conversation on
"waiting, be patient and do nothing"

19 BOULE

20 BOULE

21 *forskning* (2012)

22 a double process

23 ID2

24 Improvised lecture performance –
"Displacement(s) as Method(s)"

25 Transparence

26 Mourning

27 From black box to table –
forskning

28 BOOKLET – surf the city

29 horizon

30 Shall we talk about time or fear?

31 move and be moved

32 Improvised lecture performance –
surf the city

33 Improvised lecture performance –
"Displacement(s) as Method(s)"

34 CONVERSATION: TIME,
TEMPORALITY, DURATION

35 CONVERSATION: ORALITY,
ARTICULATION, ACTIVATION

36 WORK

FORMATS (toothpicks)

Blue: choreographic proposal

Green: performance

Red: exhibition

Orange: installation

Yellow: conversation

- : project

TOOLS (pins)

Orange: film

Purple: poster

Green: booklet

White: object

Yellow: material

LANGUAGES (stickers)

Gold: oral

Green: text

Blue: bodily

Positions of the spectator(s) (stickers)

Black: activation

Brown: activity

Red: interaction

Keywords – examples of circulation (threads)

Red: time

Yellow: suspension

Green: transparence
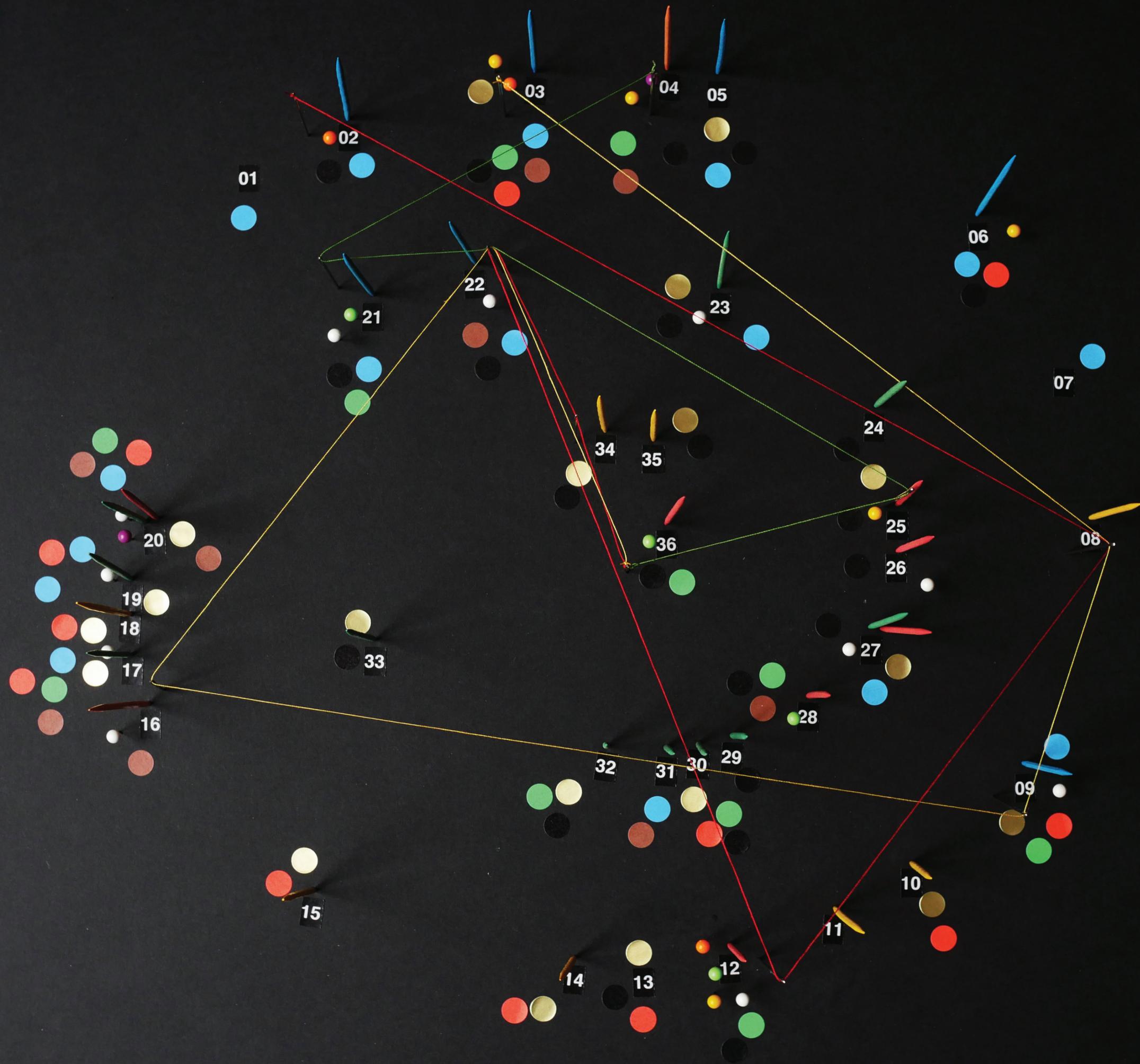
Possibilities are relations and transitions. [1]

My research aims (among others intentions) to create a matrix of my works. For that I decided to observe the activation, articulation, and circulation of my knowledge in my work through both content and form.

In the chapter POSTER, I developed the chaotic order of my work; it is a 'dédale' (maze) of layers of articulations and positioning. POSTER borrows the esthetic of *From black box to table*, but is conceptually closer to the drawings, illustrations, and models that I conceptualize in the method *Improvised lecture performance*. It is a sort of 'dissertation to table'. It resembles a game table, a "jeu de l'oie" (snakes and ladders). One may identify a narrative. My hypothesis for POSTER is that one can circulate in a moment of practice/my thesis in which supporting elements/referents emerged over time, and displacement in space.

POSTER gathers a selection of objects and tools that I recycled from past works. I created POSTER to illustrate the maze of my work. POSTER is the materialization of a moment of suspension in the process of my work.

POSTER, like my thesis, has different layers of material. My works, methods, and practices, meeting each other or developed in parallel, have particular temporalities and heteroclites natures. There is a multitude of possible entries and of alternatives routes to circulate in the matrix. This illustration aims to facilitate entries to my ways of thinking/articulating/writing "Displacement(s) as Method(s)". It proposes beacons/tags/referents to the reader to create a personal journey in my matrix. One may try to meet my work, get lost, or identify a personal system of relation/transition/circulation between the referents proposed. The referents may change during one's process of "visiting" my work. POSTER, as a matrix, has numerous possibilities of variations and alternative circulations. One may follow the routes of the works, formats, tools, keywords, or objects. One's journey may be linear or nonlinear, and direct or indirect. Breakaway, distanciation, and distraction are on the front line. By choosing different personal principles, the reader can compose his/her own, montage, choreography of "Displacement(s) as Method(s)". One can use POSTER as a starting point or as a parallel media to filter my research. One can move on, suspend one's process, go back to, leave …

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1 Transition is a sort of 'in between', linking or putting one after the other or a melting into each other of different elements (depending on the context, work and format concerned the elements can be information, contents, movement, setting, tableaux, illustration, etc.).

The own motivations of the reader are essential parameters of the filtering/"listening" of my work and of the composition of his/her representation of "Displacement(s) as Method(s)". The reception of this thesis is not predictable, and it is fine! I wish the reader to have an active take on my matrix, his/her own process [2] and journey, and be free to decide the links, dead-end, and page break. One may position/activate/displace oneself, lose one's time, use this thesis as a filter to one's own process/work/practice. I simply invite the reader to approach my thesis from the point of view of an author.

Within POSTER I position myself regarding my dramaturgical approach to the "in between" and transitions between the different elements. There is no hierarchy in my matrix. Works/formats/methods/practices/tools, keywords/thoughts/objects, and languages/movements/gestures/gazes have moved by themselves. All of them displaced themselves, accompanied my journey, followed sometimes their routes, but never (completely) detached from me. Some were in parenthesis during a while and came back to the light when it was the moment.

The matrix represents years of processing. It took me months to think POSTER, and I made 'dissertation to table' in one day.

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2   Maybe processes … the reader may decide to apply the method parallel processes.

FILM

Film as a chapter

I. Contextualization

As an artist and choreographer, thinking the format(s) I use is as important as thinking the contents I articulate. In my work I try to identify which format is the most appropriate[1] to (i) process my projects, (ii) develop my thinking and positioning, and (iii) meet specific context and audience.

For my PhD thesis, I have to create/leave a material trace of my research. It is crucial for me to think, develop, and choose specific formats for this context. Especially, because the object created has to exist without/aside a physical meeting with the audience.

Format vs. tool

The film presented on the DVD is one of the chapters of my thesis and only exists in this context. This film does not have the status and role of a work of art. In other words, I do not want it to be presented as an object on its own in the context of, for example, an exhibition, a screening (or even a conference). It is a chapter and I want it to be read as a text. Its duration corresponds to the time it takes me to read a text that is approximately 20–25 pages.

The decision to make a film as a chapter is a consequence of a combination of several works, statements, positionings I made and processes I went through in the past. When articulating the structure/matrix of the entire thesis, and especially one of the other chapters – CATALOGUE –, it became essential to me to question and position myself regarding the relation between writing – telling – doing. I am a choreographer.[2] I work with and on the dramaturgy of my choreographic proposals. To choreograph is an act of writing movements in time and space. It requires a selection and ordering of the materials (created, recycled, reenacted) and performing elements (performer(s), objects, scenography and lighting) in time and space.

A choreography is a montage. A film is a montage. A film can be shot in one take.[3]

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1 For any particular reason and situation, and sometime that is totally subjective.reference group for the freelance

  sector at Kultur Skåne and co-project manager of Samtidsverket (http://www.samtidsverket.se)

2 I also work as a dramaturge when invited by colleagues.

3 It can be one clip and unedited.

It is one of my dreams to have the ability to edit a choreography in the same way in which a film can be done, particularly in relation to the different temporalities of the material (past, present, future). The possibilities of creating different relations to time and to ways of perceiving the different temporalities within a film are much more abundant than within a choreographic work. For example, a specific material can be placed and displaced several times in a film. There is a space for manipulating the location and the sense of time. Within a film, time can appear uninterrupted. "Breaks" in time or in appearance[4] can be used and a distance between the image and the viewer can appear. In a choreographic work, when a performer repeats "identical" material (a movement/a phrasing/an adagio), the reproduction of the presumed "same" depends on the doing/re-doing of the performer. It is not a material from the past reappearing or jumping in time. In performing/live art the repeated material becomes present and is inscribed as the present. It only happens "now", even if the material is identified as being the "same" (by the choreographer, the performers and the spectators). The methods/technics/tools of choreographing can be applied to a film and the methods/technics/tools of editing a film can be applied to a choreography. However captured/filmed and "alive" materials are different.

To use the format film as a chapter is something I have never done. But film and moving image have been present in my work.

Tool vs. component

Picture: *VBS1* (2008)

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4 The break in appearance is also a technique/tool a choreographer can use on stage by changing the address.

For example in my choreographic work titled forskning, the spoken text of Julien Ochala, was combining "generalities", the "we" and the "you" to present the diseases called Myopathies.

My first choreographic proposals were the soli *VBS1* and *Poudré(e)s11*. Working on my own, alone in a room, I filmed what I was doing. I was the doer and the first spectator of my works. I felt a need to confront the visions I had in my head with the images created in the doing. To film/video record was part of my process. It became essential and the status of the film changed. This was in 2007. I was working on *VBS1*.[5]

While being in the doing (the reactivation of a past body) and in the seeing (of the traces of a body memory, aided by the video recording), I realized that the collected moving images had to become a component of the choreographic proposal *VBS1*. The score of the choreography *VBS1* followed the sequences of volleyball games could recall from memory. I started to edit the moving images into three films.[6] They have the dramaturgy of choreographies. In other words, the settings (the positions of the camera), the performer-camera relations (when, where and how the performer enters the frame), and the montage/editing (dramaturgy, especially time and rhythm) are thought with a choreographic approach.

When the work *VBS1* is performed on stage (meeting an audience), the films are first projected onto three projection screens standing between the scenic space and the seating area.[7] Later in the choreographic work, the projection screens are removed from the stage, and I redirect the projections of the films onto the three walls surrounding the scenic space.

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5   You can see the film titled *APPUIS* (2007) by visiting the following link:

   http://ingridcogne.net/proposals/vbs1/film-appuis

   APPUIS is one of the three films I created during the process of *VBS1*. In the extract of *VBS1* (http://ingridcogne.net/proposals/vbs1/extract), one can get an idea of the different dramaturgical uses of the films and their projections. *VBS1* is a solo in which I wanted to approach and position myself on the relationships between dance/movement/choreography. It is a process based on (i) the parallelism and antagonism with another physical activity/practice and (ii) on my motor memory.

   To question the movement, its setting in choreography as well as its quality, I chose as a starting point the gestures, the movements, and displacements, that my body, my muscles, and my motor ability have been marked by the practice of volley-ball. Even though I started to dance when I was three years old, I practiced, trained and competed in several sports. When I was young, I was a Volleyball player (setter) and played for six years in National League 2 (in France). *VBS1* deals with the meeting, fusion of, and conflict between different body memories in the same body.

6 The triptych has only been presented to an audience as a component and element of scenography in *VBS1*. Only *APPUIS* – one of the three films – is accessible online on my website. It is its only appearance as a separate work.

7 The projection screens materialize the so-called "gap" or "fourth wall" often underlined in the artist-spectator relation.

Between my real body, the shadow(s) of my real body, and my projected bodies, the perception of the spectator is challenged.[8] What is live and what is projected? The projections of the films create a room in the room. Within this scenography/environment, it seems that I am playing a volleyball game with a multitude of myself. While creating *VBS1*, I observed and explored a multi-layering of choreographies. There is a parallelism (and a potential fusion) of fiction (the film) and reality.

The history of a film

During the process of creating the work *Poudré(e)s11*[9], in 2008, I was again working on my own. Moving images were recorded to let me follow/observe my process, but also toward the creation of a film I wanted to include in the choreographic proposal. I intentionally took into consideration/thought through the position(s) of a viewer when setting up the shoot and placing the camera in the room.

Picture: *Poudré(e)s11* (2010)

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8 Through the repetition, superposition, mirroring of the same person/movement/image/phrasing or by creating a canon (in the musical sense) out of these, and through the combination of the dramaturgies of (i) the entire work *VBS1*, (ii) each of the three films, and (iii) my 'semi-improvised' performance.

9 An extract is accessible when visiting: http://ingridcogne.net/proposals/poudrees11/extract

Poudré(e)s11 is an interactive performance for ten persons based on a foot choreography in flour. By going through three types of perception (auditory, sensitive and visual) each individual was invited to participate and experiment a collective choreographic improvisation. The foot choreography is composed according to my body memories of diving my feet in the fine sand of the French Riviera (where I spend all my vacations with my family when I was young). In that work, flour replaces fine sand.

The film *Poudrée*[10] presents the processing of several type of materials: (i) baking flour, (ii) the meeting of my feet with that specific fine material, and (iii) the (score of the) choreographic material (the foot choreography is announced with a chronological lists of actions/gestures/movements, and each of them is presented with a corresponding illustration). The film is part of the scenography. It is present to propose, but not to guide; to invite – the spectators to be in the doing – but not to impose.

The film *Poudrée* was also re-used and had a second life in the installation *Poudré(e)s3*.[11] In my entire work, elements such as works, tools, formats, or keywords move on and take on new identities, functions, and positions.

Picture: *Poudré(e)s3* (2010)

Tool vs. trace

Working on the position of the "process" in relation to (i) time and (ii) an audience, one of my ambitions was to present a process of creation. When in 2010 I got invited to have a solo exhibition at Skånes Konstförening (Malmö), I decided to use the five working days (corresponding to the time allocated to the montage of the show/exhibition prior to the opening) to have a process.[12] Titled *RESTES*, the exhibition took the name of the main work. The process/making of and the objects used during the process of creating the work *RESTES* were presented in two installations: *LAGER* and *PROCESSUS.*

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10 http://ingridcogne.net/proposals/poudrees11/film-poudree

11 The film Poudrée is one of the element placed in the installation Poudré(e)s3, presented August 2010
    in the solo exhibition *RESTES* I had at Skånes Konstförening in Malmö.

12 I invited Håkan Magnusson and Olof Broström to work with me to realize and create the solo exhibition *RESTES*.
    My two collaborators engaged their presences, interests, materials, works, formats and tools.

Pictures: *process of RESTES (2010)*

In *PROCESSUS*, an animation[13] was projected twice (on the back of a door the visitors were facing when going out the room where the work *RESTES*[14] was). That animation is actually the only evidence that the process of the creation of the main work happened.

Here again the film had a second life. In 2011, I re-used this stop motion animation as both (i) a reference to time and (ii) a parallel object/distraction for the jury and myself in the context of the interview that was a part of the process of selection to enter the PhD in Practice program at the Academy of fine Arts Vienna.

Film vs. documentation

Working with choreography and live art, I was confronted with the need to think through (i) the permanence and longevity of my work and (ii) its documentation. This is neither a priority for me, nor is the presentation/representation of my works.[15]

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13 http://ingridcogne.net/proposals/restes/animation. I was Interested in creating an animation for the making

of *RESTES*. Olof Broström engaged in the exhibition, the time-lapse stop motion technic he used in his own video

titled Shredder (http://oolf.net/videos/shredder/). Olof took care of the documentation and compiled the

12960 pictures in a 9 min film.

14 The work *RESTES* is 300 round stickers placed/positioned/organized/left on the floor.

15 I still have a website but do not dedicate time to it. All my works are not presented, and the material accessible for

each work depends on what I have.

However, when creating the second work of the series *forskning* (2012), I decided to work with documentation. I wanted to position myself regarding what it means to document/create a video object of a choreographic/performative work. It was essential for me to think about and project what I call a positive situation facilitating the creation of a form of documentation.[16] I consider documentation as a format for which one has to take decisions and think about the positions of the context, the situation, the scenography, the performer(s), the choreography, and (neither last nor least) the spectators. Documentation requires the creation of a situation. It is a situation in itself. When being on stage and performing, I cannot split into two in order to at the same time stand behind the camera and/or accompany the camera(wo)man. To compensate this impossibility, it is fundamental for me to invite a person who can understand my vision, support it, and bring his/her knowledge and skills to the creation of the video object. His/her energy and engagement[17] are as essential as his/her knowledge and skills. I always choose my collaborators according to the perception I have of their energy. To make a video documentation of *forskning* (2012), I invited Rasmus West to work with me. Rasmus is a cinematographer (and a performer).[18] For me, to work with Rasmus is "easy". First of all, I am sensitive to the quality, texture and aesthetic of his video artworks. Secondly, he is someone who listens to me and follows my directives.

---

16 A documentation is more than a video recording.

17 I am talking of the documentation in this sentence, however I could mention those requirements concerning all the situations of collaboration I create.

18 We met in 2009; I was performing two works at the Made Festival in Umeå where Rasmus is based. For the choreographic proposal *I.D.*, I need a person (that I have invited prior to the performance) to join me on stage when I ask him/her to. The work was created in Stockholm, and there my partner at the time was the person joining me on stage. I am not a touring artist and to be invited to show my work in a different locality affects the work. That is not a problem in itself, but it has consequences: the work is different and becomes another. In the present case my partner could not accompany me and I had to ask someone willing to contribute to my work there in Umeå. Rasmus became this person and we started a dialogue that is still going on.

Pictures: *forskning* (2012)
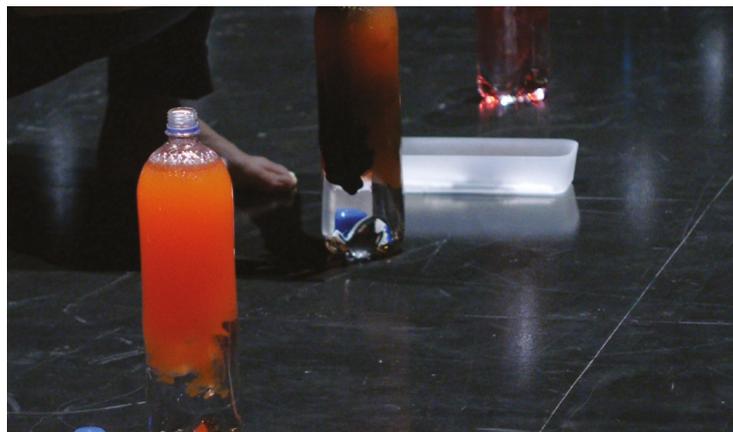
At the House of Dance Stockholm, the room had a shallow depth and *forskning* (2012) was accompanied by a subtle light design.[19] This work is based on a series of tableaus that have the same scenography (108 bottles of sparkling water) but that are different due to color changes in the water. I wanted the entire stage to appear in the video documentation. In order to achieve that, I had the idea to use two cameras. Rasmus agreed, and proposed to add a third camera to shoot close up. With this proposition, he already had the intuition/intention of creating specific relations between the viewer(s) of the film and the actions my partner and myself were "doing" on stage. His proposition underlined what is important in my work in the specific format of a video documentation.

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19 Here again the light design is created in dialog with a collaborator. The light designer I invited was Stefan Konradsson. The institution where the work was created and performed, the House of Dance Stockholm, offered us excellent technical facilities. For the first time, I had the opportunity to leave behind the simple light design I was used to create for my work and challenge the relationship between light and choreography.

For example, when the scale of the moving image corresponds to the stage, details are not accessible and my work deals with details. The relation to space and distances is essential. Rasmus, as a cinematographer, is used to think through the frame of the film. My filtering is (only) the one of a choreographer (and a spectator) in the context of live art. When a spectator is sitting and sees the work live, he/she is the one deciding to focus on one detail or another. As an artist, I am not interested in guiding the gaze of the spectator/viewer, however relations/access to details have to be facilitated in the documentation.[20]

Documentation as a tool

In 2012, the choreographic proposal *a double process* was created and presented at Weld[21]. It was a one-week process involving two performers. I was neither of those. *a double process* is a diptych of two soli, presented one after the other. Each solo cannot exist without being presented with the other one. The audience is invited to create the work in between the two soli. The video documentation is the only way to see the two soli at a same time. In other words, only documentation and video recording could create the situation of watching the two soli in parallel.[22] The video recordings of the two choreographies are placed side by side. For that work, I use documentation as a tool to make visible and facilitate access to the concept of this choreographic proposal. *a double process* is one of the methods and works I re-use and displace in FILM.

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20 One can watch an extract of the work *forskning* (2012) on http://ingridcogne.net/proposals/forskning-2012/trailer. The duration of this choreographic proposal varies between 43 and 47 minutes. Rasmus West edited both a trailer and some documentation following the choreography and the dramaturgy of the entire performance. The documentation is accessible on demand, but has to be watched accompanied by the booklet, which is the second component of the work. In 2013, in the context of the PhD in Practice event at Mumok Kino, I decided to create a diptych. In parallel to a performance – taking the format I developed during/for my thesis: *From black box to Table*, and recycling the work *forskning* (2012) – I presented a video installation where the documentation and the booklet were re-invested. My intention with that diptych was to propose to the spectators to circulate between the contexts and situations of a black box and a table. I am aware that the documentation is not the real situation of the initial proposal created for a black box, but I wanted the visitors to have access to the concept of the method *From black box to table*.

21 Weld is an artistic platform dedicated to Dance and Art in Stockholm.

22 The documentation is accessible here: https://vimeo.com/59609293

A film as a chapter

To use this format to write a chapter in the context of my PhD thesis is the most recent approach I have to "film". The writing of my PhD thesis is an activity I do on my own.[23] However, to produce the chapter FILM, I created a situation where I was in the "doing" and in the "writing" at a same time.[24] I am not a filmmaker, but I was the one writing FILM. The shooting was mostly done in displacement[25] and I was the one being filmed. It required being two people. Rasmus West[26] accompanied me to facilitate the implementation of my vision.

Between my vision and the reality of the shooting, between the thinking and the doing, a dramaturgy appeared. FILM is the outcome of an eight-day process[27] in Dijon, the city in France where I was born. It was a decision to displace myself 'back to the source'.[28]

The keywords used to activate my thinking in my improvised moments of articulation in FILM were selected from the ones I used when creating *a double process* in 2012. They are: perception, shift, labor, contra-wow, suspension, transparence, structure, and detail.

Proposition

I invite the reader to first watch FILM the way in which he/she would read a written chapter and secondly to use FILM as a reciprocal distraction[29] when reading one of the other chapters of this PhD thesis.

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23 Even if I believe that proposing a collective writing as a thesis would be really interesting
    according to the *Dramaturgy of conversation* I have been developing as one of my practices
    the past few years.

24 Parallel processes

25 /in movement. Being in the car to do stuff is a habit. From the moment the car starts, I am activated.

26 Rasmus was an informed 'tool'. In reference to the project I proposed 2009: *ENDAGMEDINGRID* for which
    I was a 'tool' for other artists, when they were renting the space of Weld. Rasmus and I worked several times
    in the past. Even if we did not the opportunity to do so the past two years, our routines/habits of working
    together were instantaneously reactivated.

27 To have a short process to create my work is recurrent in my practice. It took place April 2015.
    We communicated three times prior to our physical meeting. With those three pre-meetings,
    I wanted him to activate his thinking regarding my vision of FILM and facilitate the "being together"
    as soon as we met.

28 Between past, present, and future

29 According to my vision, I will re-use the chapter FILM as a reciprocal distraction for the audience,
    the jury and myself in the situation of my defense November 2015.

To make it clear:

II. Film

https://youtu.be/AJW6xuYGR9U

TRANSCRIPTION II
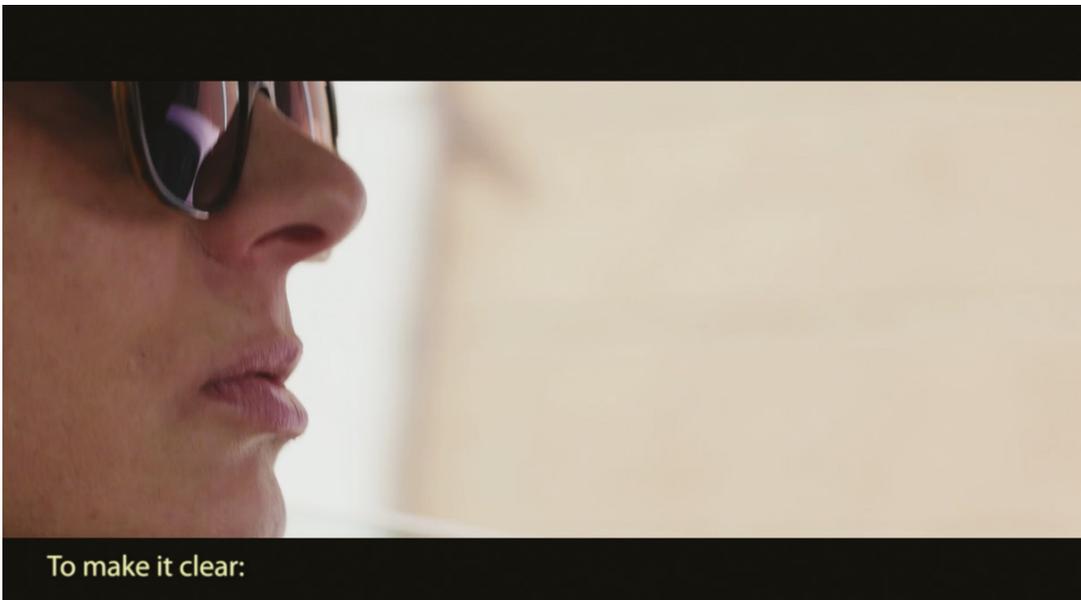
I am interested in losing control.

In the autumn of 2012, I started a series of lectures I do not prepare/rehearse.

What does it mean to not prepare/rehearse?

What is the difference between preparing and thinking about a coming lecture?

My intention is not to be provocative. It is a way for me to collect data related to the articulation of my thinking. I talk in front of an audience, record everything I am saying, transcribe, then rework the material and create written material in this way.

In this series of lectures I am challenging the perception of and reference to time: My own, but also the perception others can have of duration. For that, I am using different ways of referring to and measuring time, such as the time needed for a piece of brown sugar to melt in seventy-degree water, the time needed for three cigarettes to consume on their own, a collection of egg timers (I am using five of them in the context of *Not Now! Now!*: the black egg timer has a duration of three minutes, the other black egg timer is one minute, the red is two minutes, and the blue is four minutes).

This system is supposed to facilitate my relation to time, but also to distract me from the articulation of my thinking. I am invited to leave and come back to it each time I have to check the time, or take care of the installation measuring it. This setting facilitates a loss of control. It requires my perpetual attention, alternatively central or peripheral/parallel.

For the improvised performance lecture I did in the summer of 2013, I did not prepare/ rehearse. I did not write out a text to be read, use as a track, or learn by heart; nor did I practice talking for a specific amount of time. However, I was thinking about it. And, unfortunately, I am of the opinion that thinking about a situation, a context, a theme, a specific content is a form of preparation.

Keywords come to my mind and become potential tracks I could follow. Then a vision is created that could be a projection of what one could go through. For *Not now! Now!* I was really fighting with myself not to think (even when lying in bed)—a fight with myself to not be prepared.

What is important to me in that context is the title "Not Now! Now!" It activates my thinking about a project I am doing that has to do with the action of "standing up." Not the one from sitting to standing, but a multidirectional way of standing up. The drawing is a model I am using to talk about a project I started in 2009, titled "*surf the city*". The first intention of that project was to develop a daily practice that would facilitate the surfing of real waves. I started to "surf" in the subway.

Standing and trying to read the movement of the wagon and all the information one can get from the environment that can help to anticipate movement and keep balance. It is based on micro movements.

I am also surfing real waves.
The standing up is important. However, I would say that reading and choosing a wave is what is the "not now, but now" factor. It is challenging for me to read the ocean. Every time one surfs/tries to surf in a different spot, the waves will be different. At some point, a decision needs to be made regarding taking or not taking the wave that is coming.

When I have been waiting for a long time, I start to question, to doubt, to tell myself that I should take the next one, as I have already been waiting for such a long time. This could be considered as a sort of complex of non-productiveness...

As if my relation to time should be a bit more effective, and I am not allowed to let myself wait so long. However, I noticed that if one hesitates, one will fail. One has to be convinced that it is the right wave. More than that, one has to be convinced that it is the "right" decision and put into action everything needed to succeed. When the decision is taken, and you are convinced it is the right wave, you will have to paddle and feel the extremely short moment, when the wave pushes the board: The moment to stand up. If you start to paddle too early or too late, you will fail.

What captivates me with surfing is that it is a difficult activity for me, and I am not used to that. I started to dance when I was two years old, to play basketball when I was four, to windsurf and practice water-skiing when I was five, to do athletics when I was ten, to play tennis when I was eleven, to play volley-ball when I was 14, and so on. Accumulating the different activities, competing in some of them, but never really cleaning/removing the ones I did not want to practice anymore... more is not less... and all this background and the skills acquired are not enough. Surfing a wave is a real challenge for me. I cannot do it without learning, training, practicing, as I have been used to with the different activities/practices I did in the past.

When am I going to be able to surf a wave for real?

I also started to ski when I was three years old and I can snowboard. When snowboarding, the head and the feet are moving in opposite directions: if you draw a line from the top of the head to the feet, when the head is on the left side of the vertical axis the feet will be on the right side. The ground is not moving. You are sliding on it because of the slope. When surfing in the tube, the feet stay on the same spot and the line in between the head and the feet move from the left to the right according to the movement of the car. If you want to surf on the tube, from my experience, I would recommend that you face the rear of the train, as the inertia created by the forward movement of the train is more similar to the slope of the mountain.

The acceleration of the train can also create something similar to what I call the moment of suspension that the wave creates when pushing the board. This moment when I can feel the wave is amazing. An impulse. A short moment you have to catch. Now!

To feel this moment—when the wave is pushing the board—is essential. It is possible to learn to feel it. When lying on the board, one has to paddle. To know when to start to paddle is something I have not yet really learned. What I noticed is that I have the tendency of doing it too soon, too early. So I have to accept to wait. Wait, be patient…

To feel the pushing. I can. In the learning process you also have to be patient, to process step by step, especially to accept step by step. When lying on the board and paddling, one has to be attentive to what is happening in between the different forces: The propulsion initiated by the paddling, the floating of the board, and the meeting between the wave and the board. When the moment of suspension happens, when the wave pushes the board, one can stop paddling and open one's arms to the side (like the wings of an airplane). It is like being an airplane, but not in the air: Floating. To accept letting the wave push the board demands a certain acceptance of losing control. On can even try to do it with closed eyes.

Then one has to catch the wave. It is so surprising to feel the moment of suspension created that one can be distracted by being able to perceive it. To stand up one has, more than feeling this moment, to react to it to take the impulse given by the wave that pushes up the board, in order to initiate the movement of standing up. All this happening in such a short time challenges both perception and feelings. Now! No, not anymore, it was too late.
The right moment is the "now."

My intention with learning to surf is a way, a strategy (maybe a method) for me to learn to accept to lose control. Two other notions are important to me right now; they are "chaos" and "nonsense" ("*larifari*" in German, which is a word I really like in itself).
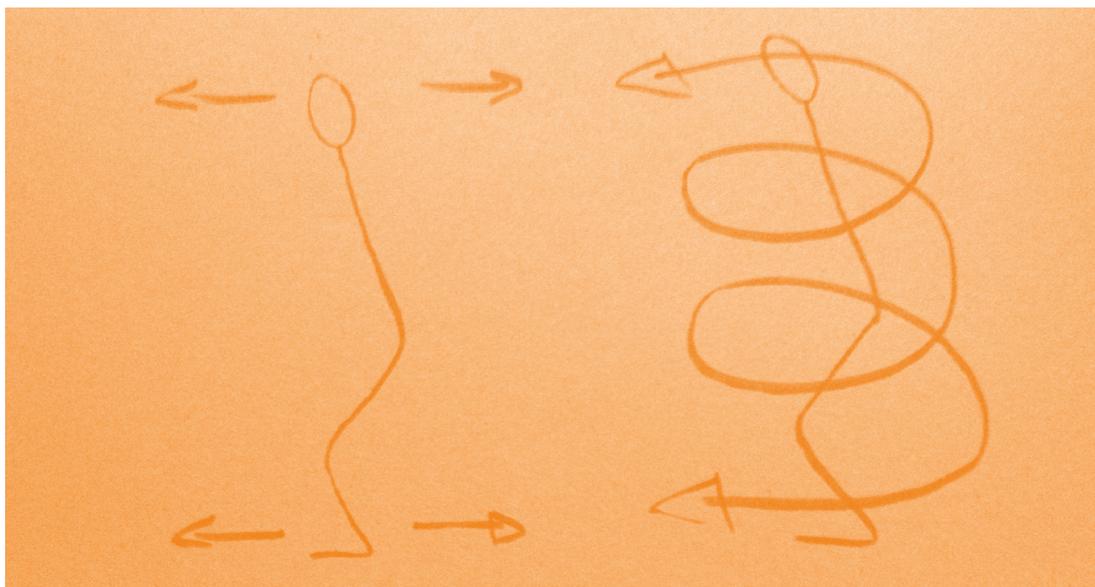
This is a rework of material taken from an improvised lecture performance I did at the conference Not now! Now! *at the Academy of Fine Arts Vienna in 2013.[1]*

This improvised lecture performance does not have a title.

An improvised lecture performance is for me a situation of challenging both the position and positioning of both the artist (me in that case) and the audience (spectators, viewers). In the presented text I am trying to be factual when it comes to the content and not to play with the position of the reader. I am, at a same time, questioning (maybe removing) the aliveness of the performer and limiting the dramaturgy a written material can have.

Each time I am transforming oral material into written material I am thinking and challenging what a text/publication is and can be. A current question I have is: How does one edit a physical work and play with/challenge the traces of the presence and the performativity of the performer in a printed format?

I am working on the format of improvised lecture performance to challenge the performativity of my speaking in the meeting with an audience. How important is the presence of the performer/speaker in the facilitation of communication? Can and how can the absence of body language be compensated in a written format? Can a written material be as performative as an oral one can be?

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1   A slightly different version of this transcription was published as an article in *Not Now! Now! Chronopolitics, Art & Research*, edited by Renate Lorenz, 2015, Vol. 15, Publication series of the Academy of Fine Art, Berlin, Sternberg Press

DOCUMENTATION OF THE PhD PROJECT

WORK

My PhD project titled "displacement(s) as Method(s) consists in three parts: a written part you are currently reading, the defense and WORK. The written part of my PhD research – presented in *Dissertation* – is the documentation of my PhD practice. I have elaborated the different parts of this publication in the way in which I create a work, artistic/choreographic proposal, or a project. I worked on the identification of formats that would serve the articulation of my thinking. Organizing this publication in the two parts *Dissertation* and *Documentation of the PhD practice* does not correspond to my vision. It actually creates a scission and a dichotomy in my statement. As a reader I invite you to not take into consideration the two parts mentioned and consider WORK the same way that LETTER, CONVERSATION, TRANSCRIPTION I, CATALOGUE, POSTER, FILM, TRANSCRIPTION II. In my thinking, there is no classification of the different chapters; they are only referring to different formats that may have an effect on the perception of their contents. As the written work is handed in June 2015, WORK and my proposition for the defense – happening November 2015 – are not included. The chapter WORK is not presenting a result/product of my practice, but is an introduction to the artistic proposal that will be presented in November.

My work is a process and my research is a try-out/an attempt of identification of the "how"/the way in which my works are structured, organized, and created. What may be confusing in the present text is that the word WORK refers both to this chapter and to my final and ephemeral artistic proposal. In order to facilitate the reading, WORK is the present chapter and *WORK* is the artistic proposal. *WORK* is a translation of my words in space. *WORK* is (i) an invitation to the creation of a personal piece and (ii) an appropriation of a space and a work. Each visitor/spectator/viewer/reader becomes the author of the work "seen". The space is filled by the visions of the visitors.

The situation I develop for *WORK* is a sort of checkered white page proposed to the audience. That is a game between the visible and the invisible, and between the seen and the unseen.[1] *WORK* is not a gesture of provocation. *WORK* is a triptych projected in three rooms. With *WORK*, I reveal and re-insist the role of activator a space can have on me.

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1 «Le jeu serait donc l'art simple, le contrat sur l'aléatoire ne serait que la formulation d'une question essentielle sur la relativité de la perception du mouvant, la poursuite de la forme ne serait qu'une poursuite technique du temps. Le jeu n'est ni naïf, ni drôle, commencé par chacun dès sa naissance, c'est l'austérité même de ses outils, de ses règles et de ses représentations qui déclenche chez l'enfant le plaisir et même la passion: quelques lignes ou signes tracés de manière éphémère, quelques chiffres caractéristiques, quelques cailloux ou osselets … L'essentiel du jeu se distribue entre les pôles extrêmes du vu et du non-vu». p.16-17, Paul Virilio, *Esthétique de la disparition*, 1979, Éditions Galilée, 1989, Collection Le Livre de Coche, biblio essais

When visiting Semper Depot[2] in 2012, I fell in love.[3] Three rooms caught my eyes and activated the thinking of three works. The rooms provoke a wow-effect on me; I am really sensitive to their architectural structures that, according to my perception, have a strong identity.

Used and unused[4], several times dedicated to destruction reconstruction, I suspect the rooms of having strong histories and anecdotes that would explain the strength of their energies. My work does not consist in finding out those histories, or understanding their energies. My intention is to accept and follow the activation the rooms had on my thinking. I want to meet the spaces, I want to experiment with time in these rooms, and I want to observe people moving in there. I invite to a displacement in the building.

The rooms are not empty.

My intention is not to expose the rooms/the space as work, but as contexts for which the works are created. I expose contexts. They are architectural containers. The sites have presences and energies. The rooms are blank spaces. The void gives another relation to time. It gives time. The void can be connected to the past (e.g. my work *RESTES*): what happened there? Or, the void can be an invitation to the future: what will happen in here? *WORK* is an invitation to the experimentation of immaterial and invisible works. The rooms are maybe empty, but not the artistic proposal. *WORK* is a situation, based on my vision as an artist and on the activation and activity of the spectators, and on their interaction with an artistic proposal and a particular context.

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2   Semper Depot is a building elaborated by Gottfried Semper and Karl Hasenauer and constructed between 1974–1977.
    My curiosity for this architecture and the history of this building is not satiated as I found very little literature in
    general and especially written in English. The information I am using in this text come from Carl Pruscha, *DAS SEMPER-*
    DEPOT, 1997, Prestel Verlag, München – New York und Akademie der bildenden Künste in Wien

3   I am someone who fells in love with places, things, and people of course.

4   Between 1982 and 1995 for example …

The potentiality through which a work comes to be …

Following Beuys "the formation of the thought is already sculpture. The thought is sculpture" [5] and his "objects are to be seen as stimulants for the transformation of the idea of sculpture … or of art in general. They should provoke thoughts about what sculpture can be and how the concept of sculpting can be extended to the invisible materials used by everyone. THINKING FORMS – how we mold our thoughts or SPOKEN FORMS – how we shape our thoughts into words or SOCIAL SCULPTURE – how we mold and shape the world in which we live: SCULPTURE AS AN EVOLUTIONARY PROCESS". [6] With *WORK*, I occupy and appropriate a site and I invite the spectactor(s) to appropriate my work. I want to give space and time. I am the activator of the creation of work(s). It is an apparatus that reinforces one of my statements that each person, even when being part of a group, thinks something that is proper to his/ her own perception, history, background, interest and mood in that specific moment of meeting a work of art. It implies an appropriation of the words. *WORK* is an artwork where the words substitute the works. The collective and personal stories and perceptions will coexist within the situation, but will probably remain silent. I believe in that the situation created and *WORK* will affect the energy of the site with its presence. I propose and create an immaterial and invisible work in order to keep its potentiality at its highest level. It is a manifestation of resistance. I consider that an immaterial and invisible work [7] stays in movement. I am of course interested in the reception of *WORK*[8], but it is not my main focus. I am of the opinion that the reception of an artistic proposal changes with time. Each time one meets/reads/sees a same work, the interaction between the individual and the work is not the same.

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5   p. 87, Interview with Willoughby Sharp, 1969; as quoted in *Energy Plan for the Western man - Joseph Beuys in America*, compiled by Carin Kuoni, 1993, Four Walls Eight Windows, New York.

6   p.19, (1979), *Introduction*, as quoted in *Energy Plan for the Western man - Joseph Beuys in America*, compiled by Carin Kuoni, 1993, Four Walls Eight Windows, New York.

7   I have clear visions for each of the three works. Each of them, due to their dimensions and technological aspects would require, if I wanted to materialize them, a budget of several millions of euros to finance the corresponding researches, productions, and installations. Furthermore, it is improbable that the institution would accept such a proposal and request, as it would touch the architectural structure of the building. When visions have to stay visions and projections…

8   In November, I will be present on site and available to people interested in meeting me, even if the concept follow the figure I proposed in *SPECTATOR* illustrating the meeting artist-spectator via a work of art. Will a series of conversations follows up, I have not decided yet but I am open to this possibility. If you are interested as a reader to contact me, please send me an email at contact@ingridcogne.net

Different activation and perspective will appear depending on the individual's process/personal development and on the context in which the work is presented. Both as a spectator and as an artist/performer I do not process a work (proposed by another artist, or myself) the same way. However, I am really interested in having an attentive regard and an emancipated attitude in order to identify the changes of perception, representation, and projection one may have. I assimilate this to the case of the artist/performer who traverses an existing material after several years. Even when reading this chapter, the reader is entering a process of meeting with *WORK*, and may start to imagine the situation.

Projection vs. Contemplation. Contemplation of a projection

The physical and mental activities of the visitors come into focus. *WORK* cannot exist without someone projecting it. A visitor can experience something that an artist has seen beyond the context/white cube/white walls. The works – and the objects constituting the works – are staged in space through words. Then are then rendered visible by translation and the displacements of words to visions in relation to the other objects, and to the existing scenography of the rooms. *WORK* invites contemplation and this contemplation implies a particular relation to time proper to each visitor. One has to be present and be in presence. One has to be patient and accept to wait and let time affect one's energy. One cannot proactively contemplate.

The diptych belongs to series of works I did in the past. They are «la suite». They are continuations and the consequences of sequences. They also are a melting between practices I had during my research: between the creation and contemplation of immaterial and invisible elements, the walking and physical displacement, and written material. Three things that require time …

Between storytelling and score

To facilitate the materialization of my work I use the medium of booklets. They are both the activators and the material traces of *WORK*. "The trace is in fact the absolute origin of sense in general. Which amounts to saying once again that there is no absolute origin of sense in general. The trace is the differance, which opens appearance [l'apparaître] and signification. Articulating the living upon the nonliving in general, origin of all repetition, origin of ideality, the trace is not more ideal than real, not more intelligible than sensible, not more a transparent signification than an opaque energy and no concept of metaphysics can describe it."[9] There are also immaterial traces... they are the memories of the people who will attend the presentation of *WORK*.[10] In each booklet, the written content will be an open door to translation. As Spivak notes, "Language is not everything. It is only a vital clue to where the self loses its boundaries. The ways in which rhetoric or figuration disrupt logic themselves point at the possibility of random contingency, beside language, around language. Such a dissemination cannot be under our control. Yet in translation, where meaning hops into the spacy emptiness between two named historical languages, we get perilously close to it. By juggling the disruptive rhetoricity that breaks the surface in not necessarily connected ways, we feel the selvedges of the language-textile give way, fray into frayages or facilitations."[11] With *WORK*, I push to the extreme my relationship to text and written format, by removing all other forms of my physical presence and performativity. The focus is on the situation. The written text reaches its apogee in *WORK*; it will be the only medium. I consider this decision being risk-taking and challenging. As you have probably already noticed, English is not my native language. But it is a decision, to write in English myself.[12] I inhabit and occupy the English language. In between, what would be correct formulation/phrasing and the one I decide to keep[13] in order to formulate my thinking, a gap of interpretation appears. Everything is in translation.

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9   p.65, Jacques Derrida, *Of Grammatology*, 1976, Baltimore and London: The John Hopkins University Press.

10 I can totally imagine someone, who has visited the three rooms at another, being interested in creating the three works in his/her imagination without being in the rooms (by distance, e.g. from home). As mentioned before the booklets are the activators, the mediums used to share my proposal. They are not included in the present documentation of my PhD practice. They will appear the 9th of November 2015.

11 p.202, Gayatri Chakravorty Spivak, *Outside in the Teaching Machine*, 1993, New York and London: Routledge

12 and not present as a thesis the translation of a text I would have written in French.

13 after of course, discussing with my colleagues who supported me with proofreading. I often followed their advices, but I was in specific cases fighting to keep my phrasing and appropriation of the language.

The words are the medium and the spectators are the real translators. In my texts, I work with the dramaturgy, the rhetoric, and the logic around the words. "[I]t's realized through the human medium, written language."[14]

I. Booklets have been present in my work since 2010

In *RESTES* (2010)[15]

They were 39 booklets[16] in *fanzine 1*, and 34 booklets in *fanzine 2* (five of those disappeared during the exhibition). I proposed among others: *resemblance and coincidence,* and *A choreography[17]* in three acts printed on three booklets. The booklets have an A7 format and consist on a specific technique an A4 sheet of paper.

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14 This is a sentence extracted from from the notice Bethan Huws wrote to the museum employees in case of discussion with the audience at the Museum Haus Esters, Krefeld, in 1993. p.129, in *Vides, Une rétrospective*, 2009, Éditions du Centre Pompidou, Paris.

15 *RESTES* happened before I started the PhD in Practice. However, it had a strong impact on my intellectual and artistic development.

16 produced with do it yourself materials, printing, drawing, and recycled contents.

17 It is a choreography of emoticons.

Pictures: *fanzine*

```
                              (^L^) (^(^)(^_^)V(^L^)              (^_^)V(^L^)(^(^)(^_^)V
                              (^(^)(^_^)V(^L^) (^(^)              (^L^)(^(^)(^_^)V (^L^)
                              (^_^)V(^L^)(^(^)(^_^)V              (^(^) (^_^)V(^L^)(^(^)
                              (^L^)(^(^)(^_^)V (^L^)              (^_^)V(^L^)(^(^)(^_^)V
                              (^(^)(^_^)V(^L^) (^(^)              (^L^)(^(^)(^_^)V (^L^)
                              (^_^)V(^L^)(^(^)(^_^)V              (^(^)(^_^)V (^L^)(^(^)
                              (^L^)(^(^)(^_^)V (^L^)              (^_^)V(^L^)(^(^)(^_^)V
                              (^(^)(^_^)V (^L^)(^(^)              (^L^)(^(^) (^_^)V(^L^)
                              (^_^)V(^L^)(^(^)(^_^)V              (^(^)(^_^)V(^L^) (^(^)
(^_^)V(^L^)(^(^)(^_^)V         (^L^) (^(^)(^_^)V(^L^)              (^_^)V(^L^)(^(^)(^_^)V
                              (^(^)(^_^)V (^L^)(^(^)              (^L^) (^(^)(^_^)V(^L^)
                              (^_^)V(^L^)(^(^)(^_^)V              (^(^)(^_^)V(^L^) (^(^)
                              (^L^)(^(^)(^_^)V (^L^)              (^_^)V(^L^)(^(^)(^_^)V
                              (^(^)(^_^)V(^L^) (^(^)              (^L^)  .
                              (^_^)V(^L^)(^(^)(^_^)V
                              (^L^)(^(^) (^_^)V(^L^)
                              (^(^)(^_^)V (^L^)(^(^)
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J3 A choreography

3rd act

by Ingrid Cogne

2010

The end

5   6   7

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3   2   1

La
création de besoins est liée
à la création de modes, et
donc de coïncidence. La mode
est également un déclencheur
de besoins, et les réponses
à ces besoins, ceci en corrélation
avec un contexte, amènent une
multitude de personnes à avoir
des approches similaires qui
cela peut être lu comme
coïncidence.

Je me dis que compte tenu
que tout élément est source
d'enrichissement, d'articulation
une pensée, la rencontre avec une
personne qui se trouve,
également, dans une étape
personnelle de développement
d'une pensée peut donner un
nouveau regard, souffle sur
une pensée personnelle
(retour à ce va et vient
contexte-moi).
En s'appuyant sur cette idée

du contexte qui amène à la
coïncidence ou à la
ressemblance, il me semble
possible de provoquer ces
événements, par la création
d'une suspension (qui peut
simplement prendre la forme
de l'attente).
Combien de fois, j'ai pu observer
un élan physique simultané
(un geste, la prise de parole …)
lors de la situation de rencontre
d'un autre.
Cet événement a un rythme.

Ressemblance and
coïncidence

Ingrid Cogne
2009

5   6   7

---

4   3   2   1

Approche de l'idée de
coïncidence : l'émergence d'idées
similaires dans différentes parties
du globe ou différents esprits
me semble être lié à la
combinaison, à la configuration
d'éléments qui font que
différents contextes ont des
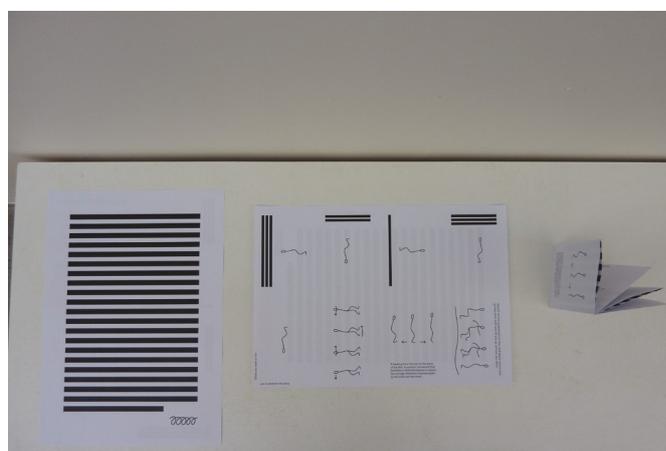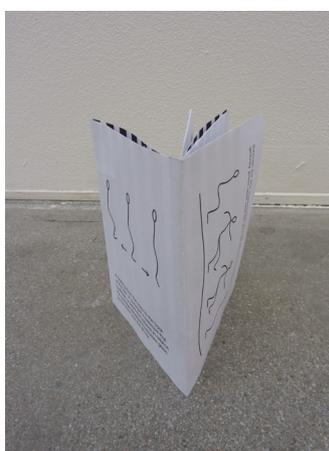formats
ou données similaires qui
déclenchent ce besoin.

Je suis totalement convaincue
d'être dépendante d'un
conditionnement social. Je vois
les choses d'une certaine manière
car on m'a appris cette approche.
Il est donc plus qu'envisageable
que d'autres aient pu être soumis
à un formatage du même type.
Plus que de ressemblance je
voudrais parler de
reconnaissance
voir de projection.

J'approche la ressemblance de la
façon
suivante : c'est par la volonté d'être
dans la rencontre et la réponse à
un conditionnement social que les
gens pensent s'entendre,
se comprendre, ou encore
pensent être compris ou entendu
par
les autres (évènement souvent
poussé par l'expectation d'être
compris). Je me surprends, parfois,
à lire des données à travers un
filtre faussé par ma volonté.

Je ne peux parler que de ma
manière
de fonctionner et en aucun cas
généraliser. Chaque confrontation
à un nouveau contexte est le
théâtre
d'un filtrage des informations.
Je fonctionne par identification —
la différenciation dans un va et vient
constant entre la situation et moi.
Je ne crois pas aux coïncidences,
il est question pour moi d'une
identification d'éléments familiers
ou attendus en fonction d'un
intérêt
ou d'une préoccupation actuelle.

In *forskning* (2012)

In *forskning* (2012), the knowledge presented on stage and in the booklet proposes a vulgarization of knowledge that is not visible. That knowledge is materialized in illustrations and tableaux that the two co-authors identified when processing their mutual understandings through a series of conversations. The booklet has an A6 format[18] and 10 pages to illustrate the seven tableaux/scenes presented on stage.

In *surf the city* (2013)

In *surf the city*, BOOKLET is one of the manifestations of the project *surf the city* in the common space. *Surf the city* is an art project dealing with immateriality and focusing on individual practice and behavior in the common: a practice for many. *BOOKLET* is a publication, a process, a project, an artwork, an object, and a tool for everybody.

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18   A size that fits easily in pockets and bags.

BOOKLET has an A6 format. It has eight pages presenting eight exercises/practices/tasks selected among more than fifty.They are starting points to activate everyday physical activities while transporting from one point to another. Each page can become the cover for a while. On the backside of the A3 sheet of paper: a text gathering intuitions and references in between theory and practice, science and intuition, fiction and reality. *BOOKLET* remains at the level of prototype.

II. Where do the three works come from?

Three rooms.[19] Three keywords. Three works

SUSPENSION – TIME – TRANSPARENCE[20]

Work 1

Work 1 is a suspending structure displaying mottos that I wrote
while doing my PhD in Practice.

Work 2

Work 2 is composed by 108 "sabliers".[21] Each of them has its own duration,
from 1 minute to 108 minutes.

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19 They are cf. the Academy of Fine Arts Website: https://www.akbild.ac.at/portal_en/organisation/services/rentals
    the prospect room (the big staircases), the exhibition space (on the 1st floor with the pillars/columns) and the
    multipurpose Space (on the 3rd floor with the balcony).

20 Series of three keywords is a way I use to confront but also activate the relationships between those words
    according to the perceptions and representations on can have of each of the words. For example: TIME,
    TEMPORALITY AND DURATION and ORALITY, ARTICULATION, ACTIVATION were the titles of the curatorial
    project based on the format of conversation, I proposed when I was employed as Artistic Director by the
    organization Dansbyrån in 2014 in Sweden. This proposal was presented at Glashuset, Akademin Valand, hosted by
    thePerformance/Performativity Cross Faculty Groupof Gothenburg University.

21 Sablier is a French word I decided to use, as I could not find an appropriate word in English. Minute glass and
    hourglass indicate specific durations, however in my concept and vision of the 108 "sabliers", they have all the same
    size and format but different durations.
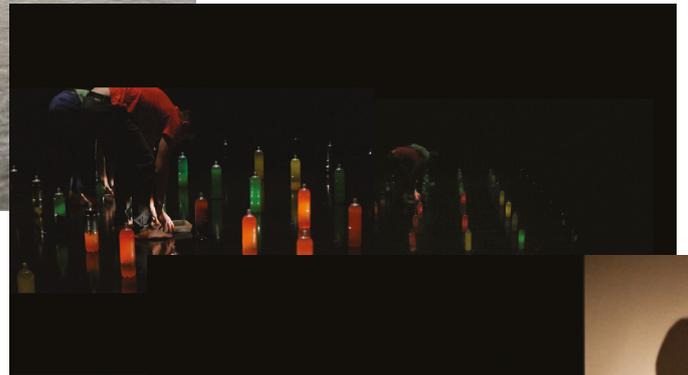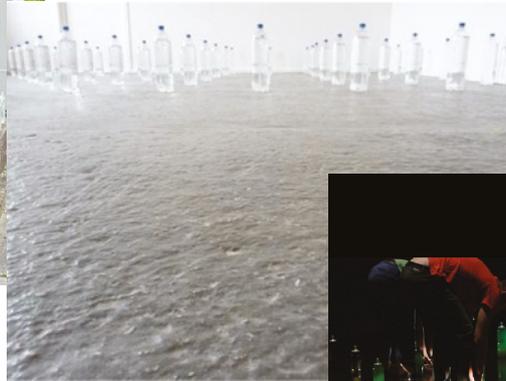
Pictures: process *"waiting, be patient and do nothing"* in Japan (2010); *Presque,* one of the tableaux of *RESTES* (2010);

forskning (2012); *Improvised Lecture Performance - forskning (2013);* reference to time *Improvised Lecture*

 Performance - Surf the City (2013); Une petite collection de "sablier".

Work 3

Work 3 is a glass ceiling.

Pictures: one of the soli of *a double process* (2012); *Transparence* (2013);
From black to table - a double process (2015)

When starting my research project as a process and practice, I intended to "faire le vide"/clean up/empty. To displace is to create emptiness. [22] To create emptiness is to displace something.

I have now made my void full. [23]

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22   … even void, in order to re-create space and time to stop, or re-start.

23   This phrasing is a critical gesture toward the nature of art and its relationship to discursive content and the institutional system. This is also a criticism toward my own practice, and inconsequence, as I dedicated four years of my time to a precarious situation that engaging in a non-financed PhD in Practice drew me into.

BIOGRAPHY

Ingrid Cogne (born 1977, Dijon, France)

Based in Austria and Sweden, Cogne is an artist, facilitator, and researcher working across choreography, visual arts and academia.

In February 2015, Cogne started a three years artistic research developed in collaboration with Elske Rosenfeld and Felicitas Thun-Hohenstein. Together they analyze various formats commonly used in relation to art as a form of knowledge production in the present day: publication, lecture-performance, exhibition, symposium, screening, and workshop. The research is funded by FWF — Fonds zur Förderung der wissenschaftlichen Forschung/PEEK and supported by the Academy of Fine Arts Vienna.