

THIS CONTAINER ZZS 3

JANUARY 2017

CONTRIBUTIONS

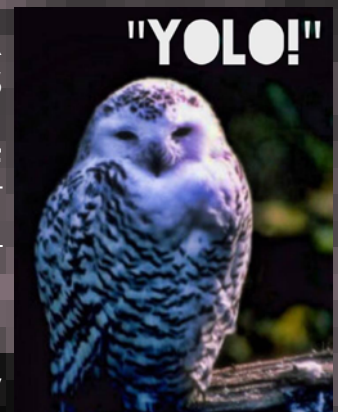
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ZZS

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I have been asked to write you a letter about what I'd wish for you in 2017. Seems like a pretty broad and open task, and maybe that's a good place to start: with an open mind.

I guess recent years have rendered art, its makers, and its keepers, a little shaky, and perhaps worried about the future. I can't will or wish that away, because there is no guarantee that the extenuating circumstances will get any brighter, struggle we may to preserve what we care for. What is certain is that what we build from within any circumstances, as art, allows for exceptional experiences that can rupture the norm and transform the possible.

As we move forward in uncertain times, I would like to remember that uncertainty is one of our realms of expertise, and a state in which many of our skills shine. So maybe for some of us, my 2017 wish list for the arts sounds more like a reminder of what we already know how to do best, which is the good news.

In any case, dark times call for bright minds, strong hearts, and vivid dreams. Use 'em or lose 'em.

Here it goes:

I wish for art, here and everywhere, to continue to be made possible through the vigilant passion and principled commitment of people working together, especially when and where nobody asks for it.

I wish for art, here and everywhere, to continue to make sharing the world with others possible.

I wish for art, here and everywhere, to continue to be a means to practice different ways of being together.

I wish for art, here and everywhere, to continue to be a means to practice different ways of seeing, hearing, speaking, feeling, thinking, doing, understanding, of appearing and disappearing, of moving and being moved, of making sense and nonsense. Because where else than in the arts is all of that possible, and all at once?

I wish for art makers — and by art makers I mean the millions of beings, things, and relations that make art possible, and that includes all of you — I wish for art makers to continue to challenge the world we live in by being unyielding, uncensored, and unashamed critics and mirrors for reflection.

I wish for art makers, here and everywhere, to continue to assimilate knowledge from fields beyond our own and from life beyond our field in our becoming savvy, adaptive, and beguiling survivors of unusual times.

I wish for art makers, here and everywhere, to continue to set examples for other fields than our own and for life beyond our field in stubborn experimentation, radical inconsistency, sustainable vulnerability, proud heterogeneity, and habitual celebration of misfits and anomalies.

I wish for art makers, here and everywhere, to continue to hold wide open real space and time for doubt, critique, questions, and problems, not to be tidied up, quieted down, or brushed aside.

I wish for art makers, here and everywhere, to continue to demonstrate, without having anything to prove, the absolute necessity of artistic practice as crucial to progress in the world at large by continuing to question the givens, usurp the status quo, create opportunities for collective wonder and common dreaming, and by insisting day after day, project after project, piece after piece, meeting after meeting, pitch after pitch, again and again, that another world IS possible.

I wish for art makers, here and everywhere, to aggressively de-colonize our spaces, our institutions, our projects, and our pieces, by relentlessly diversifying our ideas of who is an artist, what is an audience, and where is the public.

I wish for art makers and everyone else to discover for ourselves a most profound understanding of the word “solidarity,” by practicing it, bravely, consistently, and in all possible moments in all possible corners of society.

I wish for art makers and everyone else to understand that the hardest person to drop our guards against, to question our judgement of, and to challenge the preconceptions of, might be our closest friend, family member, or colleague. I

wish for art makers and everyone else to understand that the hardest person to drop our guards against, to question our judgement of, and to challenge the preconceptions of, might be ourselves.

I wish for art makers and everyone else to be doggedly determined in guarding against our own assumptions, in challenging our own prejudices, and in questioning our acceptance of privileges.

I wish for art makers and everyone else to fully grasp and behave according to the concept that all of us — from the most mainstream glitter-blooded sellout to the most hardcore radical squatter of the margins, from the directors of the biggest institutions to the interns of the smallest organizations, from the preservationists to the innovators; all the practitioners, creators, educators, students, scholars, critics, curators, administrators, producers, audiences, amateurs, dilettantes, and professionals alike — all of us are part of an interdependent ecosystem in which whether we prosper or perish depends on our ability to stand together.

I wish for art makers and everyone else to fully grasp and behave according to the concept that whether the world — including but not limited to the art world — progresses, depends on each one of us individually to wilfully move each other forward. To defend the vibrant heterogeneity of the art world, and the world at large, by supporting one another's differences, by caring for one another's conditions, and by making things possible

for each other as persistently as we work to make things possible for ourselves, we can and will continue to make this shit survivable, and be leading agents in the creation of a world worth living in.

Love,
Eleanor

Eleanor Bauer
GoodMove vzw
www.goodmove.be



**NEW YEARS RESOLUTION:
NO PRACTICE
-UNKNOWN**

THE PERFECT DANCE

the perfect dance is not a perfect dance.
the perfect dance needs to be a dance and knows that it can not be something else
the perfect dance is comfortable with everything it feels even if the feeling is not a comfortable one
the perfect dance is thankful to be there
the perfect dance knows where it is even if that place is unknown
the perfect dance wills for the things it can not prepare for
the perfect dance feeds imagination and lets imagination feed itself
the perfect dance knows that experience can be held in ways unknown to the perfect dance

it gives you time, it does not take your time
it gives you space to see space around and inside of the dance
it lets the people who see it be the people they are as they watch or participate, and it lets the people who dance the dance be the people they are as they do their dancing

a perfect dance is needed by the thing it inhabits and the thing it inhabits needs the dance
a perfect dance lets dance make its dancing

it is the dance which knows it is not the inventor of its form
it is the dance which knows that there is room for things to exist within it which makers can not make
it is the dance which understands that it is made in collaboration with dance itself
it is the dance which is comfortable with its complexities and simplicities being

possibly too complex or too simple to fully comprehend

the perfect dance knows that everyone who may see it might have different understandings of the experience and this is made important in the process of creating the perfect dance

the perfect dance is not pretend, it can perform, but it does not pretend its performance
the perfect dance is forever in process and in partnership - the living dancing form realised by other living things
the perfect dance is in conversation with dance itself, with the body which dances, with the bodies which experience it and with the context in which it exists

the perfect dance is thoughtful in action, thoughtful after actions, and in action after thoughts

the perfect dance always maintains itself a little out of reach and open to question

the perfect dance is relating to, and loves the truth of the form which it occupies

the perfect dance allows you to notice and un-notice things, and think of other things which you maybe would not have thought of were you not watching the dance or dancing the dances
it can be danced by anyone
it can be seen by anyone
it is always seen by the person dancing it.
it can never be repeated even though it may be done more than once it does not worry too much about things

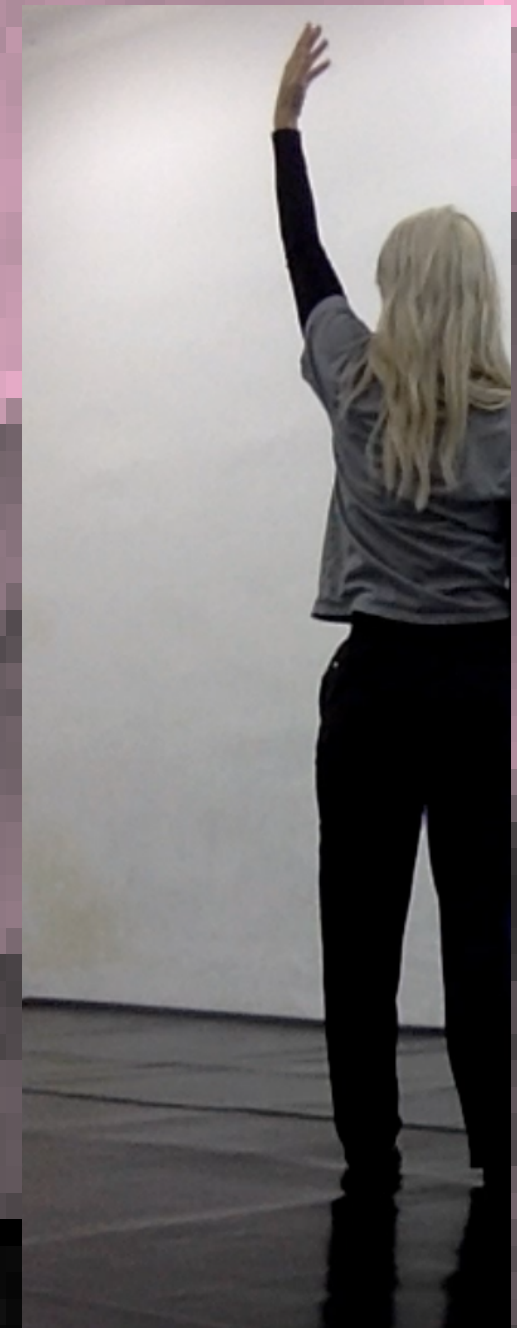
the perfect dance empowers dance, empowers dancer and empowers audience

it does not know everything
it does know that it won't always communicate something specific very clearly, and this is something that the perfect dance particularly loves
it revels in its immediate disappearance and enjoys very much all the places it goes on to live in - the body, imagination, space, a feeling, memory, grass, an idea, sweat patches, how you might look down at your own body, other dances, conversation, the future

the perfect dance can not be made for everyone but it can be made for someone
the perfect dance was dancing anyway

The perfect dance is the dance you just did. The dance your imagination choreographed, the conscious and unconscious movement you danced as you read this writing. How your head moved, the way it was that you swallowed, how you touched your face, when your foot needed to move, the breaths you have taken over these four or so minutes.

We are danced by dance; dance is dancing for us.



The future must no longer be determined by the past. I do not deny that the effects of the past are still with us. But I refuse to strengthen them by repeating them, to confer upon them an irremovability the equivalent of destiny, to confuse the biological and the cultural. Anticipation is imperative.



100

there is water: a dot. there is almost everything: a line with exceptions.

there is water: a point. there is almost everything: a space with exceptions.

there is water: an individual. there is almost everything: a group with exceptions.

there is water: a limit. there is almost everything: an infinity with exceptions.

there is water: a direction. there is almost everything: a movement with exceptions.

there is water: a force. there is almost everything: a shape with exceptions.

there is water: a participant. there is almost everything: an audience with exceptions.

there is water: a threshold. there is almost everything: a with exceptions.

here: . and —. there: the human.

here: a dot and a line. there: the human.

here: a point and a space. there: the human.

here: an individual and a group. there: the human.

here: a limit and an infinity. there: the human.

here: a direction and a movement. there: the human.

here: a force and a shape. there: the human.

here: a participant and an audience. there: the human.

here: a threshold and a . there: the human.

elsewhere: — [.] is not everything: with exceptions.

elsewhere: a line [a dot] is not everything: with exceptions.

elsewhere: a space [a point] is not everything: with exceptions.

elsewhere: a group [an individual] is not everything: with exceptions.

elsewhere: an infinity [a limit] is not everything: with exceptions.

elsewhere: a movement [a direction] is not everything: with exceptions.

elsewhere: a shape [a force] is not everything: with exceptions.

elsewhere: an audience [a participant] is not everything: with exceptions.

elsewhere: a [a threshold] is not everything: with exceptions.

THE CHEATING DISCIPLINE AND OTHER ARTISTIC AFFAIRS

EXTRACT /// ZINE EDITION

In collaboration with: Maia Means, Chloe Chignell, Tuuli Vahtola, Emma Strandsäter, Oda Brekke, Tiia Kasurinen, Felica Bjurefors, Molly Engblom, Lina.

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BA Dance Performance
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She let's her weight collapse into the sofa. It makes an angry squeak as a response and moves a little. **She** immediately remembers a small lecture in her head about not ruining furniture like this, but, it's obviously too late and the thought merely makes her mentally shrug her shoulders. Instead, **she** leans forward and adjusts a flat pillow under her back. As **she** leans back again, **she** lifts her legs onto the sofa as well, her feet urgently seeking some heat under another pillow. **She** sighs.
– it's Monday.

"Monogamy used to be one person for the rest of your life. Today monogamy is one person at the time...I'm monogamous in all my relationships."

Cheating Discipline and Other Artistic Affairs is a project aiming to be adulterous to discipline through having artistic affairs. Within the field of Dance Performance in Stockholm, Sweden, in the 2000's, the dancer is trained in a set of performance skills. I describe this dancer with words such as practitioner, performer, plastic, agent, critical, reflective, analytical, problematizing and artist. This project considers discipline in two ways, both dance as a discipline, where discipline entails technique and practice within the field of dance through history, as well as Michel Foucault's notion on discipline from his book *Discipline and Punish*¹, meaning discipline as entering the body through corrective training constructing optimized and obedient bodies in movement, structure, activity and behaviour.

In this project, I have considered the information and knowledge constructing and constituting the dancer as a score: the dancer as a performative identity "I" do rather than am. The dancer as a score is multiple, I can perform many different dancers, and thus, I use the dancer as score as means for activating a specific kind of dancing.

It is only in relation to the disciplinary

dancer that this project could be considered cheating. If this project were outside discipline altogether, the dancer would not be cheating, just profoundly undisciplined. I have been through disciplinary dance training for many years – it is in the DNA of my dancer – hence, this project would rather be post-disciplinary training, proposing discipline as a tool or reference a dancer could use. My main play with discipline will consider dance discipline as something the dancer can rest into, do or perform, and stop doing, rather than embody and be. The premises for the cheating will be constructed as affairs – an adulterous contract, a consented way of spending time together that exists next to discipline. These affairs are proposed and documented within the format of a score.



The Dancer as the title for this paragraph

The dancer as title does not seek to define or label what the dancer is; it is simply a headline for a paragraph of information. Nor do I seek to define dance or dancing. Rather, through this text, I play around with the terms as a strategy for making them able to mean many things, to not canonize them as terms or definitions that seek to be true, covering or accurate. The dancer in this project is the title for a choreographic play generating dance and dancing. The titles the dancer, the dance, and the dancing are just a play with how I currently understand and approach different aspects of information relating to the subject of dance. Through overusing these titles so much they might get slightly exhausted, yet plastic themselves and therefore cannot be defined, separately understood, centralized or essential. What I propose to you is to read and use the titles in many different ways, through many different plays, or affairs, and to share ways of relating to the dancer that I find intriguing, fun and generative for my dancing. I use the titles as tools for analysing, talking and considering specific information that is present and apparent to me. Rather than to be defined by language, I insist on language being a means for accessing and deconstructing the aspects of dance, dancing, and dancer so that the information can be multi-faceted. The title becomes to me something to subscribe to, rather than something to be distinguished by, or identify with. An example for what titles are discussed as subscribed to in this text is the dancer. Through titling and scoring the information collected under the title the dancer, it becomes de-authorized not

only from potential authors ("I", institutions, choreographers, teachers) but also from dance as discipline. In this project, the information gathered under the title the dancer gets applicable, and applied, to other formats. For example does the knowledge, knowledge production, tools, et cetera generated and collected in the dancer constitute a painting practice. Applying knowledge and information onto another discipline re-contextualize and mirrors the information through new points of reference. The canvas becomes a surface to project the dancer onto.

The Dancer as a body of work

If a dancer were to be understood as a body of work – a body constructed through labour as well as a collection of art works – the plastic dancer has multiple bodies of work. These bodies are in this project separated and distinguished through using the dancer as a title; to title the different bodies as different dancers.

I have a closet full of dancers that I can put on, do, bring out the closet. I – performed – have different affairs with different dancers. My identities cheat and sleep with each other. Together, as a collection, they interact with each other in a polygamous way, cross-polluting, feeding, informing and contrasting each other. The play of understanding "myself" as different identities that I do, perform, indicates an identity affair, adulterous to the idea of essence, self-expressiveness and consistency. Therefore, the text to the titles in this project are constantly shifting, updating, edited – the dancer is not static, nor the title for static text. Thus, the dancer is also a body text, where the

text is performative, constantly written, rewritten and signed.²

Whilst subscribing to the title the dancer, the project also unsubscribes, or multiple-subscribes to many titles simultaneously. In this way the dancer could be compared with, and read as, a magazine; pick it up, read it as you find interesting, flip the boring pages, and put it down again. This magazine could be filled with different kinds of texts, or dances, that are written by many different writers. The dancer as title in this project captions a play with the dancer as a score in itself (instead of the dancer as interpreter, activator or author of the score). What if the score activates a certain dancer rather than a certain dance?

Through making the dancer a score it becomes de-authorized, doable by anyone also authored by the doer and doing of the score. I mean to question how the dancer is considered and constructed as a by-product of dance as discipline as well as a material owned by dance institutions. As fields are fortified within educational institutions, one needs a BA to access the material of the institution, this project cheating on professionalism; to cheat the material of the dance institution by messing with materials I am not entitled to, as I do not have a title in their field. I mean to use the dancer as a container for a certain kind of dancing, considering the dancer a collector: to collect many dancers, with their adherent dancing, and curator: to activate the dancer desired at the moment as means for accessing and activating a certain kind of dancing. The score series called Score about the dancer and the dance explores the dancer as a

score in itself: to enter a specific dancer as means for activating a specific kind of dancing.³

I propose to you, my reader, this: Cheating is a relational practice, requiring a primary relationship and secret affairs. Stating what it is that I cheat on in this project, I state a cheating relation I have to different disciplinary aspects that through out my years at the BA Program in Dance Performance at DOCH made me feel adulterous to dance and myself as *a dancer*. This project constantly cheats discipline, challenges the historical heritage of discipline entering and correcting the body, its movements and its structure. Through this project I seek to indulge in performance in a way that is neither work nor disciplinary, but rather affectionate and playful. What if an artistic practice is not monogamous in its relationship to art forms? What if an artistic practice openly intertwines many relationships with different art forms and disciplines into a common practice? A practice where the singular contains the multiple? How, and what, knowledge and information constructs and constitutes *the dancer* and how can it be applied to other materials than a body?

She rings the doorbell with a sharp, very clear ring. **She** is again so sharply on time it is almost disturbing yet flattering at the same time. It is only for very important or exciting meetings that people are this punctual. **She** enters with the crisp autumn air still around her; her hair has that cold and leafy smell to it. Her hug is nearly polite, or maybe ritualistic, before untying her boots telling a story at the same time. I offer her tea also this time – I'm already drinking mine – and put on the water boiler as **she** accepts. **She** enters, I close the curtains, or maybe they're already closed, as **she** gets naked. When the tea is brewed, **she** makes herself comfortable in the chair. Its white fabric reflects the light that strokes her body. The touch is soft, very superficial; I imagine that it would be ticklish or warm on her skin. I assume the warmth of her body is rather chilling her skin in contrast to the air. I smile. We continue where we left off.



Cheating Discipline4

The dancer and Her Story

Early modern dance stressed relaxation, release, harmony – a natural body to communicate primal human truths through training connecting feelings and forms; a transcendence of the self, expression of the heart's experience, or great truths of life.⁵ Later modern dance discipline advocated the 'natural' as the perfect state, to train natural or correct ways of moving to gain the control necessary for good body motion. The postmodern dance broke with the virtuosic, expressive and representational in modern dance. Dismissing the formlessness of Duncan, faulty habitual movement could be banished through re-educating toward natural movement.⁶ Through the use of John Cage's time structures and chance methods to compose and score activities, the post modern dance often

involved simple everyday and pedestrian movements structured by games and rules. The scored and composed actions were task-based, countering the modern dance training's emphasis on style and display of virtuosic skill.⁷ The discipline in postmodern dance training were scientific or anatomy based, focusing on the 'natural' movements as anatomical explorations, operating out of universal principles governing all bodies. Fostering detailed awareness of the moving body connecting sensation with externally visible bodily attitude.⁸ Throughout dance history we see how disciplinary training has been practiced, inscribed and hidden within the ideals of bodies and moving, its naturalness (primary to or post disciplinary training) training away habits and optimizing bodies.

The explosive expansion of art as concept after the Second World War peeked in the

50's and 60's, much like dada after the World War One, seen in the aggression and playfulness, destruction and creation became equally crucial components in the change in the 50's and 60's. Performative gestural painting introduced paintings as happenings, events, performance and conceptual, where paintings were instructed, scored or choreographed whilst their execution left open. From being considered static and timeless, painting entered the same time and space as the viewer. Existentialism influenced painting with Sartre's ideas of identity defined by actions. Painting and sculpture moved into the live of performance based on Austin's speech act theory in the 60's and especially during the post-structuralism of the 90's.⁹ The playfulness was seen in the use of chance and the format of the score, the aggression in the expression of the works. The canvas became considered an arena for action, an event rather than picture, action and result non-separable.¹⁰ To not manipulate the inherent properties of material teased the use of chance and gravity.¹¹

Simone Forti's dance constructions, minimalist, human sized sculptures generated task activity or action using children's playground equipment as modular form of composition were enabled by the score as form.¹² Before dancing, Forti did abstract expressionist painting, or action painting, leaving the canvas and paint for the actions alone: "I would like to think that choreography is like oil painting, while improvisation is more like watercolour, where the mark, or gesture, is laid down in a fresh way and there it is. The immediacy is an important part of the poetics."¹³ The dramatic

of abstract painting were experienced as similar to the dramatic, literary and emotional significance of modern dance. Liz Kotz defined John Cage's scores as "a predetermined time structure, available to be filled with any content," suggesting an indeterminable relationship between score and performance, where the notation ceases to be system of representation and becomes proposal for action.¹⁴ Cage's improvisational and compositional approaches felt both different and somewhat relating to aspects of abstract expressionism by their incorporation of performance into object-oriented domain of painting.¹⁵

Forti practiced organic and economic movements, inspired by the expert and economical movement pattern and responsiveness of children playing; 'natural' as so thoroughly practiced moving that it had become naturalized.¹⁶ The 'natural' of unthought movements provoked by the dance constructions and the acquired response trained by repetition worked toward individuality and authenticity.¹⁷ In Forti's work, the score is used to invoke past experience into present performance, the interpretation of the performers evoking partial presence of the original events.¹⁸

"For contemporary dancers, the ability to be flexible in relation to methodology is essential. They can transfer skills from one process to the next, but the application is unpredictable because experimentation with form and content is part of their work. They become skilled in adapting to new demands: transforming what they know, dropping it and learning something new are all part of their training and

work. This skill of adaptation is in direct contrast to the deep etching of physical know-how into the body.”¹⁹

This quote from Chrysa Parkinson articulates an inherent paradox in which the contemporary dancer is moving. On the one hand this contemporary dancer is disciplinary trained into a specific body; a body that is docile, practiced and trained, a body that exercises dance as discipline and through practice incorporates and embodies this discipline into the coding of their body's activities and use of force. On the other hand, the contemporary dancer is also challenged in how to relate to this discipline. As the quote continues: “Repetition is essential in a dancer's work process; it is protective and inevitable due to the limitations of any one body. Patterns become part of how we see, hear and feel. These are forms of micro-grammar. They affect our taste and even our ethics. We can't deny these patters, but we can detail them, elaborate them, diminish or expand them. It is exactly through this paradoxical process of accumulating patterns and reforming them that we can arrive at new ways of making sense. The craft of adaption is plastic:²⁰ a practice both taking and giving form.”²¹ This skill of adaption, or skill to break patterns is in one sense both external to and inherent to the skill of accumulating patters: the contemporary dancer needs to be plastic in relation to disciplinary coding of the body, the accumulation and reformation of patterns are somewhat external, tangent and simultaneous practices. The question thus posed is whether plasticity is disciplinary to the contemporary dancer, or a break with the discipline of modern dance? Is the plastic

quality instantly disciplinary, as it is a practiced and exercised skill? Or is it a freedom to reform disciplinary patterns? If disciplinary bodies are shaped to be as optimized and efficient as possible, discipline coding the internal organization of movements as to maximize the bodies force, shape and utility according to their field – is not then plasticity specifically the disciplinary form of the contemporary dancer?

Cheating Dance

To cheat *dance* with *painting*, is interesting to me for different reasons. Firstly, the difference in the captivation of the forms; *dance* specifies the field, the discipline and the discourse, whereas *painting* specifies the practice and the doing. The corresponding version to dance would be to consequently refer to dance as *dancing*, and to dance practice as *dancing practice* (which indicates that the practice as such or in itself would do the dancing, which might be considered misleading or very accurate – anyhow very poetic.).

Secondly, for *the dancer* to have a hobby, the hobby cannot be directly generative, informative or incorporated into their dance practice. For the hobby to remain hobby, it needs to be inspirational and entertaining for *the dancer* outside of their professionalism. Hobbies have a definition of belonging to the domestic sphere. In other words, the tools and skills *the dancer* possesses can only indirectly be applied to the hobby and the hobby unwarily informing the artistic practice. The moment *the dancer* indulges in their hobby with their professional awareness and knowledge, the hobby expires to

act as hobby and passes into a by-practice supporting the dance practice – the dance practice consumes the generative hobby into the artistic practice.

To cheat a discipline cannot be to change institution, as to change institution would be to establish a new domestic relationship – to break up with dance. The moment I get a lover next to dance it will not be able control or subject it: the easiest way to cheat dance is to introduce another institution's discourse. A benefit of discipline is that the knowledge produced is incorporated, thus also making the subjected subjects for their own knowledge. My knowledge is always with me, as it constitutes me. As disciplinary institutions circulate bodies by rank, to move between different institution's discourses and authoring disciplinary knowledge suggests cheating their progress and purpose, and specifically to cheat the material of the institution.

The material of the dance institution is the body, *the dancer*, their body and reality, as that is the material that is disciplined, exercised, thus product of training. Institutions educating painting also exercise paint as material. In this project, plasticity is used as a method, using paint as material. The painting as practice becomes a canvas, onto which the knowledge inherent to *the dancer* is projected on. This split of disciplines and histories makes the one practice become a mirror and reference for the other discipline.

I do not paint as *the painter* as I am only entitled to a hobby painter title; this project specifically incorporates painting as material into the artistic practice of

the dancer, thus painting is not a hobby. Neither do I paint as *the dancer* per se. This project, though including painting, subscribes to *dance*, channelling practice and method into different formats and materials. It is a practice that applies plasticity as method (to give and take form) onto different materials that can take form – a body, paint, plaster or other potential materials.

The affairs that I have had during this project are happening within the frame of a painting. We have met in my home, spending time together as I paint them. The painting becomes the documented memory of our affair. The affair only exists and becomes when it is active (or activated) by our having it – the affair is a score for activating a practice. Through looking at her body, the light, the curves and colours, I participate in her body. I look at her skin but also her structure. I look at both her angles and anatomy. The layers of flesh, bones and blood vessels are equally looked at, seen, touched and painted. What is transferred to the canvas is my gaze, how and what I see.

In live painting, the model is the problem and colour the method to work with it. The use of colour to deal with the problem is as within any art form or discipline, not about reducing complexity or solving the problem. Rather the problem is the activator, or the stimuli for a process, or an experience. The reading of the problem is inscribed into the painting; colour arranged on a canvas in a way that it moves your eye, activates your gaze and perception. An expert could tell us the levels of a considered 'good' and 'bad' painting by how it allows

the eye to travel; where it invites the gaze and how much movement it scores. The movement is scored by an architecture or organisation of pigments or colour: it is the variation of the material (paint) rather than its substance. Comparable to dance performance, being more concerned with bodies as material rather than bodies as substance, dance performance fragments the body as substance and differentiates it into material, differentiating it like pigments.



She wakes up in the middle of the night. I'm having trouble sleeping; her sudden move surprises me in the dark. "Hey, you're still awake", **she** mumbles, her voice not quite woken up yet. I look at her; the cold dim glow from the streetlights outside sculpture her face abstract, highlighting a crescent moon where her chin would be. **She** crawls closer, her skin humid with sweat. **She** mumbles on a dream; I don't pay too much attention. Rather, I'm getting restless, her heat almost urging me out of bed. Weird stories mixes with her soft voice, sometimes inaudible and replaced with an explanatory gesture. **She** crawls closer still, pushing her soft warm skin towards mine. As our limbs entangles with each other, I hug her close. Her body is heavy from sleep, mine restless and slightly annoyed. But I'm wide-awake and my head is spinning. I listen to her attentively now, discussing her dreams. After all, I envy our woken nights; I just wish they would be freed from consequential sleep deprived days. Our pillow talk gets eager, curious, exited. We know there is only to exhaust this, in order to be able to fall asleep after.

Cheating Work

In this project I replaced work with play. Play involves disengagement and adultery to the serious processes of production and responsibility. The potential of play is to change goals, and thus to reconstruct what culture states to be reality.²² As reality is produced by power,²³ play could be considered an antidote for the disciplinary production of reality, rendering fictive, temporal and multiple realities. The play functions in many ways like research; one investigates, tries out, test boundaries, understands the rules but break them.²⁴ Importantly, play is a situation that, when indulged in, is filled with pleasure. The agenda to contain play into leisure time and places separate from disciplinary work-time was historically in line with industrial societies' maintenance of regularity of the assembly line essential to the creation of wealth. In this project, play is used as a tool for generating experience rather than labour.

I play with the materials I seek to spend time with, the discipline(s) I need to challenge and the issues I wish to question. Through playing, I can title things with more humour and drastic positions, as the terms of play makes the conditions temporary – the conditions are only sustained through the act of playing. Once the play is over the conditions alter, or rest.

After all, a score and a play instruction are not that different.

Working Titles

Like *the dancer* as a title, this text is using working titles as captioning specific plays with text and writing, and as a method for collecting information and getting work done. Working titles entails an “in-progress” aspect, as it is not a set or fixed title. Though, a working title in this project does not at all entail a progress; rather, by formulating working titles without ever intending to work on them, the progress is cheated on by using titles as a sketch. The sketched titles draft a paragraph that is suggestive for a play with some aspects that is relevant to the work; the working title is used as means for delegating work and leadership to a title that is employed to synthesize aspects of the work into a paragraph. The title in the text and project is used as a construction generating plays, like a sculpture for Forti.

Play The Dancer

Using play to cheat work and make fictive plays of different information, to consider *the dancer* a score and a play that can be activated by the doing of that score. As a play, it is always different, generative for different experiences. As play messes the official doctrine of orderly production, disturbing the maintained discipline,²⁵ play could be considered a space that tests disciplinary functions together with undisciplinary ones. *The dancer* in this project is a title for a play, also a title to be played and played with. As a score, *the dancer* is a spatial and temporal space. Comparing *the dancer* with a disciplinary space, like a studio in itself, *the dancer* is a portable workspace and working space (a space for work and a space that works). Cheating *the dancer* as a disciplinary and disciplined space, is thus to play *the*

dancer, its structure and functions, as a playground. In *Score about the dancer and the dance*, part 1, *Enter the dancer*, I play with the idea of entering *the dancer* through rest.²⁶ What if, instead of the ten thousand hours required for being expert, or instead of an institution granting you access to a field, *the dancer* could be a play to rest into? To cheat the hard, disciplinary, considered passionate work of the dancer with a nap, a rest, or a meditation? This project has used rest as means for activation, escaping hard work by playing with it. *The dancer* is thus not a product of hard work, exhaustion and exercise, but an affective play with temporal conditions.

The Performed²⁷ Dancer

The dancer is constituted through repeated acts. Within dance as discipline, this repetition is called exercise, shaping the body by coding activities and operations, through the timetable regulating their recurrence and progress. Further, this repetition also produces *the dancer* as an identity, hiding its genesis. To consider the body a score, *the dancer* a specific score specified with specific information and principles that is to be activated by the doing of the score. The activation of a score, of *the dancer* fabricates information as material, stylizing acts into a body. *Doing the dancer* is comparable to doing gender – to fill it with as many connotations that it is not recognizable as *the dancer* anymore. *The dancer* is constituted by stylized acts – a caption for different stylized acts into different identities enacting and evoking different stylized performances. *The dancer* is not a fixed or stable identity or locus of agency deducting various acts, but rather an identity tenuously constituted in time, instituted

in an exterior space through a stylized repetition of acts, stylizing the body. The repetitive use of the title *the dancer* is in similar ways through repetition becoming constituted with connotations and associations.

My Not Owned Bodies

The field of dance performance, as introduced at the Institution of Dance at DOCH, collects and proposes practices through a workshop format. Thus, the dancers are constituted through diverse practices and techniques – and through the *bodies* proposed by these different practices and techniques. Thereby, *the dancer* becomes multiple, constituted by many different dancers though the practices *the dancer* embodies. My body becomes my *bodies*, as the body shifts with the work I do. A choreographer, institution, dance nor myself own my *bodies*; rather, I am a shape shifter. No, I am a principle shifter. I shift with the different principles, or different information, that I access and enter. Hence, *the dancer* is an identity I *do*, a score for accessing different dancing through entering a specific body and dispersing authorship. *The dancer* is thereby not singular, not authentic, nor essential. The following series of scores called *Score about the dancer and the dance* is a game for emphasizing the fiction that *the dancer* could be considered. Through proposing *the dancer* as a score in itself, the score proposes *the dancer* as something you do rather than are, a score and place to enter and exit – hence to be activated through practice, or dance. One can thereby pick a dancer to activate, in order to access a specific kind of dancing.

Score About the Dancer and the Dance

This score plays with the idea of the dancer as a construct, a score, which one *does* rather than *is*. Judith Butler talks about non-essential identities, where identity is culturally constructed, a liquid and performed construct of stylized repeated acts. This score takes off from such non-essentialist, performative identities. Both *you* and *the dancer* referred to in the score are performative identities, not true, essential or hierarchical. *You* are not more central or essential than *the dancer*. Rather, the score plays with a multitude of identities – professional, domestic et cetera – that work together in collaboration to construct a fictive sense of self. These identities are through this score deconstructed, fictionalised, as a method for separating them and exhibit a specific play with *the dancer*.²⁸

Pt. 1: Enter the dancer

Lie on the floor
Rest into *the dancer*:
Sense your body on the floor, let your attention and presence travel and spread through your body

Enter a dancer identity, maybe the identity that you are working together with in your practice

Visualize *the dancer* moving in front of you

Visualize *the dancer's* distribution of weight, bodily structure, alignment and way of moving

Embody *the dancer's* training that is immanent to its body:
What is specifically apparent about *the dancer*?

What movement principles, practices or techniques are activated or frequently used?

What movements and acts/activity stylized and shaped *the dancer*?

What reality is *the dancer* moving in and inhabiting?

Feel *the dancer* in your body; let *the dancer* imprint and enter your body. Feel where *the dancer* is present in your body, what it does to your alignment, structure, weight distribution, attention, sensation, awareness, and presence

Stand up and walk *the dancer* in space
Pt. 2: Doing the Dancer

Pt. 2: Enter the stage

Enter *the dancer*
Walk *the dancer* centre stage
Let *the dancer* be seen, don't hide in the doing of *the dancer*
Trust that *the dancer* is being accompanied by the practices inherent to its bodily structure, the practices constituting *the dancer*

Perform a momentarily executable task that does not require any preparation outside the preparation immanent to *the dancer*: if this is a task such as jumping, try to jump *the dancer*, rather than to jump as *the dancer*

Acknowledge how the performance of skill is also preaching a body for *the dancer*, signifying that any set of skills is connected to the body performing them
Trust *the dancer's* intention in composing the dance

Recognize when *the dancer* is shifting or drifting, maybe referencing another dancer: if this happens however, let the different identities accompany each other in a quick dance, before the second dancer is being incorporated into the memory of *the dancer* you were initially doing

Fill the silence of the score with *the dancer's* interpretation of your imagination

Fire all dances that produce labour for *the dancer*; let *the dancer* come to rest

Exit *the dancer*, then exit the stage

Pt. 3: The Domestic Dancer

Enter *the dancer*: spend some time together with *the dancer* you are working together with in your practice outside work, like an after work beer
Walk *the dancer* off-stage: take *the dancer* out of the disciplinary spaces like the studio or stage

Take *the dancer* for a walk; note your perception of *the dancer's* body, weight and movement

Take *the dancer* home; note, as you're doing domestic labour with *the dancer*, how your tasks are performed in relation to (together with) your dance practice
Give credit to the labour surrounding, informing and affecting your professional work

Consider everything you're doing together a dance; name, in a speech act way, everything you're doing *a dance*. Pay attention to composition, time, space and choreography, as well as how the performing of the tasks as *the dancer* affects the doing of the task

Spoil *the dancer*: plan a date for *the dancer* (flowers, dinner etc.)

Perform the date
Try to get *the dancer* walk you home (with consent even to spend the night)
Entertain *the dancer* and your relationship; what practices entertains and sustains the dancer? Maybe give *the dancer* a massage?

Exit *the dancer*

Pt. 4 The Wikipedia Dancer

Enter *the dancer*

Make a Wikipedia page about *the dancer*:

Title: *The dancer*

Introduction: Start giving a short intriguing and selling introduction to *the dancer*: name, age, appearance, important works, turns in life. (Note that these are not facts about you, but fictions about *the dancer*)

Body text:

Character description: is *the dancer* lazy, disciplinary, a hard worker, a good girl, sucking up, talkative, muted, etc.?

Background: *the dancer's* upbringing, birth, early conditions and circumstances

Training history: what techniques and training shaped and formed *the dancer*? What skills does *the dancer* have? What dance teachers, collaborators and practices constitute *the dancer*?

Preferences and tendencies: what preferences does *the dancer* have in terms of ways of working? Collaboratively, choreographing or not, alone? In what parts of the studio does *the dancer* feel the most comfortable? What role does *the dancer* tend to take when working together with others?

Current: what is *the dancer* busy with, and interested in, now? What kind of training, practices, projects, works does *the dancer* do?

Slogan/quote: Does *the dancer* have a frequently referenced quote? Make a slogan for *the dancer*

Exit *the dancer*

Pt. 5: The Open Source Dancer

Exchange Wikipedia dancer with someone else, or make several Wikipedia pages about either fictive dancers or a dance teacher you never got along with.

Enter this dancer

Perform score *Pt 1: Enter the dancer* and *Pt 2: Doing the dancer* together with this colleague

Exit this dancer and repeat with different dancer



The Dancer as Archive²⁹

This score works reversely to the *Score About the Dancer and the Dance*. Instead of activating dances through doing specific dancers, this score archives and saves labour or dances into specific *dancers*. The idea of the nervous system as plastic to experience, sculpturing the body forming and adapting, is basing this score together with the disciplinary notion of the body as structured and scored by imposed activities and tasks. Through doing a dance or dancing, the information specific to that dance/ing constructs a dancer, constituted by that specific information. This becomes a method for archiving or saving your work onto a hard drive, your nervous system, in which the nervous system is considered scoring information as well as a score *for* information.

The Nervous Score

This score suggests archiving dances and dancing in the body they activate, the body serving as a file on a hard drive. When activated, the body is recognized as a *specific* body. The awareness, sensitivity and attentiveness to the specific body used are skills trained and gather by the doing of *the dancer*.

When performing this score, the nervous system is used as a hard drive to save, store, and collect information in differ-

ent files: each file is titled *the dancer*, filing different kinds of information. One could consider the titling of the files slightly confusing. Luckily, this archive is endowed with a search engine recognizing fragments of the searched information opening and activating all matching files. As the search gets more specified through the doing of the dance, the amount of files opened narrows down more and more specifically.

Through dancing, the nervous score gets charged with information that shapes the body: the dancing activates a specific body, a specific dancer. Through recognizing information and comparing and differentiating information to already existing files, the hard drive constructs the body of this specific dancer into a file. When re-opening or reading this file, this specific body gets activated. As the hard drive is constantly updating and constantly creating new files, the files change while being stored; they get compared to other files, read together with other files and thus affected and updated, constantly contently rewritten or reformatted.

The nervous score is both a hard drive and a search engine. Specifically, it is used as a device for writing, constructing and constituting different dancers by writing and storing these dances as files. To archive *the dancer*, is to title it *the dancer* and note the following text's body.



Cheating Production

This project has also cheated on productivity and invention, rather collecting already existing information. The piece is not a product of this project. Rather, this project, the piece and the text, are *the dancer*: a scoring of information and knowledge of construct and constitution. *The dancer* is a curator of information inherent to her own material. Thus, nothing is considered invented, rather a collection, where the bodies of *the dancer* as lived historical situations are formed by experience. As a walking workspace, with collected works of labour metaphorically hung like paintings on the walls of the workspace, *the dancer* is a score and a scoring of information deriving from the material itself.

Conclusion

There is no conclusion, there won't be one here. No, it is simply just fragments. To this point I have used *the dancer* as a net to catch fragments in. *The dancer* is a desire and request to melt the fortifications of fields, whilst sustaining their difference and specificity, it is a request to gain access to their field without a BA granting me access there. To open the doors of different fields to gain further difference, specificity and information by meeting difference, specificity and information that was outside our field. Or, maybe, I just want to tear the walls of the fort in order to remain inside my nurturing field, and still be able to see what is over there, on that other field. To consider materials as open sourced, and thus to play with the connotations and understandings of those materials as source.

"It's tough love, baby." I'm lying on the floor again. My entire body is sore. I move hesitantly. **She** stands there at first, just looking at me. It pisses me off that I can't reach her – I want her to hold me close and caress me, strike my hair and whisper soft things in my ear, take the hurt away and promise me things. I want her to be my release again, again, again, again, again,

She does none of this; **she** stands beside me looking at my body, as if **she** was seeing inside it, seeing things I cannot see. **She** lies down beside me, her body relaxed and peaceful – I've always admired that about her. With a smile **she** removes a string of hair from my face. Her touch is brief, but I feel its profound response travel through my body. I smile back at her; trying to make it brief and happy too, but the sudden tenderness in her eyes convinces me I don't succeed. **She** moves closer, resting her head on my arm, moving it around to find a comfortable fit. It's nice like this, just lying here together. The weight of her body on mine is comforting. These times are never long enough, they continuously makes me want more and now I want more, I want her.

Our rest shifts, as if the same thought would have crossed her mind too. There is something surrounding our bodies now, an awareness of the situation making our position arranged, our moving having a new cognizance. Our contact awakens my body, her touch urging me for more. Touching her shifts my body, soft, my breath increasing. Our moving is picking up and it's hard to tell where my body ends and hers starting. With time, the space shifts. When I stand up, it's like my body lacks of her, feeling her absence as physically as her weight moments ago. I look at her, again. **She** rests her head in her hand, her gaze studying mine. **She's** calm as ever, her eyes awake yet tired at the same time, their glint stopping me. Sometimes I wonder what **she** sees in me. Again, my expression reveals my thinking; **she** laughs affectively and gets up, placing a soft kiss on my forehead. It's not convincing at all.

Endnotes

1 Foucault, Michel, *Discipline and Punish – the birth of the prison*, 3rd edition, London and New York, Penguin Books, 1991

2 Derrida's conception of writing is signs that build arches; no sign refers only to itself or to a one idea of representation. This constant sign making, with signs referencing other signs, construct writing as a non-dual web disturbing the dualism of speech/writing and absence/presence. (Derrida, Jacques: *Signature, event, context*, Evanston: Northwestern University Press, 1988, 316)

3 See: *Score About the Dancer and the Dance*, page 26

4 This project has considered discipline by two means; firstly, dance as discipline and secondly, discipline as entering, correcting and shaping the body's movements and structure.

Disciplinary institutions, according to Michel Foucault, exercise discipline to shape bodies for the specific purpose of the institution. Through using discipline as a technology of power, discipline produces subjected bodies; bodies that are docile and utile corrected and manipulated into an optimized anatomic structure. (Foucault, *Discipline and Punish*, 136) Through exercise and correct means of training, the body is shaped into an optimized internal organization of movements; nothing can remain useless with correct use of the body, hence the correct use of time, in order to support the act required. (ibid. 154)

Foucault insists on an understanding of power as producing: producing reality, domains of objects and rituals of truth. Discipline as a technology of power constructs the reality of individuals as correlative elements of power and knowledge. (ibid. 194)

The timetable controls occupations, their rhythm and repetition to prevent the waste of time, moral offence and economic dishonesty. By fragmenting time and maximizing each fragment, discipline arranges a positive

economy posing ever-growing use of time, or rather, exhaustion of time, extracting from time ever more available moments and useful forces. Through more detailed internal organization, bodies could maintain maximum efficiency and speed. (ibid.155) A detailed control of power penetrates the body together with time, correlating body with gesture and body with object.

Exercise is the technique imposing on the body tasks that are repetitive, different and always graduated. Through exercise, bodies are formed and shaped, their behaviour bending towards a terminal state, assuring a growth and qualification in the linear, continuously progressive organization of disciplinary time. (ibid. 161) The subjected body is constructed as organic in its internal coding of activities, cellular in its distribution of space, genetic in its accumulation of time and combinatory in its ability to combine forces. Disciplinary institutions control the distribution of space and bodies. The eighteenth century's institutions enclose bodies, focusing internally on their negative functions and deviations, such as the prison or the hospital. Disciplinary institutions architect a space that is cellular, distributing one individual per place; producing presence and absence as well as an analytical and useful space for controlling and judging individuals; ordering desired behaviours, movements or actions. (ibid.143). As discipline enters the body, it corrects movements into a political anatomy, an anatomy that from inside controls activity, operation, technique, speed and efficiency (ibid. 138). Thus, discipline targets individual and active bodies, being more concerned with their process and coding of movements rather than outcome. (ibid.141)

Disciplines analysing space (distributing and arranging activities) also capitalizes time, accumulating time, force and ability in bodies. (ibid.158) Disciplinary institutions administrates individuals by rank; producing interchangeable objects in a serial space not giving them a fixed position, but rather distrib-

uting and circulating bodies in a network of relations. (ibid.146) Disciplinary time is linear with a progressive evolution. The progress of society and the genesis of the individual were the eighteenth century's big discoveries. (ibid.160)

The disciplinary society operates via surveillance. By internalizing discipline both into the structure, anatomy and functions of the body, as well as psychologically, the disciplinary society and its planted power relations sustain and regulate themselves. The constant gaze of the state apparatus, multiplied via singular lateral gazes within the societal hierarchy, keeps all objects of information – all individuals – always visible for constant surveillance. (ibid.177)

Normalizing judgement entails regulating the individual by punishing deprivation and deviations of time, activity, behaviour, speech, body or sexuality. Specifically, that which does not measure up to the rule, departs from the rule, and is punished and per extension, corrected. (ibid. 178) Alongside punish is reward for desired behaviour, implementing hierarchizing values and subjects as 'good' and 'bad'. The classification of ranks or grades works both promoting and demoting, the system itself upholding disciplinary punish and reward. (ibid.181) The sustaining of discipline is extracted into the use of simple instruments, such as hierarchical observation and normalizing judgment, which combined constitute the examination. (ibid.170) It inscribes a normalizing gaze - a gaze qualifying, classifying and punishing - making individuals visible, differentiating and correcting them. (ibid.184)

Punish within disciplinary power seek to normalize through correction. Through the disciplines, the power of the norm emerges, in consequence establishing coercion and conformed behaviour of the mass, which Foucault calls 'dynamic normalization'. Likewise surveillance, normalization is an instrument of power. Marks of difference are

accompanied with marks for conformity and normality indicating membership of a homogeneous social body. Within a system of formal equality, the norm holds power as means for shading individual differences. (ibid.184)

Lastly, the examination fixes individuals by documentations, situating them in a network of writing. The power of writing is an essential part of the disciplinary mechanism as the apparatus of writing makes the individual a describable, analysable object. (ibid.190)

The Panopticon, a circular institution with individual cells in the periphery and a surveillance tower in the centre, built so that the objects of information are constantly visible, permanently registered assuring the automatic functioning of power, produces power and knowledge as possessed by an all-seeing and invisible centralized gaze. (ibid. 201) Foucault analyses their alignment of power and knowledge; the individual always object of information never subject of communication. Through exercising correct means of training and hierarchical surveillance, subjected bodies psychologically sustain the power relation, replacing visible power with invisible. The idea of potentially being observed makes individuals act correctly. (ibid. 201)

5 Morse, Meredith. *Soft is Fast: Simone Forti in the 1960's and after*, London: MIT Press, 2016, 18

6 Morse, *Soft is Fast*, 19

7 ibid. 16

8 ibid. 17

9 af Petersens, Magnus, *Explosion! Painting as Action*; In: *Explosion! Painting as Action*, Daniel Birnbaum & Ann-Sofi Noring (eds.) 93-108, Stockholm, London: Moderna Museet: Koenig Books, 2012, 93

10 Petersens, *Explosion! Painting as Action*, 95

11 ibid. 96

12 Morse, *Soft is Fast*, 22

13 ibid. 39

14 Liz Kotz, *Words to be looked at: Language in 1960's Art*, Cambridge, Mass.: MIT

Press, 2007, 30. Quoted in Morse, *Soft is Fast*, 22

15 *ibid.* 42

16 *ibid.* 23

17 *ibid.* 24-25

18 *ibid.* 45

19 Parkinson, Chrysa & Roos, Cecilia: *Authoring Experience: A Dialogue on the Dancer's Practice*; In *Material of Movement and Thought: Reflections on the Dancer's Practice and Corporeality*, Anna Petronella Foulter & Cecilia Roos (eds.), 75-103, Stockholm: Firework Edition, 2013, 83

20 Plasticity, deriving from the Greek *plassein*, to model and to mould, means both the capacity to receive form and to give form, also to annihilate form. The power to annihilate form is a power deriving from form itself, an 'autoplacity', that makes possible both change and transformation: "That is, form is not just a raw material substance that must be worked, reworked, and if necessary destroyed by something else, a transcendent force; form itself gives itself the ability to shape, receive, and blow up forms...If we emphasize the passive receptivity of form too much, we mistake plasticity for flexibility or complete malleability, which accords with contemporary hyper-capitalism and its need for malleable and passive objects to conform to hierarchical organization. On the other hand, the image of the brain that is emerging is not hierarchical, and plasticity is as much a resistance to change as an openness to it." (Crockett, Clayton: Foreword; In *Plasticity At The Dusk Of Writing: dialectic, destruction, deconstruction*, Catherine Malabou, xi-xxv, New York: Columbia University Press, 2010, xiii) This quality of reception and initiation of form from the material itself, introduces the contemporary dancer. This possibility dictates only a process for transformation deriving from the experience of the material itself, rather than form as outcome. The dancer is not flexible, as flexible, states Malabou, indicates only the folding and docile capacity of the material. Flexibility lacks, she says, "the resource to give form, the power to create, to invent, or even

erase an impression, the power to style. Flexibility is plasticity minus the genius." (Malabou, Catherine: *What Should We Do With Our Brain?* New York: Fordham University Press, 2008, 12)

21 Parkinson & Roos, *Authoring Experience: A Dialogue on the Dancer's Practice*, 83

22 Schechter, Richard: *Play*; In *Performance studies reader*, 3rd edition, Henry Bial & Sara Brady (eds.) 89-122, London & New York: Routledge, 2013, 90

23 Foucault, *Discipline and punish*, 194

24 The functions of play include learning, regulating hierarchies, exploration, creativity and communication. (Schechter, *Performance studies reader*, 91)

25 *ibid.* 89

26 See: pt.1 *Enter the Dancer*, In; *Score About the Dancer and the Dance*, page 26

27 Judith Butler's notion on performativity as stylized act constituted through repetition is in her work applied to gender – or identity – constitution. Identification, she writes, is an enacted fantasy or the coherence of incorporating desires, meaning that the process of identification produces the illusion of an internal core or essence on the surface of the body. Identity is fabricated, manufactured and sustained through corporal signs and other discursive means of the body; identity is constituted as essential, true, static and dual through repetition of publically performed expressions of designated identities. Butler states that identity does not have any ontological status other than acts constituting the reality of fixed identities. This "reality" in turn, fabricates as an interior essence. (Butler, Judith: *Gender Trouble*, London & New York: Routledge, 2010, 185) Butler builds her notion on Simone de Beauvoir's conception of gender as a repeated corporal project. Butler exchanges the consideration of 'project' into 'strategy', considering gender a strategy of survival within the duress of compulsory systems. The performance of gender is sedimentation of compelling social fictions, which conceals the genesis of gender, producing corporal styles and "real" identities. (Butler, Judith: *Performative Acts and Gender Constitution*, In; *Theatre Journal*, Vol. 40, No.4,

1988, pp.519-531, 522) Further, Butler argues for the gender as performed, as to say that gender is expressed entails that there is a pre-existing identity or essence to express. Her argument is that gender cannot be fully internalized; the idea of "the internal" is a signification of surface, and gender simply a superficial style to the body hence impossible to embody. If gender is instituted through acts that are internally discontinuous, then the appearance of substance is a constructed identity, a performative accomplishment that the mundane social audience, including actors themselves, come to believe and to perform. The way performative identities make identity neither true nor false, the idea of a true gender is a regulatory fiction. Gender reality is rather created through social performance and cultural contexts. (Butler, *Gender Trouble*, 191)

28 The dancer is interchangeable with other identities: professional, sexual, relational, et cetera.

29 Malabou describes the brain as a history; the structural bond between the brain and history at a certain sense defines an identity. (Malabou, *What should we do with our brain?* 1) The brain is plastic in its organization, dynamic and structure. (*ibid.* 4) Being formable and formative simultaneously, the brain is plastic in its modelling and modification of neuronal connections and its capacity for repair. "Plasticity in the nervous system means an alteration in structure or function brought about by development, experience, or injury." (*ibid.* 5)

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1. Close your eyes!
2. Picture yourself in a mental do your best zone!



"if **iT** wasnt hard
it wasnt worth it"



Squeeze the day!



**what almost kills you
makes you stronger**

STOP WHEN YOU'RE TIRED
DON'T STOP WHEN YOU'RE DONE
DON'T STOP WHEN YOU'RE TIRED
STOP WHEN YOU'RE TIRED
DON'T STOP WHEN YOU'RE DONE
DON'T STOP WHEN YOU'RE TIRED
STOP WHEN YOU'RE DONE
DON'T STOP WHEN YOU'RE TIRED
DON'T STOP WHEN YOU'RE DONE
DON'T STOP WHEN YOU'RE TIRED
STOP WHEN YOU'RE DONE

LOVE RESOLUTION

I am a Wall and he is Paint.
He moved on me, licked me like a stick of salt.

Liquid covering, clear and thin, the surface of
a fresh green body.

Forever dripping – hot, cold – into the hair,
into the eyes, into the brain, leaking into
words. Claiming all surfaces. Dripping a snail
trail – a sticky, shallow covering.

Our bodies together covered in this secre-
tion, always rubbing. Making red, hot heat.
Lights illuminating, all the brightness,
coming for you.

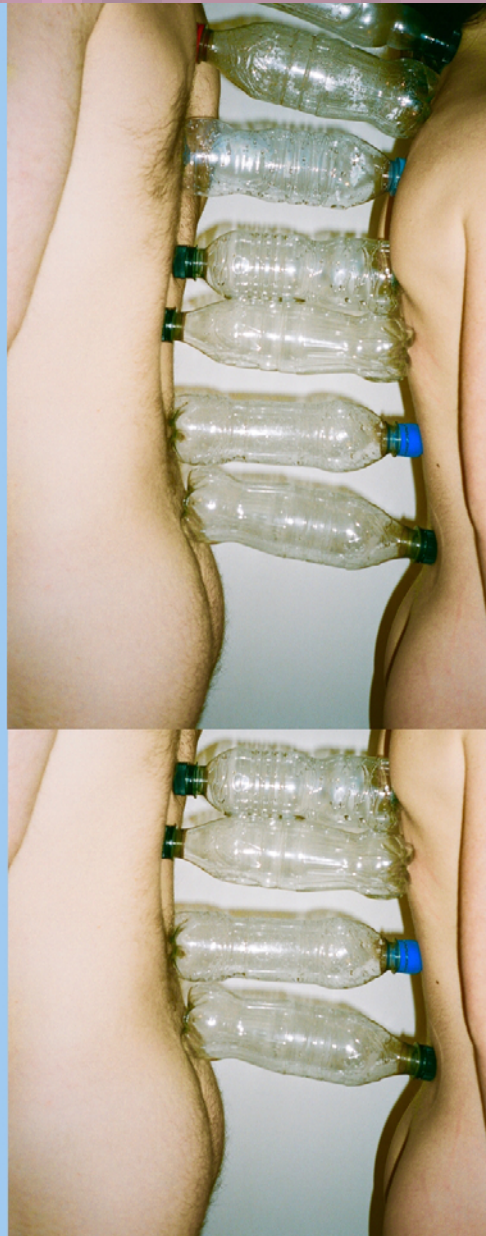
Touching everywhere. Thousands of spots all
over the body. But not to go inside of – only
to be felt, taken, from the outside.

A snail baby closed in a wrinkled, dried hand.
Touched and covered. Smothered. Never
pierced. Never staked.

To wash the surface and spoon out the
cracks.
I've said more than once, I can't wait to get
this feeling away from my body.

Scrub the outside. Recover the fresh, the
green, the smooth skin. Clear the drips and
the scent. Dissolve all of mine that has been
infiltrated by him.

I am a Salt Cave and he became the Cloudy
Trespasser. To be turned away.
Now the words I think to say - You are
Hopeless to me.



Babe what's wrong?

Becoming aware of late capitalism's ideological injunction to enjoy has led me to doubt my own enjoyment and now I'm finding it hard to distinguish between authentically enjoying activities and enjoying them as a form of society's dominant ideology

x



Nothing

Send

REBOUNding

a practice/
a score/
some moving thoughts/
some thoughts for moving/

Rebounding, as a practice, is to press your body against something. Something being anything that is, for at least the moment of pressing, not you (the something does not necessarily have to be Other). You press your body against something, this press locates the edge of both you and something (a temporary or not, not you), these edges give form to an outside and an inside. The rebounding practice uses proximity as the material, working with distance and intimacy, to compose a reality (and/or an unreality). The press comes first, the rebound second, yet the gap between the press and the rebound may slip depending on the something.

The rebounding action composes relations through simultaneous intimacy and resistance. Rebounding can be practiced within both concrete and imagined spaces, you can press yourself against a thought, or a wall, you can play with an indifference to the something's difference. Not everything will resist your body, not everything is an outside.

It is important that the rebounding and production of edges does not slide into a kind of practice of territorialisation. Instead the practice should insist on a dynamic participation of edges, and to encourage plasticity of the edges themselves. To question how different



materials can both give and take form from those they rebound. The force required for the rebound is co-produced by you and the something, the body is not the only active agent. This plasticity offers a reactionary relationship between materials, through rebound, materials can become both discrete and relational. The rebounding gives form; through its production of edges, and it produces relation; through the force of meeting. It can be thought upon as a technique of mapping, or a method for collaboration; a working together not through compromise but through specificities and force meeting.

The rebounding makes it possible for different materials to co-produce experience without giving way to one another. It makes a dynamic relation.

A story/
A speculation/

I was recently visiting my family, my parents were in the process of moving house and had endless errands to run, so I accompanied them. I was noticing my father walking around knocking on things he passed by. We walked past a table in a café and with his hand he would knock onto it making it sound, walking past a wall in a shopping centre and the same with his hand, walking past a mailbox, a chair, another wall, a building, a signpost. At first this action was merely annoying. But somehow through the action's persistence I came to understand it was not so much of a habit, as it was my father's way of walking through the world. I asked him why he was always knocking on things around him. Without so much

as a moment's pause he responded: "I am just walking past and something is there."

It seemed to me that this gesture was not one of obsessive compulsion but a literal inaction of a process most of us partake in. Simply feeling the edge of yourself, locating an outside, an away, and thus constructing a reality. The resounding knock of my father's hand on a table, wall, whatever, is a practice of separation and connection. A gesture that both forms his world and forms his relation to his world. . It strikes me as a particularly tactile approach to meeting the world. He reconciles the distance and difference he experiences between his world and his body not through thought, but through his body. He repeatedly performs this knocking action, his body and the world at once meeting and rebounding.

My father passes a table, knocks on it firmly, it sounds, the table resists his press, it presses in fact back into his hand. His reality stabilised as he moves onto the next object he might pass by. As he walks he continues. The knocking is somehow mapping him into the world, anchors and lines of rebound that both follow and precede him. I started to imagine a tensile structure forming between each knock. An elastic formation connecting my father with his own outside, his reality. A taut web relying entirely on rebound and resistance. I thought for a moment what would happen if rather than the objects resisting, if his hand would slide right through a wall, his hand and the wall not separating and rebounding but

meeting, enmeshing matter. How would he continue walking? I read somewhere that statistically (one in a very large number) it could be possible to press your hand through a table and pull it back out, both your hand and the table intact, something about gamma rays and solidity. I wanted to tell my father this fact, but it somehow seemed too violent. If he was to think about this possibility for the world to not resist his body, it could be that this once joyful and simple knocking may be infected with crippling anxiety.

I then spent the next week with my father noticing his knocking, feeling somehow also stabilised by it. I began to think of not exactly what this action produces but the qualities that it enacts. It was a complex action, initially I thought of it as violence, forcing his reality to resist his own body. But my assumption was naïve, the action comes with force, but it also enacts a particular intimacy with his world. He touches the world, for one moment his body contacting the world, letting the world press back into him and then moving on. When I came to this thought the sound of his knocking somehow also changed. In my first observations the sound of the body object rebound would cause a flinch, the sound of resistance and hard surfaces. But somehow without anything changing the sound was altogether different, the knocking sounded as a vibration, a signal of distinct connectedness.

I stayed thinking about the intimacy in this gesture, the contact my father needed. It was a gesture of both separation and meeting, the paradox of intimacy. Intimacy requires a kind of precise distinc-

tion between entities, to know where your body ends and the body of another might begin. To know what is inside and what is outside, to know where to press for resistance and what to fold into yourself. From these distinctions one may bring the edges close to one another, they may meet and stay that way, or not. But the edges are instrumental in the possibility for intimacy.

I went to the beach with my father and noticed he didn't knock on the mountain that led down to the shore; he didn't knock on the sand or the water. It was curious to me where and why his knocking stopped, or what it was that required his knocking. I wanted to make a list, an inventory of what composed my father's reality, but exhausted my attention too quickly. So instead I speculated: The objects my father knocked upon, were generally built by humans, or used by humans, would last a duration not incomparable to my father's own duration, and occupied space that my father could measure with centimetres and metres. This is his scale, the size and time of the world that he can empathise with, through touching. It could be possible that a mountain is too big and its duration too long to resist in the moment of my father's knock. The ocean's edges too distant for any possibility for his knock to form an anchor. The ocean instead would take his hand, water meeting his skin, pores opening, water slightly swelling his flesh. His hand could move within the ocean, as the ocean also moves into his hand. He can press his hand into the ocean and leave as often as he desired without rupture of either entity. This relationship could not stabilise him. Neither my father nor I swam. S

The mountain would not notice his knock and the ocean would not resist, how is it then that the mountain and ocean form my father's world as distinct from his own body? The rebounding he experienced from other entities (table, chair, wall etc) could not be found here. I wondered how my father could form the edge of his body in relation to the mountains and oceans. It was clear to observe that my father was not distressed by their lack of resistance, they still somehow composed an outside, a world. I could imagine that the kind of world that is composed by entities that do not resist the body splits off from that which resists: a double world. A reality composed of multiple worlds; in which his body passes through and rebounds. I am somehow not making a split between nature and objects, for a mountain is also an object. Its thingness, for me, is not of question; moreover it is the way these entities open into the body which divides the worlds. The ocean moving into the hand makes composing an outside rather complicated. An interior outside, the ocean and other alike bodies form an exterior in which he is inside.

I didn't ask my father if anything changed after I asked him why he had been knocking. I was curious, but was then busy with speculation rather than research, or was just tired of observing him. My body practiced its own knocking, it was continually composing an outside, producing edges and distance from which intimacy and all other expressions could play out.

REBOUNding: SCORES

[wall/hand]

Press your hand against a wall, press really hard, feel the wall press back, this is not about violence, don't break the wall. Take your hand away, the wall is not you.

[hand/water] or [hand>water]

Prepare a bucket or a large bowl of water and place on a hard surface. Gently press your palm into the water, at first contacting the water with your whole palm, slowly press into the water. The rebound strategy of the water is to escape the space of the hand. Repeat this gesture, feel the water escaping around the hand. If you leave your hand in the water for some time, you may notice the rebound becomes weak, the water and the hand may become more similar, hand less not water and water less not hand. Take your hand out.

[writing/dancing]

Write something and then perform a dance move (some examples can be taken from youtube if needed). Perform the dance move and then write the same something down. Think you are writing the same something and perform the dance move, think you are performing the dance move and write the same something down. Repeat.

[writing/dancing] For two people:

Simultaneously one person writes something down and one person performs a dance move. The person writing thinks they are performing the dance move, and the person dancing thinks they are writing the something down.

Repeat until you can feel precisely the gap between each other, try to leap across this gap, repeat.

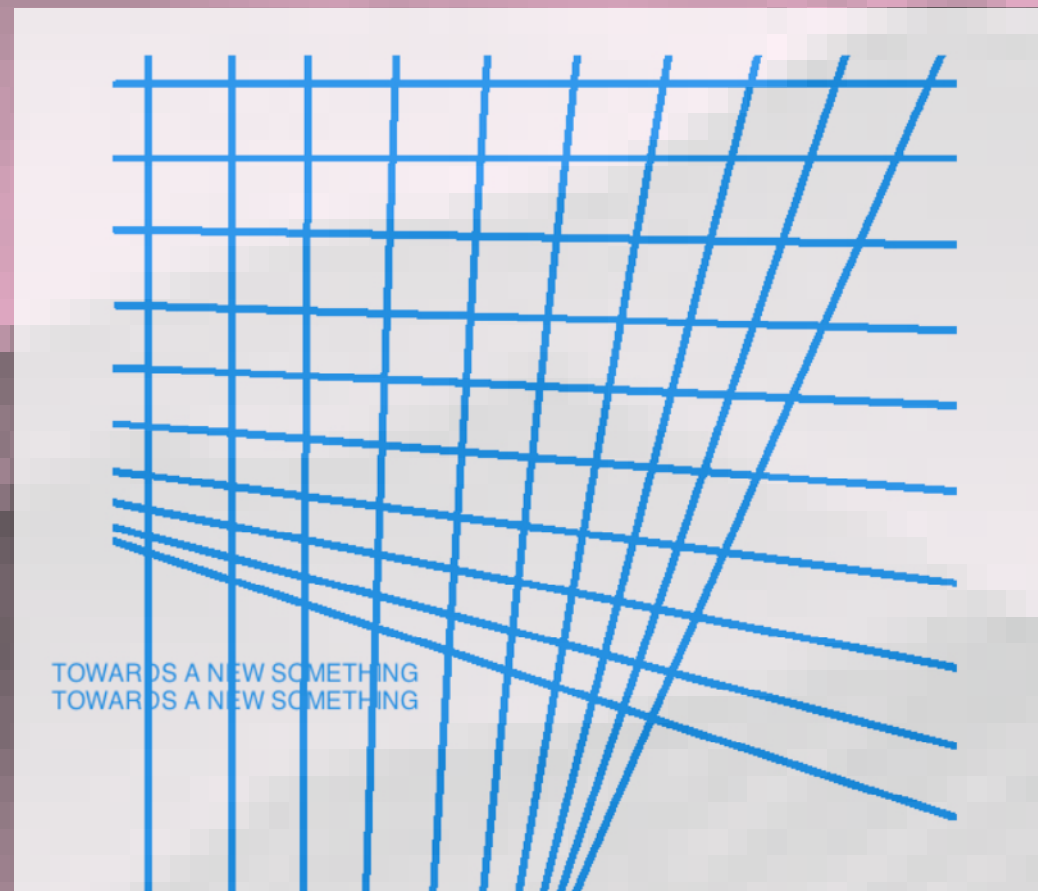
The gap may be imagined as a valley, if this is interesting to you, through the dancing and writing you can imagine also the edges and surfaces that have formed a landscape either side of the valley.

[forest/touch]

Walk into a forest or something similar, it is good if you know the area a little, but not too much. Find yourself in a place that feels like the centre of the forest, close your eyes and come out.

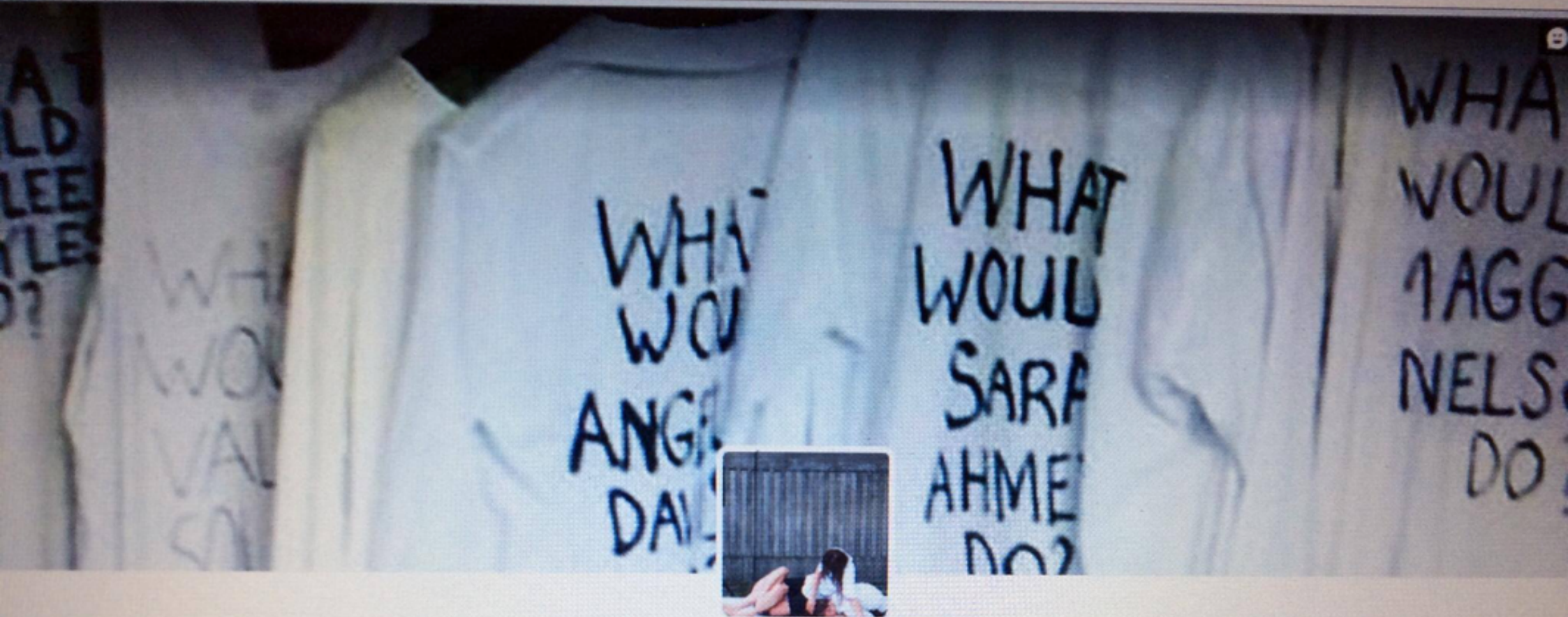
[you/not you]

Paint a room all one colour, include walls, floor ceiling, windows, doors. Paint yourself exactly the same colour. Fall asleep in the room. Wake up in the room.





I AM CLINGING ONTO THE FACT THAT EVERYTHING IS MORE THAN NOTHING



THIS CONTAINER

ARCHIVE

Posts? Nah.

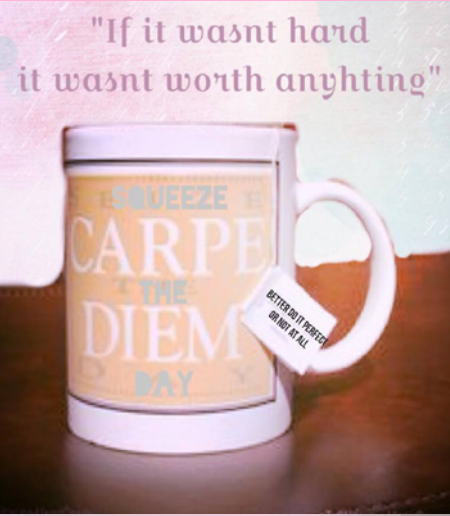
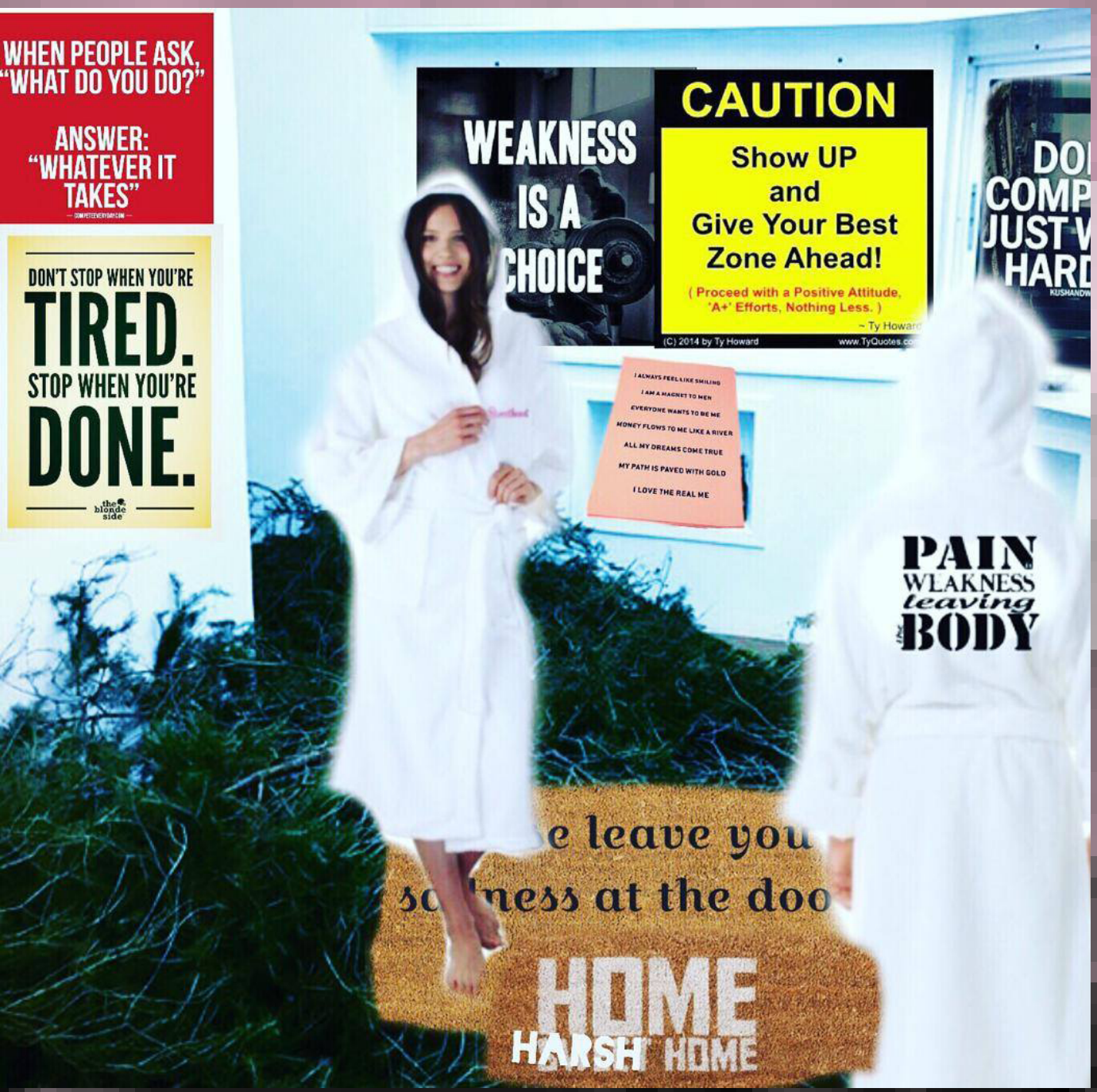
WHEN PEOPLE ASK,
"WHAT DO YOU DO?"

ANSWER:
"WHATEVER IT
TAKES"

— DOWNEYARDIAN —

DON'T STOP WHEN YOU'RE
TIRED.
STOP WHEN YOU'RE
DONE.

the blonde
side



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